

Musical Inclusion Strategy

2020-24

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Context



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. This strategy is also supported by and feeds into a joint West Yorkshire Music Hub Strategy.

What was the process?

Phil Mullen conducted some background research on the Wakefield and surrounding area, its music provision and challenges to and deprivation of children within the region. He also conducted interviews with the hub lead and members of the senior leadership team as well as professionals from within and beyond the hub, including stakeholders who were non-music professionals. Phil added his expertise to the data to produce this document which includes both the strategic priorities and a four-year action plan to achieve them.

Context and Population

Wakefield district covers some 338 square kilometres and has a diverse range of city, urban and rural communities. The latest estimate of the population in Wakefield District is 345,038 people. "White-British" is by far the largest single ethnic group in Wakefield (92.8% of the total). The next largest is "Other White" (7,416 people, 2.3%), Pakistani (4,896, 1.5%), and African (1,955, 0.6%). The population currently comprises 72,900 children aged 0 to 17 years with approximately 50,000 at school age. Within schools, 10.7% of primary pupils and 6.8% of secondary pupils have a first language that is known or believed to be other than English.

Attainment

Wakefield has significant issues about educational attainment and progression. The District currently has 18 mainstream state-funded secondary schools and 113 primary schools. All but one of the secondary schools are academies, but over 40% of the primaries are still local authority maintained. The District also has a number of independent primary and secondary schools, and a number of schools for pupils with special educational needs. At the end of December 2018, 78% of primary and 72% of secondary schools were judged to be good or outstanding. Both of these positions were lower than the England averages (87% and 75% respectively). In 2018, 12.9% of A Level pupils achieved grades AAB at GCE A Level, Applied GCE A Level or Double Award A Level. This was below the England average (21.1%). In 2017/18, the all-age higher education participation rate was around 29% lower than the national average. In 2016/17, only 14% of 15-year-old pupils eligible for free school meals (FSM) entered higher education (HE) by the age of 19. Across England as a whole it was 26%. Students from non-disadvantaged backgrounds are 2.8-times more likely to enter HE than students from disadvantaged backgrounds. The equivalent gap across England is smaller, at 1.7-times. At Key Stage 2 in 2018, 40% of disadvantaged pupils achieved the expected level in reading, writing and maths, compared to 64% of non-disadvantaged pupils. In the London boroughs of Newham and Tower Hamlets (two of the most deprived local authorities in England), in contrast, over 65% of pupils eligible for FSM achieved the expected standard.

Deprivation and attendant issues

At the district level Wakefield is the 54th most deprived district in England (out of 317 districts). High levels of education and skills deprivation and high levels of crime deprivation particularly shape the district's deprivation profile. 47,400 people in

the district are living in neighbourhoods amongst the top-10% most deprived in England. This is 14.4% of the district's population. Wakefield's overall (average) prosperity is lower than Leeds and Kirklees, but it does not suffer from the same levels of the highest deprivation. In 2017 10,730 children were living in a household where at least one parent or guardian was claiming an out-of-work benefit. Within the Education, Skills & Training domain, 23% of Wakefield's small areas (LSOAs) lie within the most deprived 10% nationally, and 13% within the most deprived 5% nationally. There were 922 hate incidents reported to the police in 2018 – a 36% increase on the previous year. The majority of incidents are racial. There were 635 race hate incidents recorded by the police in 2018. This represents a 28% increase compared to the previous year.

Children in challenging circumstances (CCC)

This is a mini snapshot of just some of the challenges and inequalities facing vulnerable young people in Wakefield. At the end of March 2018 the CPP (child protection plan) rate per 10,000 children was 22% higher than the England average. Since then, however, the CPP caseload has nearly doubled, to 501 children at the end of December 2018. There may be between 11,000-13,000 children with some level of emotional or mental difficulty living in Wakefield. In a survey of Year 5 (9-10 year olds) students, only 28.4% of pupils recorded high or maximum wellbeing scores, and only 17.8% of Year 9 pupils (13-14 years olds). The rate of hospital admissions as a result of self-harm is higher in Wakefield compared to both the national and regional averages. At the end of December 2018, 575 children were in care. The numbers have increased by 17% over the past three years. At December 2018 there were 263 young people in years 12 and 13 (3.9% of this age group) who were known to not be in education, employment or training (NEET). There were a further 243 young people whose status was unknown. Regionally, 2.9% of young people in years 12 and 13 were NEET, and across England as a whole the rate was 2.6%. Of this age group who are teen parents, 65% (17 people) are NEET, as are 40% of care leavers (2 people), 35% of young offenders (12 people), and 33% of young carers (3 people). The NEET rate is highest in Castleford (6.9%; 57 people).

