



Inclusion Strategy 2022-27

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Table of Contents

Glossary of terms and acronyms	4
What is the purpose of the strategy?	7
Building on Progress	7
What was the process?	13
Context	14
A. Demographics	14
B. Education	17
C. Deprivation	18
D. Children in challenging circumstances	20
What is musical inclusion?	22
What does inclusion involve?	23
Capacity and Funding	24
Workforce development	25
Detail on the inclusion specific training advocated for the hub	28
General Inclusion training	28
Training around music making with young people with special educational needs and disabilities (SEND)	28
Training around music making with young people with social, emotional and mental health difficulties (SEMHD)	29
Reflective Practice	30
Lenses	31
Lens 1: Musical inclusion and children in challenging circumstances	31

Findings based on this lens:	32
Life condition	32
Geographical Issues	34
Background	36
Life Circumstances	36
Behavioural issues	37
Lens 2: 'HEARD'	38
Findings based on this lens:	39
Holistic	39
Equitable	40
Authentic	40
Representative	41
Diverse	42
List of strategic priorities	44
Action plan	46
Key actions from strategic priorities	61
Key Documents / websites	73
Appendix 1 – Meaning of the term Musical Inclusion	75
Appendix 2 – Challenges to inclusion - Challenges as highlighted in interviews	77

Glossary of terms and acronyms

AP – Alternative provision - Pupil Referral Units and other forms of educational provision for children who cannot be in mainstream schools.

ARP – Additional Resourced Provision - An ARP is a provision, within a mainstream school, designed to provide specialist and targeted support for children with long term special educational needs (SEN). ARPs are additionally funded which means that a school ARP receives additional resources.

Attainment 8 score - This is calculated by adding together a student's highest scores and averaging them across eight government-approved qualifications at GCSE level.

BAME - or BME – Black and Minority Ethnic – no longer universally used

CCC – Children in challenging circumstances. A term popularized by the charity Youth Music to describe children and young people who are marginalized, at risk and vulnerable.

CPD – Continuing Professional Development

EBD units - Day or residential schools for children with severe and/or long term challenging behaviour. Strong similarities in terms of practice and clientele with **PRUs** (see below).

EHC or EHCP – Education and HealthCare Plan

EMTAS – Ethnic Minority and Traveller Achievement Service

FSM – Refers to pupils on free school meals

IDACI - Income Deprivation Affecting Children Index

IMD – Index of Multiple Deprivation

IPPR – Institute for Public Policy Research

LA – Local authority.

LAC – Looked after children meaning **children in public care**, who are placed with foster carers, in residential homes or with relatives – in this region referred to as Care Experienced Children

LGBT - lesbians, gay men, bisexuals and transgendered people

LSA – Learning Support Assistant. Classroom based workers, who may not have a teaching qualification, often helping those with special educational needs.

LSOA - **Lower Layer Super Output Areas**: LSOAs are areas that have an average population of 1500 people or 650 households

MOU – Memorandum of Understanding

Music Leader – Person who facilitates group music making.

MYE – Mid-Year estimate

NEET – Young people aged 16-18 not in education, employment or training

Non-formal music education – Non-formal music education is usually student centred and is not connected to exams or grades. Often used interchangeably with the term community music.

ONS - Office of National Statistics

PN – Local authority designated priority neighbourhood

PRUs – Pupil referral units, sometimes called short stay schools. Local authority run schools for students who cannot at that time be in mainstream school.

PRU staff – Teachers, Teaching Assistants, Learning Support Assistants, members of the senior management team including heads of school who work in PRUs

Quality Framework – A flexible Youth Music resource examining quality in inclusive music education

SEMHD – Social, emotional and mental health difficulties – This term often includes children that display challenging behaviour

SEN – Special educational needs. Also **SEND** – Special educational needs and disabilities.

SLA – Service Level Agreement

SLT – Senior Leadership Team

TA – Teaching assistant – see Learning Support Assistant.

UPN – Unique Pupil Number

YM or Youth Music – The National Foundation for Youth Music, a lottery funded charity that is the main funder for young people’s music making outside school in England. Youth Music has an emphasis on supporting music provision for children in challenging circumstances.

