**Inclusive music  
strategy**

**Milton Keynes Hub**

**2021-2025**

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**What is the purpose of the strategy?**

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

**What was the process?**

I conducted some online research on the population and demographics of the Milton Keynes area, the issues and data around child deprivation within the area, the general profile of Milton Keynes, and some specifics around services available. I also conducted semi-structured interviews with the hub lead and other stakeholders in musical inclusion. I then used the two lenses I discuss below to analyse the information I had gathered. From this I drew up this document with the intention to answer the following main questions:

* What does musical inclusion mean in Milton Keynes?
* What are the challenges to becoming fully inclusive?
* What are the strategic priorities for Milton Keynes in terms of inclusion?

Both the meanings of inclusion and the challenges are taken from the interviews with slight editing for grammar and relevance. However, the strategic priorities are based on a combination of interview material and my own analysis based on my extensive experience of musical inclusion. While I have some of the objectivity of a professional outsider to the area, I fully acknowledge that anyone else doing the analysis for the strategic priorities may have come to a different conclusion. That said, they do correctly show the results of significant reflection on a relatively large amount of data. I believe them to be appropriate to the local context, aligned with the principles of inclusive education, ambitious and achievable.

**Context**

Milton Keynes is a large town in Buckinghamshire. It is situated 50 miles North-West of London. Approximately 25% of the urban area is park or woodland.

**Demographics:**

Milton Keynes is one of the fastest growing places in the UK and looks set to continue to grow just as quickly as the Oxford – Milton Keynes – Cambridge growth corridor develops[[1]](#footnote-1). In 2018 the estimated population was 268,607. The age profile in Milton Keynes in 2016 was younger than England’s: 23% were aged under 16 compared with 19% in England. Milton Keynes is culturally diverse. Over 100 different languages are spoken and 1.5% of the population do not speak English well or at all. Over a quarter (26%) of people living in Milton Keynes are from a Black and Minority Ethnic (BME) background.[[2]](#footnote-2) Milton Keynes Student Census recorded that 62% of local students are white and 35% are members of ethnic minorities, the largest grouping of which is Black African, comprising nearly 10% of all pupils in borough. At primary school level 45% of pupils are minority ethnic. Whilst the total number of school pupils is increasing in general, the proportion of minority ethnic pupils is increasing at a higher rate than of White pupils.

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| **Milton Keynes – Children and young people by age** | | |
| **Age** | **Number** | **% of total population** |
| Age 0 to 4 | 19,908 | 8.0 |
| Age 5 to 7 | 10,263 | 4.1 |
| Age 8 to 9 | 6,205 | 2.5 |
| Age 10 to 14 | 15,805 | 6.4 |
| Age 15 | 3,211 | 1.3 |
| Age 16 to 17 | 6,339 | 2.5 |
| Age 18 to 19 | 5,170 | 2.1 |

**Attainment:** In 2017 9.09% of the Milton Keynes population aged 16-64 had no qualifications. This is higher than the rest of Buckinghamshire, where only 3.13% have no qualifications.[[3]](#footnote-3) According to Place Analytics, 14.8% of all A-Level students in Milton Keynes in 2016/17 achieved AAB or more passes, compared with 31.6% in Buckinghamshire. 7.8% achieved 3 A\*-A grades, compared with 19.5% in Buckinghamshire (Source: Place Analytics). Children on free school meals (FSM) underperform their peers in Milton Keynes. In KS2, 38% of students eligible for free school meals (FSM) are performing at expected standard compared to 58% of all pupils, a difference of 20%. In KS5, students eligible for FSM have an average points score of 26.05, 5 points lower than other pupils. **Deprivation:** In 2015 Milton Keynes ranked 181 out of 326 local authorities in the Index of Multiple Deprivation (IMD) with 1 as the most deprived. In 2015 Milton Keynes had 9 areas (Lower Super Output Areas, average population 1,500) among the 10% most deprived in the country. The town has significant issues with child poverty and with homelessness, including family and young people’s homelessness. Hate crime is also an issue. The town had a 7% increase in racially or religiously aggravated crime between 2017/18 and 2018/19. In addition, Milton Keynes is the worst connected city in England for ultra-fast Broadband.[[4]](#footnote-4)

**Focus on Homelessness:** 1 in 110 people in Milton Keynes are homeless. This ranks Milton Keynes as 29th in the top areas in England for highest rates of homelessness, and one of only five local authorities in the top 30 outside of London. Shelter released their report ‘Far from alone: Homelessness in Britain in 2017’ in November 2017 that revealed that, in England, 1 in 206 people are homeless. Regionally, in the South East, it’s 1 in 327 people. Approximately one third of rough sleepers are under 25.[[5]](#footnote-5)

**Children in challenging circumstances (CCC):** Just under 1 in 3 Children in Milton Keynes live in poverty (31%), and as high as 50% in some wards.[[6]](#footnote-6) Olney Ward ranks in the 10%-30% *least* deprived areas in England (Indices of Multiple Deprivation, 2015), and yet still has over 1 in 10 children living in poverty after housing costs.