Musical Inclusion and children in challenging circumstances

A key goal of this musical inclusion strategy is to enable all children 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 a permanent condition such as a disability, impairment or a condition such as Asperger's syndrome.
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. **Background** –where coming from a particular minority background – whether that be ethnic, cultural or faith based, in some way spotlights issues around accessing and progressing through music
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 2011- adapted 2019)

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 that supports the development and achievement of each young person based on their individual abilities, needs and interests. – Dr. Phil Mullen
- Musically inclusive practice ensures that all children and young people who want to can make music. It can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes as well as musical ones, and having a music education workforce which can work with young people of all backgrounds, needs and interests

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

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)*

Interviews



WHAT DOES MUSICAL INCLUSION MEAN? - Quotes from interviews

- Every child is able to participate in music – whatever their abilities – their social background, their culture
- The barrier is, is it going to be good enough? We don't want the parents to say bless them
- Having an awareness of why certain people might not access music currently and giving support that might make that possible
- Every child gets an opportunity to be involved in music
- Freedom for them to express themselves musically
- Trying to get music into the lives of as many young people as possible, regardless of where they are from, whether that is geographical, financial, cultural or religious (background).
- All being able to have the same opportunities and be mobile through a music system, if that is what they want to do
- Staff should have a wealth of different interests, expertise and diverse thinking
- It means anybody can take part, in whatever way they want to
- It means giving opportunities to as many children as possible

VALUES & CHARACTERISTICS – Quotes from interviews

Values - from interviews

- Is to enable an opportunity for every child to be musical in whatever way is appropriate and meaningful
- Enjoyment and children being able – not forced – music to be a positive experience for them
- Mainly experiencing and enjoying
- Friendly and welcoming – try to be relatable
- Patience, compassion – if you actually listen to a kid for more than 10 minutes and work out where they are coming from- taking the time to listen to them express themselves through the music

Characteristics - from interviews

- Staff with a very wide range of abilities, techniques, pedagogies, paradigms to deliver
- Making sure everyone is accessing what we are talking about
- Differentiation
- Talking in a way that is understandable
- I might teach from memory to make sure notes aren't a barrier
- Lots of singing
- Having an inclusive diverse musical experience where they are getting a chance to work with all their peers

- Working to serve the needs of everybody you are teaching – putting them at the heart of it – looking at any barriers they have got
- Trying to ensure that everybody participates – that sense of community
- Togetherness – the commonality of enjoying

- Listening to what their interests are and what grabs them – for some that is going to be the way in to engage them further
- Everybody to be engaged at some level
- Enjoying it
- Feeling that everyone is being supported in participating and enjoying themselves and that no-one is excluded

CHALLENGES TO INCLUSION – Challenging quotes from interviews

| Challenge | Potential Solutions |
|--|---|
| Financial Constraints and Challenges | <ul style="list-style-type: none">• Use new worker to fundraise – including from local businesses• Do series of small collaborative projects with different council partners |
| Family confidence and support- Lack of belief and support from parents - Low aspirations | <ul style="list-style-type: none">• Consult and make case• Consider developing parents advice group• Parents have a go and start a band days |
| Geography – cold spots in terms of social deprivation in villages + areas of ethnic/faith diversity | <ul style="list-style-type: none">• Survey young people and parents and schools and community leaders in cold spot areas• Design and deliver bespoke pilots – keep consulting and make appropriate adjustments |
| Team awareness and attitudes - Work force lacking certain skills - Resources | <ul style="list-style-type: none">• Develop inclusion document for all staff. |