YOS – Youth Offending Service

YOT – Youth Offending Team

What is the purpose of the strategy? ^[SEP]

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

Building on Progress

The strategy is intended to build on the substantial work the hub has done recently in terms of inclusion. I outline some of this recent work in the table below and link it to the strategic objectives later in the document. Where appropriate I also link it to the five strategic priorities and three underlying commitments in **Luton 2020 - 2040 - A place to thrive**, the council's key future vision strategy document.

Actions already taken	Music inclusion strategic priority	Relevant Luton 2020 – 2040 strategic priority /underlying commitments
Open Orchestras creative music tech project at Woodlands Secondary special school for the past 3 years. The hub has funded it and provided the initial staffing and training. It is now sustainable and delivered by school staff	Strategic priority 6 The offer for children with SEND has been reviewed, refreshed and expanded + Strategic Priority 3 Staff (to include all music service staff, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver	<ul style="list-style-type: none">• Tackling inequality• A child-friendly town

	<p>diverse and high quality musically inclusive practices with all children and young people.</p> <p>+ Strategic priority 13</p> <p>Genres and approaches to music engagement have been broadened with stronger emphasis on creativity, Hip-Hop and also digital music.</p>	
<p>Equipping and delivering extensive CPD to the local PRU (Avenue Centre) as a result of Youth Music Hub funding. The department now has a wide range of instrumental offers as well as extensive tech equipment and teaching offer</p>	<p>Strategic priority 7</p> <p>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 gangs</p> <p>+ Strategic Priority 3</p> <p>Staff (to include all music service staff, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver</p>	<ul style="list-style-type: none"> • Protecting the most disadvantaged

	<p>diverse and high quality musically inclusive practices with all children and young people.</p> <p>+ Strategic priority 13</p> <p>Genres and approaches to music engagement have been broadened with stronger emphasis on creativity, Hip-Hop and also digital music.</p>	
<p>Expanded music centre offer to include rock and pop, funk band and guitar ensembles</p>	<p>Strategic priority 13</p> <p>Genres and approaches to music engagement have been broadened with stronger emphasis on creativity, Hip-Hop and also digital music.</p> <p>+ Strategic Priority 9</p> <p>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</p>	<ul style="list-style-type: none"> • Making Luton a child friendly town

	challenging circumstances).	
Initiating Battle of the Bands for secondary schools	Strategic priority 13 Genres and approaches to music engagement have been broadened with stronger emphasis on creativity, Hip-Hop and also digital music.	<ul style="list-style-type: none"> • Making Luton a child friendly town
Partnership with English national Opera who have offered their 'Opera Squad' creative project to two secondary schools, using diverse opera singers	Strategic priority 13 Genres and approaches to music engagement have been broadened with stronger emphasis on creativity, Hip-Hop and also digital music.	
Partnering with the London Musical Theatre orchestra to provide a free term of workshops and instrumental lessons to a group of students at a secondary school. The group was very	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	

<p>diverse and has led to a huge uptake in instrumental tuition at the school (funded by the school for disadvantaged students). Programme to be expanded this Autumn</p>	<p>challenging circumstances).</p>	
<p>15 primary schools will have had a visit from 'Billy's Band'. The project will be delivered by a diverse group of musicians and will culminate in 2 family concerts, incorporating a South-Asian fusion piece written by David Murphy</p>	<p>Links with - Strategic Priority 1 The hub has developed a South Asian music programme, supported through building links with South Asian communities, and with the intention of increasing the involvement of young people from this background in music.</p>	
<p>The hub has secured a contract to teach music across all classes at Lady Zia Wernher special primary school</p>	<p>Strategic priority 6 The offer for children with SEND has been reviewed, refreshed and expanded</p>	<ul style="list-style-type: none"> • Tackling inequality. • A child-friendly town

<p>from September. This has come about on the back of percussion workshops which the hub has been delivering throughout this year</p>		
<p>The hub has increased the delivery of music tech in primary schools through upskilling whole-class teachers. The hub are offering training so that this work can be incorporated into WCET teaching</p>	<p>Strategic priority 13 Genres and approaches to music engagement have been broadened with stronger emphasis on creativity, Hip-Hop and also digital music.</p>	<p>Linked to - Securing a strong economic recovery from COVID-19 - Diversifying our economy by supporting and growing key sectors Including the green economy, digital, creative industries, manufacturing and aviation.</p>
<p>The hub has done extensive work with the Roma community over several years</p>	<p>Strategic priority 5 The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded.</p>	<p>Tackling inequality –A town built on fairness A child-friendly town</p>

What was the process?