**What is musical inclusion?**

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

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

Musically[[7]](#footnote-7) inclusive practice ensures that all children and young people who want to can make music. It can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes as well as musical ones, and having a music education workforce which can work with young people of all backgrounds, needs and interests

**What does inclusion involve?**

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

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

**Lenses**

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

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

A key goal of a musical inclusion strategy is to enable all children, especially those in challenging circumstances, to avail of a useful, high quality and personally suitable music education. Children in challenging circumstances may be categorized in the following groups:

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

(Mullen et al 2011- adapted 2020)

**Findings based on this lens:**

**Life condition**

At 39 (per 1,000) Milton Keynes has a higher than average number of children with moderate learning difficulties known to schools (England 29 per 1,000).[[8]](#footnote-8) In interviews I came across little music work specifically targeted at this group within mainstream schools, who may well be underachieving in other academic areas, although some Arts for Health work is with these young people. The hub would be wise to develop further targeted work with these young people, building in part on the iPad training the hub had from Ben Sellars. iPad and other ensembles should be developed and the town needs to begin the development of a performance based inclusive ensemble. I did not, in the interviews, come across any practitioners or partner organisations based in the region that were obviously cutting edge, who could clearly lead on the thinking or the practice. This points the way for staff development across the different workforces, within areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model.

There are a number of special schools in the town, some with significant engagement in music, some less so. Some special-school teachers have expressed a disconnect between the hub tutors and the learning styles and needs of the children. These opinions may have been about interventions made some years ago. The hub is working to up-skill its workforce in this regard and can continue to play a strong role in helping to refresh provision for children with SEND in Milton Keynes. I suggest the following:

* Explore the potential of a performance-based ensemble with its foundation in the African drumming work in Slated Row School. By the end of four years there needs to be at least one inclusive ensemble in Milton Keynes that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending,
* Audit music activity (and musical interest) across pupils with SEND in both special and mainstream schools and adapt the strategy to fit musical interests.
* Build on existing music subject leader termly meetings in special schools to help music coordinators from special schools link to music coordinators from mainstream schools and reinvigorate the idea of joint projects.
* Follow up on the mooted singing festival previously suggested by the music coordinator at Slated Row – ‘special voices’. This can take place at Chrysalis theatre at Camphill community for adults with special needs.
* By the end of four years, cost permitting, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology although it is not a universal recipe for all children’s music making

**Geographical Issues**

An important idea which I recommend be followed through is the proposed development of 4 or 5 satellite rock schools building from the established one in its current location. Many young people are unlikely to travel to the current one and if the hub can support this to grow over time it may be a way of engaging young people who would otherwise remain culturally isolated.

Clearly the issues about reaching young people have been foregrounded by the current crisis and in one way this gives the hub an opportunity to look again at the role of virtuality in strengthening inclusion. However, Milton Keynes poor connectivity may mitigate against the use of virtual lessons to aid inclusion. It is also important to remember that online education is different; it can easily lose a lot of the interaction that is important to working with CCC and can on occasion emphasise transmission of information above shared ownership. That said, there are reports of CCC who feel safe and more at ease in their home environment and the very disruption of thinking that moving to virtuality is causing is an opportunity to reflect on and change practice.

**Identity or background**

Identity and background are complex areas and I recommend that the hub develops responses with young people who experience challenges around identity and background in different ways.

That said it is clear that music education provision in Milton Keynes must more strongly reflect the ethnic and cultural diversity of its population at both primary and secondary level. This will involve both diversifying and deepening the quality of the genres on offer. It will also involve specific attention being given to non-western progression routes. Can, for instance, a student who enrolls in a primary African drumming class stay with the hub and progress through to conservatoire or university without having to move away from music of African origin? The hub also needs to ensure that contemporary popular musics, such as those derived from hip-hop, are regularly available for the children and young people of the town to learn and progress with. Saturday morning activities should also reflect a greater diversity of genres.

The hub should develop new partnerships with black music organisations, such as Tomorrow’s Warriors or Kinetika Bloco and actively support BAME practitioners and grassroots organisations within Milton Keynes. Perhaps most importantly the hub needs to, over the next four years, change the profile of the music education workforce in Milton Keynes so that it more closely reflects the diversity of the town.

Finally, over time, the hub board also needs to diversify and become more representative of those who live in the area.

**Life Circumstances**

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

It is positive that the hub has begun to engage with Arts for Health and this relationship needs to be deepened and expanded. Post pandemic all music deliverers need to be aware of the potential for increased mental health issues amongst the whole young population. Where necessary, they should, as a matter of urgency, receive training in emotionally intelligent working, and links between music and wellbeing should be embedded into all hub activity for the foreseeable future.

As stated above, Milton Keynes has had, for some years, significant issues with homelessness, including youth homelessness. The hub should immediately start to research how to deliver a high quality programme of music involvement for children and young people at different ages, both those who are homeless and those who are at risk of homelessness. This programme needs to be sustainable and of high quality in terms of engagement, process and outcome. I recommend that this programme is partnered with the Peterborough Music Education Hub.

**Behavioural issues**

It is heartening that the hub is getting involved in working with young people with behavioural issues, and over the course of the action plan this work should include those permanently excluded from school, those on fixed term exclusions, those at risk of exclusion and possibly others. The hub must be realistic about the difficulties and complex nature of the work and how important it is to find the right workers and also give them the right support. This recognition of the different and quite labour intensive nature of this work is essential for any future success. This may be the area of the work where the hub offer and the hub culture changes the most.

**Lens 2: ‘HEARD’**

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

**H**olistic - placing emphasis on personal, social and musical outcomes

**E**quitable – people facing the biggest barriers receive the most support

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

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

**D**iverse – all musical genres, styles, practices are valued equally[[9]](#footnote-9)

**Findings based on this lens:**

**Holistic**

This part of the acronym is very much based on the pedagogical approach taken by the music teacher/ workshop leader and implies an approach that values musical, personal and social outcomes equally. In England, there is some element of truth to the idea that workshop leaders from the non-formal sector, who often have a history of targeted work, would tend to be more cognizant of working toward personal and social outcomes than teachers from music services who traditionally may be more concerned with grades and curriculum rather than a holistic approach. However this needs to be understood in a more nuanced way. Music services are working increasingly with CCC and many teachers are adept at using emotional intelligence. Equally not all workshop leaders are skilled at relational working, or at setting and realising personal and social goals with their students. In interviews it was suggested that while hub tutors and freelance community musicians would frequently keep issues of holistic pedagogy in mind, this may be less the case for some instrumental teachers. For inclusion to work I feel it is vital for all of the delivery team to fully embrace holistic working and this should be at the centre of workforce development. Therefore all workers should be strongly encouraged to engage with training in this area, if appropriate. In addition I recommend the use of Youth Music’s quality framework for all hub partners and the dissemination of inclusive values and other documents to all workers to keep awareness of these issues at the forefront of practice.