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| <p>– mainly staffing - Critical reflection in Hub team</p> | <ul style="list-style-type: none"> • CPD and recruitment programme – also work experience for appropriate young musicians • Offer paid reflection time for those working with young people with PMLD and with SEMHD |
| <p>Disengaged youth may see hub as ‘not for them’ - Building relationships with young people in challenging circumstances</p> | <ul style="list-style-type: none"> • Consider rebranding this aspect of work • Use credible music figures to launch and support programme • Put on what they want and ask them to let people know • Put it on where they will be – don’t expect them to come to you |
| <p>Progression routes from First Access</p> | <ul style="list-style-type: none"> • Survey kids at halfway mark of year on a drop-down list of possible choices • Pilot two or three most popular – NB progression may not be on WCIT instrument • Strengthen continuation to Music Centre ensembles and choices |
| <p>Transport issues</p> | <ul style="list-style-type: none"> • Consider more online delivery • Offer transport bursaries for most targeted • Rethink local delivery • Ask why they don’t attend Music Centres |

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| Establishing a diverse cultural offer | <ul style="list-style-type: none">• Identify what is needed• Identify available musicians of standard• Offer pedagogical and related training• Offer pilot programmes• Disseminate through online networks |
| Awareness of what is available - Marketing and getting the information to the right people – communication | <ul style="list-style-type: none">• Marketing strategy for inclusion devised and integrated into hub marketing strategy |
| Music can be perceived as elitist and not a culture in Wakefield | <ul style="list-style-type: none">• Engage in diverse performances in and with community –in local venues• Use media and social media to promote new inclusive way of working |
| Time for recording and evaluation | <ul style="list-style-type: none">• This challenge may be difficult to meet at this time – however the Hub could make more use of team with laptops.• Map schools and local providers in this regard and build win-win partnerships |

**Challenges would be capacity to work
and liaise with wider range of partners**

- Inclusion Coordinator to do small scale audit of local music and non-music organisations and begin to build relationships.
Small pots identified and devolved



Strategic Priorities



List of 10 Strategic Priorities

Strategic Priority 1

To further develop cultures, policies, procedures, school agreements and human and other resources to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed

Strategic Priority 2

To develop existing and future staff in relation to musical inclusion and over time to extend this to include all music service staff, generalist and specialist school music teachers and other hub providers

Strategic Priority 3

Development of a Music Youth Council (MYC) and Music Ambassadors with support from Youth Services

Strategic priority 4

Targeted preventative front line music work with vulnerable pre-school children and families, in partnership with the Early Help Team, through workshops/classes and development of resources

Strategic priority 5

Targeted CPD around working with children with SEMHD and also general staff training on inclusion

Strategic Priority 6

To develop, over time, a workforce that has the skills necessary to engage all the children of the region and that reflects the makeup of the region more closely

Strategic priority 7

Develop stronger relationship with other council areas to deliver programmes to really disenfranchised children. Over time these programmes can include work with NEET young people, young people excluded from school or at risk of exclusion, those referred through YOT, LAC and also 13/14 year olds targeted for music and wellbeing intervention

Strategic Priority 8

Analyse and target geographical areas that have lower uptake

Strategic Priority 9

To monitor and evaluate the level and quality of inclusion across the Hub region/ broader region and based on this to adapt strategy to provide constantly increasing equality of opportunity.

Strategic Priority 10

Move from projects to progression, partly by diversifying ensembles and groups to make it easier to join. Ensure that First Access is inclusive and develop further progression routes

Strategic Priority 1

To further develop cultures, policies, procedures, school agreements and human and other resources to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed

Year 1 2020-2021

- Appoint music inclusion coordinator part-time. Responsibilities to include fundraising
- Continue involvement with the West Yorkshire inclusion strategy group on a bi-monthly basis
- Inclusion to be standing item at Hub meetings
- Develop a statement of inclusive values and practices to embed inclusion among workers and funded partners and which is voluntarily offered to all schools and music organisations
- Disseminate a short document on inclusive working in mainstream schools
- Explore where values statement can align with AIMIE

Year 2 2021-2022

- If appropriate sign up to Aimee
- Secure funds for inclusion programme
- Embed inclusion processes across hub – this can include new criteria for
- Invitation to ensembles etc.