I conducted some online research on the population and demographics of the hub area, the issues and data around child deprivation within the hub area, the general profile of Luton, and some specifics around services available. I also interviewed (semi-structured interviews) the hub lead, as well as people from partner organizations, some music service staff, heads of school and music specialists, freelance musicians and non-music specialist professionals working with vulnerable young people. I then used the two lenses I discuss below to analyse the information I had gathered. From this I drew up this document with the intention to answer the following main questions:

- What does musical inclusion mean in the Luton area?
- What are the challenges to becoming fully inclusive?
- What are the strategic priorities for Luton in terms of musical 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 regional context, aligned with the principles of inclusive education, ambitious and achievable.

Context ¹

Luton is a large town, borough and unitary authority area of Bedfordshire, situated in the south east of England, and is one of the most populous towns without city status in the United Kingdom. The town is situated on the River Lea, about 30 miles (50 km) northwest of London.

A. Demographics

Luton is home to 213,500² people and has a younger than average population. After a period of sustained growth the population has fallen in recent years driven by a drop in the birth rate and migration out of Luton to other parts of the UK, particularly neighbouring areas. However the population in Luton rose slightly between 2019 and 2020 driven by a fall in migration out of the town. In Luton, 27 per cent of people are under the age of 18, compared with 21 per cent nationally. There are 62,900 people aged 19 and under in the town which includes 17,000 under the age of five. The size of the child population had been rising due to a high birth rate and international migration, but in recent years the birth rate and international migration have fallen.

¹ NB some statistics may vary because of the different years the data was collected. All data is as up to date as possible.

² Mid-year population estimates, 2020, Office for National Statistics

Luton / England Population comparisons

	Luton persons	England persons
Population 2020	213,500	56,550,100
Projected Population 2025	219,000	58,060,200
% under 18	27.2%	21.4%
% aged 65+	12.6%	18.5%
% people from ethnic minority group (non- white British)	55.4%	20.2%

Source: Office for National Statistics

Luton has a diverse ethnic mix, with a significant population of Asian descent, mainly Pakistani 29,353 (14.4%) and Bangladeshi 13,606 (6.7%). These two also make up most of the Muslim religious population in Luton, which is the third highest for a town or city in England by proportion.

Since the 2011 census, Luton has had a white British population of less than 50%, one of three such towns in the United Kingdom. Luton has a majority white population when non-British white people are included, such as the Irish and Eastern Europeans.

Luton: Ethnicity: 2011 Census		
Ethnic group	Population	%
White	111,079	54.6
Mixed	8,281	4.1
Asian or Asian British	60,952	30.0
Black or Black British	19,909	9.8
Other Ethnic Group	2,980	1.5
Total	203,201	100

Approximately 45% of the population of Luton is of Black and Minority Ethnic Origin (BME). The ethnic composition of Luton fits the model of 'super-diversity' in which there is an increasing number of BME communities within the population, each with its own needs and cultures. Luton has a long history of migration from elsewhere in the UK and overseas. There have been long-standing African-Caribbean, Bangladeshi, Indian, Irish and Pakistani communities in Luton as a result of international migration and more recently the migration patterns have become more complex.

In the mid-2000s, the expansion of the European Union led to a significant increase in migration from eastern European countries, particularly Poland and Lithuania. 7% of Luton's population is classed as 'other white', which is the group for non-British or Irish

Europeans and also includes people from other parts of the world including the Americas and Australasia. England has 4.6% of the population in this category in comparison.