**Equitable**

Youth Music have received some pushback nationally around the thinking that most resources should go to the most vulnerable, with some hub leads suggesting that it was more important to spread resources across the most children. I believe, in practice, that this is a false dichotomy and that a common sense approach will try to do both in part. Talking with interviewees it was clear they understood the range of CCC and many expressed strong wishes about how they felt more groups should be engaged that had not previously been included. Wanting to further develop work with children with SEMHD, who by most measures would be the most vulnerable in society, is clearly part of the hub’s inclusive agenda. I welcome this but express two notes of caution. Firstly, new work should be taken on without breaking the capacity of the hub to sustain the work and itself. Secondly, the hub lead and workers need to recognize that much of this work is radically different from what they have trained for and that the work and the hub’s reputation will be badly damaged if the work is not done well. I do recommend that new work is taken on and that some of it is with groups such as those in PRUs, YOTs etc., but I urge the hubs to accept the limits of their expertise and seek support when moving forward**.** Similarly work with homeless young people needs to be done well, always recognizing the vulnerability of these young people.

**Authentic**

**‘**Developed with and informed by the people we do it for’ as it is framed by Youth Music, brings in two major concepts in inclusion, youth voice and shared ownership. Youth Voice is not well developed in the hub and should be done in partnership both with the local authority and other hubs. If deemed appropriate, outside agencies such as Sound Connections may provide helpful resources.

Perhaps less well understood is the concept of shared ownership, where the teacher/leader actively works to empower the young people in his or her group, through giving them increasing choice and autonomy. This has links with concepts of students’ increasing wellbeing and can be crucial to development with CCC. For the 21st Century music educator, sharing ownership is an important part of their professional approach and needs to be embedded across the entire hub over the next four years.

**Representative**

Framed by Youth Music as ‘the people we work with as participants and colleagues reflect our diverse society’, I have said elsewhere that this may be something of an elephant in the room for many music hubs across the country. Recent developments outside music education have highlighted issues around historical inequalities in the area of race. In my opinion this underscores the need for action within this strategy to take a critical look at who is involved in music education both as young musician and as music leader. Outcomes and particularly progression routes do not always reflect real parity and therefore point to a disparity over the long term around equality of opportunity in music education. The reasons for this are complex, covering the nature of the offer, the value placed on music within the family home, issues around cost and the deprivation of some minority groups and other factors. Not all these factors are within the control of the hub. Perhaps one factor we can no longer ignore is that of the cultural make-up of the team of providers. To the best of my knowledge, no music hub in the country reflects the cultural make-up of the country within their team. For me this is more heightened in areas that have diverse populations. The upshot is that children see music teachers who don’t look like them and who don’t speak like them, which must make it somewhat harder for the children to see their teachers as role models and figures to aspire to. I need to make it clear that this is a complex and very nuanced part of a movement towards equality and that conversations and actions for change need to be mature and take into account multiple factors. I also need to say that change at both national and local level needs to come and needs to come in years rather than decades.

For Milton Keynes this involves identifying, supporting, training and employing good quality music educators from the BAME community.

**Diverse**

Diverse in this case refers to diverse genres. The hub offers a number of genres. This is to be commended and hopefully can expand. In particular, world drumming, rock schools and ukuleles are all likely to increase access, participation and inclusion. The hub does need to update its music technology offer, particularly with children and young people in transition and at KS3, both in and out of school. Allied to this, technology dependent genres such as grime and its related sub-genres are taught in Milton Keynes but not through the hub, despite being among the most popular music in the country, particularly with many CCC. There is a danger that without emphasizing contemporary popular music more, the hub may be perceived as not relevant to the young people they are trying to reach, especially teenagers.

**Capacity and Funding**

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

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

I also recommend that the hub works with its funders to ensure that a sufficient percentage of funded revenue is allocated annually to working with CCC in order to ensure that the inclusion strategy is a success. It will be difficult to always quantify exactly how many CCC from a particular group are within a hub area and therefore what percentage or proportion the hub are engaging with. For example, few places in the country have any accurate data on how many young carers they have in their area. This should not stop hubs from working with young carers or from putting aside resources to do this work. Where data is available on groups it can be useful in guiding the hub to set and realise targets for engagement. The hub will be able to get data on certain groups such as children in care, children on fixed term and permanent exclusion from school, those with SEND etc. Children with SEND alone make up 15% of the national school population so this would indicate that if the hub wants to target and engage with a number of groups of CCC in or near natural proportion[[10]](#footnote-10) they will need to ring-fence a significant amount of their funded revenue over time (i.e. by the end of the four year action plan) and they will also need to seek new sources to part-fund the programme. In this way the hub is committing to sustainable resourcing for inclusion. I recommend that the hub lead works with its funders, researches opportunities and also consults with the other hub leads within the eastern region in order to find a way to ring-fence an amount of funding that is sufficient to realise and sustain this ambitious programme without jeopardising the hub’s existing commitments.