Year 3 2022-2023

- Review and refresh actions taken so far

Year 4 2023-2024

- Continue securing resources with the aim for developing the inclusion programme beyond 2024

Strategic Priority 2

To develop existing and future staff in relation to musical inclusion and over time to extend this to include all music service staff, generalist and specialist school music teachers and other hub providers

Year 1 2020-2021

- 2 full days training on inclusion for all staff
- 3 further days for 10 inclusion champions
- All regular hub staff (music leaders/ managers) to have undergone inclusion training or induction.
- This to include CPD for WCIT tutors on how to work inclusively with 30 children where appropriate.

Year 2 2021-2022

- Offer inclusion induction/training to all partners
- Inclusion induction/training to be a requirement for any organisations financially supported by the hub
- Any new volunteers are required to engage with induction/training

Year 3 2022-2023

- Inclusion training offered to all music teachers (if not already) and where appropriate generalist teachers

Year 4 2023-2024

- Review progress of induction and add refresher course to website

Strategic Priority 3

Development of a Music Youth Council (MYC) and Music Ambassadors with support from Youth Services

Year 1 2020-2021

- Liaise with youth services, Student school councils and head of school music departments about set up and function of Music Youth Council.
- NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support).
- Autumn term begin recruitment

Year 2 2021-2022

- Music Youth Council formed from January
- Targeted frontline project developed through MYC
- Knottingley/ Airedale music support group (see below) to liaise with MYC

Year 3 2022-2023

- MYC to have some involvement in Kottingley/Airedale festival
- MYC to be given budget and mentoring support to develop Wakefield Youth Music Festival
- Start pilot peer leading and mentoring programme

Year 4 2023-2024

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

Strategic priority 4

Targeted preventative front line music work with vulnerable pre-school children and families, in partnership with the Early Help Team, through workshops/classes and development of resources

Year 1 2020-2021

- Liaise closely with Early Help team and with Triboro music hub's early year's research programme to design a high quality programme of delivery and resources for families for this group.
- Offer training for some team members as recommended by Triboro

Year 2 2021-2022

- Pilot programme with a limited but representative group of families
- Review programmes achievements and shortcoming, and redesign

Year 3 2022-2023

- Roll out programme across a substantial number of families

Year 4 2023-2024

- Review 3 year period and adapt strategy accordingly

Strategic priority 5

Targeted CPD around working with children with SEMHD and also general staff training on inclusion

Year 1 2020-2021

- Liaise with PRU/ EBD unit head teachers and coordinators of in-school inclusion units in relation to future programme design and support

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| <ul style="list-style-type: none"> • Consult with young people who have had fixed term or permanent exclusions as to what they would want in music • Also consult with CAMHS and/or related organisations about needs of YP at risk of serious mental health issues and / or self-harm | |
| <p>Year 2 2021-2022</p> <ul style="list-style-type: none"> • Develop cross-regional (cross-hub) training programme in music with children with SEMHD. This programme to be based on similar programme in MAC Birmingham but with 2 additional days offered on Grime related music. | |
| <p>Year 3 2022-2023</p> <ul style="list-style-type: none"> • Rerun training programme • Hub should have active PRU programme at this stage | |
| <p>Year 4 2023-2024</p> <ul style="list-style-type: none"> • Rerun training programme • Hubs should be now also working with those who have had fixed term exclusions, inclusion units within mainstream schools and also CAMHS or similar agencies | |

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| <p>Strategic priority 6</p> <p>To develop, over time, a workforce that has the skills necessary to engage all the children of the region and that reflects the makeup of the region more closely</p> | |
| <p>Year 1 2020-2021</p> <ul style="list-style-type: none"> • Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians. • Analyse skills and shortfalls existing within the workforce. Source online programmes for some of these (e.g. working with autistic children). For team members establish a CPD portfolio so that each person has identified their strengths, their goals, and their pathways. | |