4.5% of the total population of Luton are Black African or Black African heritage (England 2.1%) and 5.9% Black Caribbean or Black Caribbean heritage (England 1.9%). 14.4% of the population are Pakistani (England 2.1%), 6.7% Bangladeshi (England 0.8%) and 5.2% Indian (England 2.6 %).

B. Education

There are 85 educational institutes in Luton – six nurseries, 49 primary schools (3 voluntary-aided, 2 Special Requirements), 15 secondary schools (2 Special Requirements), 10 independent schools, four further educational institutes and 1 PRU. Levels of GCSE attainment are worse than the England average.

Secondary school wider determinant to health indicators

Secondary school wider determinant to health indicators Indicator	Luton Average	National Average
% of pupils where English is not their first language	49.3	17.2
% of SEN pupils with a statement or EHC plan	1.8	2.0
% of eligible pupils with SEN support	11.1	12.8
% of pupils eligible for free school meals	21.7	18.2
% of pupils eligible for free school meals at	32.4	28

any time during the last 6 years		
% of pupils absent	5.6	5.5
% persistent absence	15.0	14.8

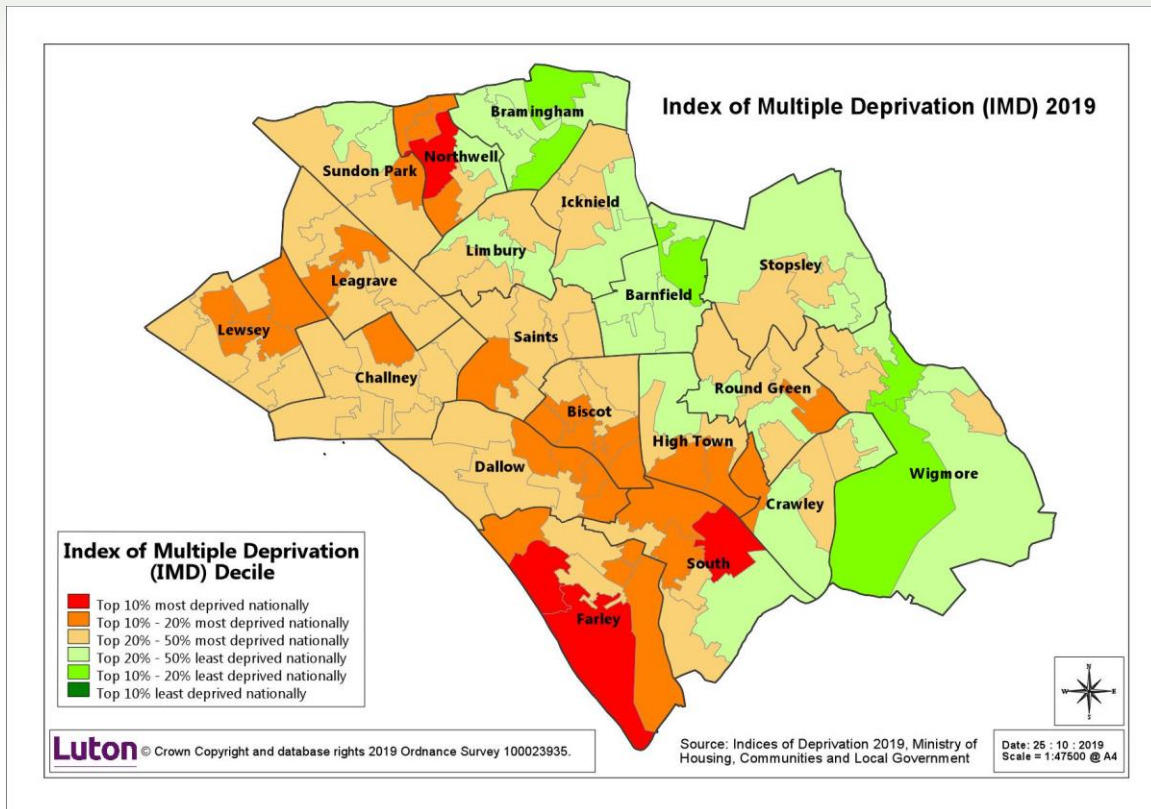
Source: Luton Source: LAIT 2021 Data -School Census, Nexus