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| **What does musical inclusion mean? Quotes from interviews** |
| That everybody should be able to take part, from whatever genre or background or instrument  The traditional route shuts out certain young people – it’s expensive, it is a certain genre of music, it is very formal, and there is an acknowledged level for each group for each stage in the process  Nothing should stand in their way – impairment or their circumstances, (for example) their financial circumstances – everyone who wishes to, and even those who don’t know they might wish to, should have access to music education  I think it is about giving everybody the opportunity to express their love and joy for music and the creativity that music allows us to express  Inclusion is all ability, all ages, all backgrounds; bringing people together to play music together – it’s a powerful thing – the people who aren’t so able and experienced learn from those who are  Having the shared experience of creating together and seeing its impact on people  A class with varying abilities – making sure you are differentiating what you are doing through questioning the kids and through skills – whether it’s copying a sequence – clapping in time etc.  It means music that can be enjoyed in any form which includes influences from any world cultures  For me it means that anyone is welcome and that anyone at all can be involved in making music and even if they can’t make music they will benefit. |

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

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| **Challenge** | **Which part of the strategy addresses this issue (strategies are listed in full below this section)** |
| The hub getting access to the schools  Confidence of teachers in schools – to do music  Music sometimes get pushed down by school | **Strategic Priority 3**  Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.  **Strategic priority 4**  There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity.   The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion. |
| Money – I mean in the sense of families individual finances – children who don’t travel, can’t make a noise at home, don’t have their own bedroom | Not directly addressed in this document |
| Silo thinking  (Not taking account of the bigger picture) | **Strategic Priority 1**  Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels. |
| (Need for a more) skilled workforce – broader more representative – both in skills and background  Staffing – be able to find people that can work with all aspects of the communities | **Strategic Priority 3**  Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.  **Strategic priority 11**  The workforce[[11]](#footnote-11) and governance bodies of the hub more closely reflect the makeup of the region. |
| Capacity - We need somebody working 5 days per week on it (inclusion) – too much for one person on very part-time (hours) | **Strategic Priority 2**  Cultures, policies and procedures to support inclusion are developed and appropriate and continuing resources are put in place to enable the inclusion strategy to succeed. |
| Transport  Milton Keynes is very car orientated | Partially addressed through  **Strategic priority 12**  The hub will have explored the potential of virtuality as it relates to both inclusion and access. |
| Funding  Finance | **Strategic Priority 2**  Cultures, policies and procedures to support inclusion are developed and appropriate and continuing resources are put in place to enable the inclusion strategy to succeed. |
| Building space facilities  Building is in a poor location | Not directly addressed in this document |
| We have a demographic at rock school which is largely white middle class – more so in peripatetic  Kids that get opportunity are middle class kids | **Strategic priority 5**  The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities. |
| Communication and engagement  Because their parents can’t afford to engage / or don’t have access to knowing about large remissions  It’s on the website but not necessarily something the kids will know about  Reaching out to people and drawing them in – its not just putting people in place, its putting them in the community – getting the kids involved if they knew what it was they were getting involved with | **Strategic priority 4**  There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion. |
| (Genres)  Rock might not be music of the kids today  They are into beats they want to rap grime hip hop | **Strategic priority 13**  Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership. |
| Ratio of staff to children | **Strategic Priority 2**  Cultures, policies and procedures to support inclusion are developed and appropriate and continuing resources are put in place to enable the inclusion strategy to succeed. |
| Equipment | **Strategic Priority 2**  Cultures, policies and procedures to support inclusion are developed and appropriate and continuing resources are put in place to enable the inclusion strategy to succeed. |
| Behaviour can be an issue  Very rarely get CCC doing peripatetic lessons – they get chucked out of lessons | **Strategic priority 7**  The hubs has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming involved in the youth justice system. |
| (Pedagogy) Too traditional  Still quite traditional in its teaching  Sense of it being quite academic  Always about stand up properly with your violin | **Strategic Priority 3**  Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people. |
| Will to do it – will to see it through – will to set in motion and then will to see it through | Not directly addressed in this document |
| Being the so-called new town it has developed a multi-cultural population but hasn’t built multicultural structures – there is not purposeful exclusion but very little positive inclusion | **Strategic priority 11**  The workforce[[12]](#footnote-12) and governance bodies of the hub more closely reflect the makeup of the region. |

**Table of suggested strategic priorities (taken from interviews[[13]](#footnote-13))**

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|  | Milton Keynes |
| Pupil Voice | x |
| Marketing/ advocacy/ Communicate message | x |
| Parents valuing music | x |
| New groups | x |
| Workforce development | x |
| Resources | x |
| Cross-sector partnerships | x |
| Diversify board and/or team | x |
| Accessible venues | x |
| Appoint Co-ordinator | xx |
| Move more into the community | x |

**List of strategic priorities[[14]](#footnote-14)**

**Strategic Priority 1**

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

**Strategic Priority 2**

Cultures, policies and procedures to support inclusion are developed and appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.

**Strategic Priority 3**

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

**Strategic priority 4**

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

**Strategic priority 5**

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

**Strategic priority 6**

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

**Strategic priority 7**

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

**Strategic priority 8**

Data is used as a driver for inclusion.

**Strategic Priority 9**

There is an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).

**Strategic Priority 10**

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

**Strategic priority 11**

The workforce[[15]](#footnote-15) and governance bodies of the hub more closely reflect the makeup of the region.