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| <ul style="list-style-type: none"> • Develop short generalist inclusion CPD programme - Programme to include emphasis on shared ownership and creative music making. • Identify musicians/ students / teachers with future potential – offer shadowing, training and network opportunities. Targets genres such as Grime. | |
| <p>Year 2 2021-2022</p> <ul style="list-style-type: none"> • Begin region wide training and induction programme loosely based on the CME • Target BAME and Disabled musicians / offer bursaries • Launch Music Tech music education team – targeting work with children in Challenging Circumstances • Offer training in inclusion – specifically inclusive pedagogy, emotional intelligence and also (with Musica) offer a 2-day course in Grime related production to music tech team and others recommended by partners. CAMHS is an essential on this programme. Pilot in 2 schools. N.B. Some of these programmes may be young women only. | |
| <p>Year 3 2022-2023</p> <ul style="list-style-type: none"> • Establish region wide educational programme and team foregrounding music of black origin – team need to be representative of the region • Support individual workers to do relevant short courses and also online CPD • Broaden the music offer with inclusion of training programme graduates • Some song writing now offered. | |
| <p>Year 4 2023-2024</p> <ul style="list-style-type: none"> • Review all training and CPD • Review programme and build on successes | |

Strategic priority 7

Develop stronger relationships with other council areas to deliver programmes to really disenfranchised children. Over time these programmes can include work with NEET young people, young people excluded from school or at risk of exclusion, those referred through YOT, LAC and also 13/14 year olds targeted for music and wellbeing intervention

Year 1 2020-2021

- Begin liaison process with council
- Design potential programmes with a range of groups and in the autumn term provide taster session with at least 4 groups.
- At least 1 group should be LAC

Year 2 2021-2022

- Roll out weekly programmes with at least 2 groups of CCC
- Do targeted outreach and provision programme with NEET young people in Castleford. N.B. As numbers are low these may be 1 to 1 or 1 to 2 programmes – These programmes could include virtual sessions and also bringing young people together perhaps every 4 weeks
- Develop targeted music and wellbeing programme(s) for 13-14 year olds referred by schools (perhaps within schools) – this would be at risk children. Close liaison with both SENCO and CAMHS is an essential on this programme. Pilot in 2 schools. N.B. Some of these programmes may be young women only.

Year 3 2022-2023

- Where possible, develop recording or performance outlets for these YP.
- Examine potential barriers to eventual integration into other hub programmes and trial on case by case basis with pastoral support and mentoring after minimum 1 year engagement in closed group

Year 4 2023-2024

- Increase the number of programmes with targeted groups of CCC
- Roll out music and wellbeing programme
- Review all programmes and adapt strategy.

Strategic Priority 8

Analyse and target geographical areas that have lower uptake

Year 1 2020-2021

- Consultation projects with young people, and where appropriate parents and teachers on what musical activities would be most popular in these areas e.g. secondary CYP in Airedale and Knottingley and how best to provide them.
- Autumn term tasters in areas highlighted – 4 – 6 tasters (It is likely that these tasters will be fun creative music making from within popular culture and should probably be tech or vocal based or multi-instrumentalist).
- Organise performances from staff members and existing youth ensembles to increase visibility of programme.

Year 2 2021-2022

- Depending on success of tasters run 1 weekly programme in these areas
- Also develop creative half term projects in each area – with clearly designed continuation for attendees. Again these sessions will need to emphasise fun and be geared to the interests of the young people
- Develop music programme for parents & children– also consider parents only tasters leading to programme (likely to begin with choir/perc)
- Form local music support group in each area. This should be structured with youth voice in mind.
- Regular liaison with this group to ensure what is provided is working and to signpost to more young people.
- Continue performance programme putting young local musicians on stage alongside established musicians

Year 3 2022-2023

- Increase weekly programmes to 2 per area if first one is successful –
- Establish 1-day festival in one of the areas to showcase what local young people are doing and to act as recruitment tool. Ideally festival will be organised by Music Youth Council (mentored by hub staff).

Year 4 2023-2024

- Review whole programme in cooperation with local music support group and revise accordingly

Strategic Priority 9

To monitor and evaluate the level and quality of inclusion across the Hub region/ broader region and based on this to adapt strategy to provide constantly increasing equality of opportunity.

Year 1 2020-2021

- Adapt Youth Music's Quality Framework with a view to it becoming a regional standard for monitoring and evaluating the quality of inclusive work.
- Based on analysis of data and own strategic plan, each hub will decide which groups of CCC to prioritise in terms of reaching natural proportion.