**Strategic priority 12**

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

**Strategic priority 13**

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

**Action plan**

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| **Strategic Priority 1** | Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels. |
| **Year 1 2021-2022**   * Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area. * Disseminate a short document on inclusive working in mainstream schools * Explore where a values statement can align with Alliance for a Musically Inclusive England (AMIE) * Input seminars for SLT and where possible board members on a) general inclusion, including developing projects with CCC b) SEND specifics – including the social model of disability and c) aspects of working with children with social, emotional and mental health issues. * Research done and presented to SLT on optimising programmes with homeless young people * New partnerships are formed with black music organisations, such as Tomorrow’s Warriors or Kinetika Bloco | |
| **Year 2 2022-2023**   * If appropriate, sign up to AMIE * Hub partners take on responsibility to:  1. Provide data on who is engaged 2) Have clear progression routes provided for all young people 3) Ensure all of their teams undertake some inclusion training where appropriate  * Embed inclusion processes across hub – this can include new criteria for   invitation to ensembles, revised service level agreements with schools etc. | |
| **Year 3 2023-2024**   * Existing networks, advisory groups and boards will be reviewed and if   appropriate adapted with developing inclusion in mind | |
| **Year 4 2024-2025**   * Critically reflect on remaining gaps and modify on-going strategy with this in mind | |

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| **Strategic Priority 2** | Cultures, policies and procedures to support inclusion are developed and appropriate and continuing resources, including financial, are put in place to enable the inclusion strategy to succeed. |
| **Year 1 2021-2022**   * Engage a part-time inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising. * Continue involvement with the Eastern hubs region inclusion strategy group on a termly basis i.e. involvement with the other hubs developing inclusion strategies. * Inclusion strategy developments to be a standing item at hub meetings * Begin to secure funds to support an ongoing inclusion programme * Develop systems for data collection and monitoring, and for monitoring progression pathways * Develop inclusion strategy group and also advisory groups | |
| **Year 2 2022-2023**   * Continue to secure funds to support an ongoing inclusion programme | |
| **Year 3 2023-2024**   * Continue to secure funds to support an ongoing inclusion programme * Review and refresh actions taken so far | |
| **Year 4 2024-2025**   * Continue seeking resources with the aim for developing the inclusion programme beyond 2025 | |

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| **Strategic Priority 3** | Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people. |
| **Year 1 2021-2022**   * All hub staff to have had induction/ training in musical inclusion where appropriate. * Adapt and adopt Youth Music’s Quality Framework as a reflective/ evaluative tool for all music practitioners. * Delivery team will have had CPD and will adopt in large part the Triborough music hub’s Music and Wellbeing guidelines * Develop short inclusion CPD programme - Deliver for all relevant hub team, Co-op team and invited partners - programme to include emphasis on shared ownership and creative music making * Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed. | |
| **Year 2 2022-2023**   * Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate * Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience | |
| **Year 3 2023-2024**   * Musical inclusion training is embedded in the annual CPD offer to schools | |
| **Year 4 2024-2025**   * Review progress of induction and add refresher course to website | |

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| **Strategic Priority 4** | There is a widely held perception of the hubs that embraces and foregrounds inclusion and diversity. The hubs have engaged with schools and parents to advocate for the positive benefits of musical inclusion. |
| **Year 1 2021-2022**   * Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward. * Review website and social media and other communications with inclusion specifically in mind. * In relation to the above, seek some advice from SEND or other relevant music and social media specialists. * Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days * Develop marketing strategy for inclusive programme * Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub | |
| **Year 2 2022-2023**   * Update websites and social media based on previous years investigation. | |
| **Year 3 2023-2024**   * Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage | |
| **Year 4 2024-2025**   * Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. * Compare with year one survey and build next stage plans accordingly. | |

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| **Strategic Priority 5** | The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances (CCC) has expanded. Wherever appropriate this should align with council priorities. |
| **Year 1 2021-2022**   * Building on Ben Sellars’ work, develop 6-week Garage Band projects in at least two mainstream schools targeting CCC using teams of two tutors (one shadowing) * In partnership, if possible, with Peterborough Music Education Hub the hub researches, designs and seeks to resource a three-year music programme for young people who are homeless or at risk of becoming homeless. * Pilot one satellite rock school | |
| **Year 2 2022-2023**   * Expand Garage band work in mainstream to at least 4 schools * Develop at least one iPad performance based ensemble * Roll out satellite rock schools to two other locations * Beginning of implementation of music programme for homeless young people * Launch music tech team – targeting work with children in challenging circumstances | |
| **Year 3 2023-2024**   * Expand Garage band work in mainstream to at least 8 schools * Expand to at least two iPad performance based ensembles * Offer supported performance opportunities to CCC * Offer supported recording opportunities to CCC | |
| **Year 4 2024-2025**   * Review programme in terms of take up, retention, achievement of musical and personal goals | |

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| **Strategic Priority 6** | The offer for children with SEND has been expanded, building on current good practice. |
| **Year 1 2021-2022**   * Audit music activity (and musical interest) across pupils with SEND in both special and mainstream schools and adapt the strategy to fit musical interests. * Build on existing music subject leader termly meetings in special schools to help music coordinators from special schools link to music coordinators from mainstream schools and reinvigorate the idea of joint projects. * Follow up on the mooted Singing festival previously suggested by the music coordinator at slated row – ‘special voices’. This can take place at Chrysalis theatre at Camphill community for adults with special needs. * Offer CPD in communications skills for hub tutors * Development of a programme of staff development across the different workforces, both formal and non-formal, within areas such as assistive technology, the social model of disability, and the Sounds of Intent model. Ideally this is done in partnership with other hubs | |
| **Year 2 2022-2023**   * If appropriate initiate targeted peri lessons for autistic children in units within mainstream schools * Pilot small group work with SEND students in 2 mainstream schools * Explore the potential of a performance-based ensemble with its foundation in the African drumming work in Slated Row School. By the end of four years there needs to be at least one inclusive ensemble in Milton Keynes that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending | |
| **Year 3 2023-2024**   * Increase small group work with SEND students in 4 mainstream schools. | |
| **Year 4 2024-2025**   * By the end of four years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology * By the end of four years there needs to be at least one inclusive ensemble in Milton Keynes that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the children themselves decide they want to do rather than an imposed genre. | |