Year 2 2021-2022

- Encourage the use of the Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all partners
- Hubs will set goals in relation to natural proportion for some groups

Year 3 2022-2023

- Natural proportion goals reviewed and strategy adapted
- Regional accreditation given to certain inclusion champions based on achieving set criteria – which may include training –
- Suggested payment of 'inclusion bonus' or alternative reward for those achieving higher levels

Year 4 2023-2024

- Review and adapt framework
- Discuss effectiveness of framework with hub partners
- Natural proportion goals reviewed and strategy adapted

Strategic Priority 10

Move from projects to progression, partly by diversifying ensembles and groups to make it easier to join. Ensure that First Access is inclusive and develop further progression routes

Year 1 2020-2021

- Critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more (after pilot stage) and 2) barriers and solutions for young people involved in new work to access on-going work within each hub, such as Saturday Music clubs or existing ensembles. Share findings across hubs.
- Refresh school offer to emphasise inclusion. SLA for First Access stipulates that all children in a year group access the programme and that all TAs are on board. In addition, school should supply appropriate data on CCC. Small cash incentive (discount) for complete compliance.
- Inclusion training for all hub team who are delivering First Access
- Dissemination of short First Access inclusion guidelines document

Year 2 2021-2022

- All Hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
- Mentoring for ensemble or music school leaders for barrier busting.
- Ideally all hubs would have open access creative music making project / ensemble in at least one music centre. This programme will specifically target children coming from targeted projects and will be based on enthusiasm, fun and creativity.
- Pilot at least 2 small groups for CCC in mainstream schools (6 students max per group) target WCIT year so they can be more integrated into music provision. Emphasis on engagement and fun.
- Offer more open choices for 1st access follow on. Children choose the music they want to do and if enough go in same direction small group is set up – N.B. Creative ensembles and music tech need to be part of this offer

Year 3 2022-2023

- Roll out creative music centre programme

- Offer part remission for on-going programmes if signed up during half term or other short project
- Do test case planning for progression routes for all categories of CCC
- Create awards programme for young people for continued and multiple attendances. Consider other incentives.
- Roll out small group CCC work to 4 more schools
- Find opportunities for creative ensembles to do public performance
- Encourage continuation routes for young songwriters

Year 4 2023-2024

- Track and review retention of all students with special focus on CCC.
- Review and adapt all progression strategies as necessary

| <p style="text-align: center;">YEAR 1 ACTIONS</p> | <p style="text-align: center;">UPDATES AND RAG RATING</p> <p style="text-align: center;">Green = Achieved Amber = Partially Achieved Red = Not Yet Achieved</p> |
|---|---|
| <p>1. Appoint part time music inclusion coordinator. Responsibilities to include fundraising</p> | <p>MI Coordinator appointed September 2020</p> |
| <p>2. Develop a statement of inclusive values and practices to embed inclusion with all workers and funded partners</p> | <p>Completed and formulated with other West Yorkshire hubs</p> |
| <p>3. Disseminate a short document on inclusive working in mainstream schools</p> | <p>Document still needs to be completed due to pandemic but inclusion matters formed discussion items in all music leader network meetings that will feed into this.</p> |
| <p>4. Analyse skills and shortfalls existing within the workforce.</p> | <p>Completed and part of updated annual skills audit</p> |
| <p>5. Two full days training on inclusion for all staff</p> | <p>Full day online Musical Inclusion Training on 07/09/20 including PM session followed by regular training in Staff Meetings throughout the year. Additional training session with PM for school music leaders on 03/11/20</p> |
| <p>6. Three further training days for 10 inclusion champions</p> | <p>Half termly online meetings with the musical champions group through the academic year focused on the Youth Music Inclusion discussion points</p> |
| <p>7. All regular hub staff (music leaders/ managers) to have undergone inclusion training or induction.</p> | <p>See actions in 5</p> |
| <p>8. Design a high quality programme of delivery and resources for families in conjunction with Early Help team</p> | <p>Many resources created e.g. Musical Feet with more planned. Links still to be made with the new Wakefield Early Help Teams and 6 locality areas that are being established in 21/22.</p> |
| <p>9. Consult with young people who have as to what they would want in music</p> | <p>Formed part of the consultation process with about 100 young people on the Branching Out workshops in the summer holidays 2021. Discussions and feedback from Youth Music Council</p> |

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| 10. Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians. | An area still to develop although many developments and opportunities made available with Music and the Deaf |
| 11. Design potential programmes with a range of groups and provide taster sessions | <i>Branching Out Music Workshops</i> with CYP who are at risk of or who have had fixed term or permanent exclusions (Summer 2021). <i>WF Sings online choir</i> for mental health and well being (Summer term 2021) <i>Sing Yourself Happy</i> Facebook live broadcasts & workshops for schools and families in lockdown |
| 12. Consultation in cold spot areas | Delayed due to the pandemic and moved as a priority to Year 2 |
| 13. Tasters in two cold spot areas | Delayed due to the pandemic and moved as a priority to Year 2 |
| 14. Performances from staff members and existing youth ensembles to increase visibility of programme. | Face to Face delayed due to the pandemic. You Tube videos created instead and promoted to schools and communities |
| 15. Adapt and adopt Youth Music's Quality Framework | This was included as part of the hubs new appraisal system with training for staff and middle leaders (September 2020) |
| 16. Decide which groups of CCC to prioritise in terms of reaching natural proportion. | CYP at risk of exclusion, PRUs, Children in Care, Care leavers and NEET all identified for Yr2 |
| 17. Critically examine all newly developed work with CCC in terms of barriers and sustainability | Delayed due to the pandemic and moved as a priority to Year 2 |
| 18. Refresh school offer to emphasise inclusion. | Discussions and training with school music leaders to determine the offer moving forward. Initiatives regarding FA and other frontline delivery delayed to Yr2 due to the pandemic |
| YEAR 2 ACTIONS | UPDATES AND RAG RATING |
| 1. Seek to secure funds for inclusion programme (e.g. Support from Youth Music for pre-school children and families programme) | Funding secured from Youth Music for joint West Yorkshire Integrate Project aimed CCC in 16 high schools, special schools and PRUs. Funds secured from Changing tracks for pilot primary school 'Nurture Group' project |
| 2. Inclusion induction/training to be a requirement for any organisations financially supported by the hub | No large organisations as yet fully funded by the hub, but all freelancers employed by the hub have accessed inclusion training and support. |

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| 3. Set up Music Youth Council. (MYC) | Set up in Year 1 as an online cross key stage group with some successful activities and feedback obtained. LG from the group represented Wakefield nationally as one of 3 young presenters at the RAH in November 21 and the Hubalaboo at WTR in April 22. It is anticipated that from September 22 the group will split into 2 age range groups that work more closely with the council 'Build Our Futures' group and the LCEPs youth voice |
| 4. Pilot programme with vulnerable pre-school children and families | Due to knock on effect of pandemic in Year 1 this has been moved to a priority in Year 3 |
| 5. Develop cross-regional (cross-hub) training programme in music with children with SEMHD. | Part of the Youth Music funded West Yorkshire INTEGRATE project that ran throughout the year. Findings and learning to inform future provision and training |
| 6. Begin region wide training and induction programme | West Yorks MI Coordinator group formed through the INTEGRATE project to take this forward in Yr3 |
| 7. Launch Music Tech music education team | Small Music Tech team been delivering for many years but now expanded through the Musical Inclusions Champion Group and the INTEGRATE project. Plan to launch West Yorkshire Music Tech network and training initially with practitioners from the INTEGRATE project |
| 8. Offer training in inclusion – specifically inclusive pedagogy, emotional intelligence and offer a two day course in Grime related production to music tech team and others recommended by partners. | Training and shadowing opportunities taken place as part of the INTEGRATE project, Changing Tracks Nurture Group (including trauma informed practice) and for 2 new staff working in SEND settings. Also the WIRED Music Tech classes for girls and gender minorities |
| 9. Weekly programmes with at least two groups of CCC | All as part of the work and projects mentioned above with a total of 8 weekly programmes! |
| 10. Targeted outreach and provision programme with NEET YP in Castleford. | NEET indirectly supported through Care Leavers project and Summer S'Cool Projects. Relationships formed with youth services in Castleford and Airedale. Moved for further action to Yr3 |
| 11. Develop targeted music and wellbeing programme (s) for 13-14 year olds | Partly delayed and will now form part of Long Covid recovery programme planned for Yr3 but has also been tackled as part of the INTEGRATE project and WF Sings |
| 12. One weekly programme in two cold spot areas | Part of INTEGRATE project with the Hospital PRU and Airedale Academy |
| 13. Creative half term projects in cold spot areas | This has been targeted through the Summer S'Cool creative workshops taking place in cold spots through the summer holidays. |