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| **Strategic Priority 7** | The hub has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming involved in the youth justice system. |
| **Year 1 2021-2022**   * Engage further with Arts for Health, enabling this relationship to be deepened and expanded. Post-pandemic, all music deliverers need to be aware of the potential for increased mental health issues amongst the whole young population. Where necessary, the deliverers should, as a matter of urgency, receive training in emotionally intelligent working. * Working with Arts in Health and/or CAMHS and other agencies, expand music and wellbeing work to include targeted work with those at risk of mental health issues * Liaise with PRU/ EBD unit head teachers and coordinators of in-school inclusion units in relation to future programme design and support * Consult with young people who have had fixed term or permanent exclusions as to what they would want in music | |
| **Year 2 2022-2023**   * Develop cross-regional (cross-hub) training programme in music with children with SEMHD. * Develop programme with primary aged children at risk of exclusion | |
| **Year 3 2023-2024**   * Rerun SEMHD training programme * Develop programme with secondary aged children at risk of exclusion * Seek partnership with the police and the Youth Offending team and begin pilot work with young people becoming involved in the youth justice system. | |
| **Year 4 2024-2025**   * Rerun SEMHD training programme * Review and adapt SEMHD programme | |
| **Strategic Priority 8** | Data is used as a driver for inclusion |
| **Year 1 2021-2022**   * Establish clear system for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include children on fixed term and permanent exclusions. * Clarify and agree systems with council, schools and team. * Trial and iron out glitches. | |
| **Year 2 2022-2023**   * Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, etc. * Trial data collation and analysis. * Adapt goals with CCC. * Review data in terms of both any targets set and the inclusive concept of ‘natural proportion’. * Disseminate annual data on numbers and location of children in challenging circumstances engaging in music. | |
| **Year 3 2023-2024**   * Collect, collate and analyse data with goals in mind. Find ‘barrier flashpoints’ and trial activities in some of these to reduce the barrier. | |
| **Year 4 2024-2025**   * Review. Set new targets and adapt approach to take on own learning. * Review progress of inclusion strategy based on data, innovation, achievements and progression. | |

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| **Strategic Priority 9** | There is an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances). |
| **Year 1 2021-2022**   * Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles. | |
| **Year 2 2022-2023**   * All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support. * Mentoring programme for ensemble and other music leaders for barrier busting. | |
| **Year 3 2023-2024**   * Do test case planning for progression routes for all categories of CCC. * Consider incentives e.g. awards programme for young people for continued and multiple attendances. | |
| **Year 4 2024-2025**   * Track and review retention of all students with special focus on CCC. * Review and adapt all progression strategies based on findings. | |

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| **Strategic Priority 10** | Monitoring and evaluating the level and quality of inclusion across the hub is embedded and influences future strategy. |
| **Year 1 2021-2022**   * Adopt Youth Music’s Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary * Work with the appropriate local council department to set up or refresh / maintain systems for collecting and analyzing data on children’s musical engagement, focusing on those on free school meals and pupil premium, children with an EHCP and those with SEND, LAC, those on fixed term exclusions and those from minority ethnic backgrounds | |
| **Year 2 2022-2023**   * Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners * Offer mentoring in the use of the framework to partners if needed * Research ways that can support delivery partners in gathering appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support * Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate * Review data in terms of any targets set and the inclusive concept of ‘natural proportion’. | |
| **Year 3 2023-2024**   * Natural proportion goals reviewed and strategy adapted. | |
| **Year 4 2024-2025**   * Review progress of inclusion strategy based on data, innovation, achievements and progression * Natural proportion goals reviewed and strategy adapted. | |
| **Strategic Priority 11** | The workforce and governance bodies of the hub more closely reflects the makeup of the hub area |
| **Year 1 2021-2022**   * Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians * Engage with current rap and hip-hop tutors in the Milton Keynes area with a view to possible employment * The hub need to develop new partnerships with black music education organisations, such as Tomorrow’s Warriors or Kinetika Bloco and actively support BAME practitioners and grassroots organisations within Milton Keynes | |
| **Year 2 2022-2023**   * Continue volunteering/shadowing programme. Begin using interns from under-represented groups. * In partnership with other hubs begin region wide training and induction programme loosely based on the Certificate for Music Educators (CME) – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries. | |
| **Year 3 2023-2024**   * By year 3 governance bodies will have been reviewed to more closely reflect the make-up of their communities. * Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs’ own training programme * Establish educational programme and team, foregrounding music of black origin – team need to be representative of the region. Foreground hip-hop derived genres as part of this initiative * Begin disabled musician-in-residence programme | |
| **Year 4 2024-2025**   * Embed hip-hop derived genres as part of the regular hub offer * Review programme and build on successes | |

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| **Strategic Priority 12** | The hub will have explored the potential of virtuality as it relates to both inclusion and access |
| **Year 1 2021-2022**   * Review with team, other hub leads and other providers the role of virtuality in lockdown, particularly as it relates to inclusion. Build a best practice model. | |
| **Year 2 2022-2023**   * Pilot on-line teaching with several groups of CCC | |
| **Year 3 2023-2024**   * Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC including those with moderate learning difficulties. * Roll out online teaching to at least 4 groups of CCC. Create virtual ensemble. | |
| **Year 4 2024-2025**   * Further develop songwriters and producers club with targeted mentoring and showcasing opportunities. Feature performances and productions as programmed part of live concerts. Seek to create higher-level pathways for CCC who show strong interest and/or aptitude. * Review all activities in the light of engagement, inclusion and progression | |