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| 14. Music programme for parents + CYP | Family Ukulele group established at Horbury MC and performed at Wakefield Cathedral in November 21. Further groups planned for all Music Centres in Yr3 |
| 15. Continue performance programme | Staff Bands out and about again post pandemic covering all areas including cold spots. Young people from Cold Spot areas have been involved in events such as the Hubalaboo!, Big Strum, Big Sing and INTEGRATE final celebration event at the Wardrobe in Leeds |
| 16. Set goals in relation to natural proportion | Some initiatives delayed due to knock on effect of the pandemic and moved as a priority to Yr3 with updated council statistics and data. |
| 17. Partners should provide clear progression and also in most cases integration pathways if seeking funding | Partners not funded but this was a core value of the INTEGRATE project with freelance workforce |
| 18. Open access creative music making project / ensemble in at least one music centre. | Piloted through the Wired project (Summer term) and planned to continue throughout 22/23 at Manygates Music Centre |
| 19. Pilot at least two small groups for CCC in mainstream schools | Part of the INTEGRATE project with St Thomas a Becket and Airedale Academy |
| 20. Consultation in cold spot areas (from Yr1) | This has formed part of the INTEGRATE project and the Summer S'Cool project |
| 21. Tasters in two cold spot areas (from Yr1) | This has formed part of the INTEGRATE project and the Summer S'Cool project |
| 22. Critically examine all newly developed work with CCC in terms of barriers and sustainability (from Yr1) | This has formed part of the evaluation at the end of Yr2 in response to the postponed actions from Yr1. The hub has been very pleased with the initiatives, staff development and feedback from its main CCC projects this year - INTEGRATE project, Changing Tracks Nurture Group, SEND settings. WIRED Music Tech classes. This has resulted in further provision for Year 3, including weekly delivery in a variety of PRU settings |
| YEAR 3 ACTIONS | UPDATES AND RAG RATING |
| 1. Inclusion training offered to all music teachers | |

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| 2. MYC to be given budget and mentoring support to develop Wakefield Youth Music Festival | |
| 3. Roll out programme with vulnerable pre-school children and families | |
| 4. Hub should have active PRU programme and expand over 2 years to include those with fixed term exclusions | |
| 5. Re-run SEMHD training programme | |
| 6. Establish region wide educational programme and team foregrounding music of black origin | |
| 7. Song writing now offered | |
| 8. Examine potential barriers for CCC to eventual integration into all hub programmes and trial on case by case basis | |
| 9. Increase weekly programmes to 2 per area in 2 cold spot areas | |
| 10. Establish 1-day festival in cold spot area | |
| 11. Roll out creative music centre programme | |
| 12. Do test case planning for progression routes | |
| 13. Roll out small group CCC work to 4 more schools | |
| 14. Find opportunities for creative ensembles to do public performance | |

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| 15. Pilot programme with vulnerable pre-school children and families (from Yr2) | |
| 16. Targeted outreach and provision programme with NEET YP in Castleford. (from Yr2) | |
| 17. Develop targeted music and wellbeing programme (s) for 13-14 year olds. (from Yr2) | |
| 18. Set goals in relation to natural proportion (from Yr2) | |
| YEAR 4 ACTIONS | UPDATES AND RAG RATING |
| 1. Re-run SEMHD training programme | |
| 2. Increase the number of programmes with targeted groups of CCC | |
| 3. Roll out music and wellbeing programme | |
| 4. Review all programmes and adapt strategy. | |
| 5. Track and review retention | |

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