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| **Strategic Priority 13** | Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership. |
| **Year 1 2021-2022**   * Liaise with the Youth Parliament, youth services and youth organisations, student school councils and head of school music departments about setting up and developing a Youth Music Action Council. NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support). * If appropriate seek support from Sound Connections on deepening commitment to Youth Voice | |
| **Year 2 2022-2023**   * Youth Music Action Council (YMAC) formed in Autumn term * Targeted project with CCC developed through YMAC – Funding for project devolved/ mentoring provided to YMAC members | |
| **Year 3 2023-2024**   * YMAC to be given budget and mentoring support to develop inclusive Youth Music Festival if appropriate * Pilot peer leading and mentoring programme | |
| **Year 4 2024-2025**   * Review progress with YMAC * Develop new goals together * Continue peer leading and mentoring programme | |

**Key actions from strategic priorities**

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| **Year** | **Action** |
| **Year 1** | 1. Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area. 2. Disseminate a short document on inclusive working in mainstream schools 3. Explore where a values statement can align with Alliance for a Musically Inclusive England (AMIE) 4. Input seminars for SLT and where possible board members on a) general inclusion, including developing projects with CCC b) SEND specifics – including the social model of disability and c) aspects of working with children with social, emotional and mental health issues. 5. Research done and presented to SLT on optimising programmes with homeless young people 6. New partnerships are formed with black music organisations, such as Tomorrow’s Warriors or Kinetika Bloco 7. Engage a part-time inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising. 8. Continue involvement with the Eastern hubs region inclusion strategy group on a termly basis i.e. the other hubs developing inclusion strategies. 9. Inclusion strategy developments to be a standing item at hub meetings 10. Begin to secure funds to support an on-going inclusion programme 11. Develop systems for data collection and monitoring, and for monitoring progression pathways 12. Develop inclusion strategy group and also advisory groups 13. All hub staff to have had induction/ training in musical inclusion where appropriate. 14. Delivery team will have had CPD and will adopt in large part the Triborough music hubs Music and Wellbeing guidelines 15. Adapt and adopt Youth Music’s Quality Framework as a reflective/ evaluative tool for all music practitioners. 16. Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making 17. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed. 18. Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward. 19. Review website and social media and other communications with inclusion specifically in mind. Seek some advice from SEND or other relevant music and social media specialists. 20. Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days. 21. Develop marketing strategy for inclusive programme 22. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub 23. Building on Ben Sellars’ work, develop 6-week Garage Band projects in at least two mainstream schools targeting CCC using teams of two tutors (one shadowing) 24. In partnership, of possible, with Peterborough Music Education Hub the hub researches, designs and seeks to resource a three-year music programme for young people who are homeless or at risk of becoming homeless. 25. Pilot one satellite rock school 26. Audit music activity (and musical interest) across pupils with SEND in both special and mainstream schools and adapt the strategy to fit musical interests. 27. Build on existing music subject leader termly meetings in special schools to help music coordinators from special schools link to music coordinators from mainstream schools and reinvigorate the idea of joint projects. 28. Follow up on the mooted Singing festival previously suggested by the music coordinator at slated row – ‘special voices’. This can take place at Chrysalis theatre at Camphill community for adults with special needs. 29. Offer CPD in communications skills for hub tutors doing work with SEND students 30. Development of a programme of staff development across the different workforces, both formal and non-formal, within areas such as assistive technology, the social model of disability, and the Sounds of Intent model. Ideally this is done in partnership with other hubs 31. Engage further with Arts for Health enabling this relationship to be deepened and expanded. Post-pandemic all music deliverers need to be aware of the potential for increased mental health issues amongst the whole young population. Where necessary, they should, as a matter of urgency, receive training in emotionally intelligent working. 32. Working with Arts in Health, and/or CAMHS and other agencies, expand music and wellbeing work to include targeted work with those at risk of mental health issues 33. Liaise with PRU/ EBD unit head teachers and coordinators of in-school inclusion units in relation to future programme design and support 34. Consult with young people who have had fixed term or permanent exclusions as to what they would want in music 35. Establish clear system for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include children on fixed term and permanent exclusions. Clarify and agree systems with council, schools and team. Trial and iron out glitches. 36. Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles. 37. Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians. 38. Engage with current rap and hip-hop tutors in the Milton Keynes area with a view to possible employment 39. The hub need to develop new partnerships with black music education organisations, such as Tomorrow’s Warriors or Kinetika Bloco and actively support BAME practitioners and grassroots organisations within Milton Keynes 40. Review with team, other hub leads and other providers the role of virtuality in lockdown, particularly as it relates to inclusion. Build a best practice model. 41. Liaise with the Youth Parliament, youth services and youth organisations, student school councils and head of school music departments about setting up and developing a Youth Music Action Council. NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support). 42. If appropriate seek support from Sound Connections on deepening commitment to Youth Voice |
| **Year 2** | 1. If appropriate, sign up to AMIE 2. Hub partners take on responsibility to: a) Provide data on who is engaged b) Have clear progression routes provided for all young people c) Ensure all of their teams undertake some inclusion training where appropriate 3. Embed inclusion processes across hub – this can include new criteria for    1. invitation to ensembles, revised service level agreements with schools etc. 4. Develop systems for monitoring progression pathways 5. Continue to secure funds to support an on-going inclusion programme 6. Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate 7. Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience 8. Update websites and social media based on previous years investigation. 9. Expand Garage band work in mainstream to at least 4 schools 10. Develop at least one IPad performance based ensemble 11. Roll out satellite rock schools to two other locations 12. Beginning of implementation of music programme for homeless young people 13. Launch music tech team – targeting work with children in Challenging Circumstances 14. If appropriate initiate targeted peri lessons for autistic children in units within mainstream schools 15. Pilot small group work with SEND students in 2 mainstream schools 16. Explore the potential of a performance-based ensemble with its foundation in the African drumming work in Slated Row School. By the end of four years there needs to be at least one inclusive ensemble in Milton Keynes that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending 17. Develop cross-regional (cross-hub) training programme in music with children with SEMHD. 18. Develop programme with primary aged children at risk of exclusion 19. Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted.   This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, etc. 20. Trial data collation and analysis. Based on this adapt goals with CCC. 21. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music. 22. All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support. 23. Mentoring programme for ensemble and other music leaders for barrier busting. 24. Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners 25. Offer mentoring in the use of the framework to partners if needed 26. Review data in terms of any targets set and the inclusive concept of ‘natural proportion’. 27. Research ways that can support delivery partners in gathering appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support 28. Continue volunteering/shadowing programme 29. In partnership with other hubs begin region wide training and induction programme loosely based on the Certificate for Music Educators (CME) – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries. 30. Pilot on-line teaching with several groups of CCC 31. Youth Music Action Council (YMAC) formed in Autumn term 32. Targeted project with CCC developed through YMAC – Funding for project devolved/ mentoring provided to YMAC members |
| **Year 3** | 1. Existing networks, advisory groups and boards will be reviewed and if appropriate adapted with developing inclusion in mind 2. Continue to secure funds to support an on-going inclusion programme 3. Review and refresh actions taken so far 4. Musical inclusion training is embedded in the annual CPD offer to schools 5. Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage 6. Expand Garage band work in mainstream to at least 8 schools 7. Expand to at least two IPad performance based ensembles 8. Offer supported performance opportunities to CCC 9. Offer supported recording opportunities to CCC 10. Increase small group work with SEND students in 4 mainstream schools. 11. Rerun SEMHD training programme 12. Develop programme with secondary aged children at risk of exclusion 13. Seek partnership with the police and the Youth Offending team and begin pilot work with young people becoming involved in the youth justice system. 14. Collect, collate and analyse data with goals in mind. Find ‘barrier flashpoints’ and trial activities in some of these to reduce the barrier. 15. Do test case planning for progression routes for all categories of CCC. 16. Consider incentives e.g. awards programme for young people for continued and multiple attendances. 17. Natural proportion goals reviewed and strategy adapted. 18. By year 3 governance bodies will have been reviewed so they closely reflect the make-up of their communities. 19. Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs’ own training programme 20. Establish educational programme and team foregrounding music of black origin – team need to be representative of the region. Foreground hip-hop derived genres as part of this initiative 21. Begin disabled musician-in-residence programme 22. Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC including those with moderate learning difficulties. 23. Roll out online teaching to at least 4 groups of CCC. Create virtual ensemble. 24. YMAC to be given budget and mentoring support to develop inclusive Youth Music Festival 25. Start pilot peer leading and mentoring programme |
| **Year 4** | 1. Continue seeking resources with the aim for developing the inclusion programme beyond 2025 2. Review progress of induction and add refresher course to website 3. Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. Compare with year one survey and build next stage plans accordingly. 4. By the end of four years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology 5. By the end of four years there needs to be at least one inclusive ensemble in Milton Keynes that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the children themselves decide they want to do rather than an imposed genre. 6. Rerun SEMHD training programme 7. Review and adapt SEMHD programme 8. Review progress of inclusion strategy based on data, innovation, achievements and progression. Critically reflect on remaining gaps and modify on-going strategy with this in mind 9. Review and adapt all progression strategies based on findings. 10. Track and review retention of all students with special focus on CCC. 11. Natural proportion goals reviewed and strategy adapted. 12. Embed hip-hop derived genres as part of the regular hub offer 13. Further develop songwriters and producers club with targeted mentoring and showcasing opportunities. Feature productions as programmed part of live concerts. Seek to create higher-level pathways for CCC who show strong interest and/or aptitude. 14. Review progress with YMAC - develop new goals together 15. Continue to pilot peer leading and mentoring programme |

**Key Documents / websites**

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1. Vital signs 2019 [↑](#footnote-ref-1)
2. JSNA 2017 [↑](#footnote-ref-2)
3. Vital signs 2018 [↑](#footnote-ref-3)
4. Vital signs 2019 [↑](#footnote-ref-4)
5. Vital signs 2018 [↑](#footnote-ref-5)
6. Vital signs 2019 [↑](#footnote-ref-6)
7. <http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_dev> [↑](#footnote-ref-7)
8. Vital signs 2019 [↑](#footnote-ref-8)
9. <https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE> [↑](#footnote-ref-9)
10. The concept that a hub will engage a group of CCC in the same proportion as they are within the hub area, e.g. if the hub engages with 20% of the children in the hub area and there are 100 children in care in that area then when the hub works with 20 children in care (20%) then it has reached natural proportion for that group. [↑](#footnote-ref-10)
11. In this document, workforce is taken to mean: ‘all those involved in delivering music education on behalf of the MEH’ [↑](#footnote-ref-11)
12. In this document, workforce is taken to mean: ‘all those involved in delivering music education on behalf of the MEH’ [↑](#footnote-ref-12)
13. Two Xs in a box indicate that multiple interviewees from this hub wanted this as a strategic priority [↑](#footnote-ref-13)
14. Presented as outcome statements to be achieved at the end of the four year action plan [↑](#footnote-ref-14)
15. In this document, workforce is taken to mean: ‘all those involved in delivering music education on behalf of the MEH’ [↑](#footnote-ref-15)