C. Deprivation

Luton is currently ranked the 70th most deprived out of 317 local authorities³, in 2015 Luton was ranked the 59th most deprived area from 326 local authorities. Therefore Luton is less relatively deprived than in 2015. ^[SEP]

The proportion of areas in Luton in the top 10 per cent most deprived parts of the country has fallen with Luton having four output areas in the top ten per cent most deprived. These are in Northwell, South and two in Farley. Previously Luton had nine areas in the top ten per cent. Marsh Farm ranks 1349 out 32,844 Lower Super Output Areas in England, (where 1 was the most deprived and 32,844 the least) and it is the most deprived area of Luton. ^[SEP]

³ <https://www.luton.gov.uk/Environment/Lists/LutonDocuments/PDF/Planning/Observatory/2019-indices-of-multiple-deprivation-in-luton.pdf>



Luton – index of multiple deprivation 2019

About 19% (9,500) of children in Luton live in low-income families.

Luton’s highest deprivation rankings are in the Barriers to Housing and Services (25th), income deprivation affecting older people (43rd) and crime (58th) indicators, with the highest (least deprived) ranking in the Living Environment (120th).

Luton IMD Sub-Component Rankings

	2015 rank	2019 rank
Employment	103	115
Income Scale	58	66

Education	101	75
Health	85	85
Crime	24	58
Barriers to Housing & Services	15	25
Living Environment	104	120
Income Deprivation Affecting Children	66	81
Income Deprivation Affecting Older People	45	43
Percentage of LSOAs in most deprived areas nationally	7.4%	3.3%

2019 Indices of Multiple Deprivation October 2019

D. Children in challenging circumstances

The number of children in families in absolute poverty in Luton is 23%⁴. The level of child poverty varies significantly across the town, with the top five wards with the highest levels of absolute child poverty being Dallow, Saint, Biscot, Challney and Leagrave. Luton is ranked 81st out of 317 local authorities with the Income Deprivation Affecting Children

⁴ Children in low income families in absolute poverty, 2020-21, Department for Work & Pensions

(IDACI), which means that Luton is more deprived in relation to children than the England average⁵.

Many families in Luton are currently residing in Temporary Accommodation. At the end of the first quarter 2021/22 the number of households with children living in temporary accommodation was 2,017⁶ which is one of the highest rates in the country.

Luton had a rate of 64.9 per 10,000 population of children who are looked after (373) in 2020/2021. Provisional data ending year 2021/2022 is slightly lower at 64.4 per 10,000 children looked after (374). Luton presents as positively lower than England rate of 67.0 and statistical neighbours rate at 71.3.

The children's social care system for Luton reports 139 single assessments recorded as a factor of self-harming in 2021/22, relating to 119 individual children, as some cases encountered multiple single assessments.

Young Carers in Luton are comprised of 2.7% being under 15, 11.1% being under 25, compared to England figures of 2.1% and 7.6% respectively⁷.

When surveyed, 17% of young people were 'fairly sure' or 'certain' they or their friends carry weapons or other things for protection. 20% felt afraid 'sometimes' going to school because of bullying and 4% 'often' or 'very often' feel afraid of going to school because of bullying.

Latest data for Luton Youth Offending Service (YOS) based on full 2021/22 case-load reports that: 47% of children and young people have identified emotional or mental health concerns based on use of local assessments across full range of programmes offered by service. National data released in 2020 suggests that 70% of young people of

⁵ Index of multiple deprivation 2019, MHCLG

⁶ Department for Levelling Up & Communities, 2021-22 Q3 accessed from LG Inform.

⁷ Joint Strategic Needs Analysis, 2015, section 8.2

those sentenced have emotional or mental health concerns.

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

Musically⁸ inclusive practice ensures that all children and young people who want to can make music. True inclusivity can only happen in music education if there are opportunities for all children and young people to be supported as musicians across all genres and styles, by practitioners who understand their needs and worldviews and who are equipped to help them on their individual learning journeys.

A musically inclusive project, hub or school therefore:

- Identifies and works to break down any barriers to music-making that young people face
- Puts the voices of children and young people at the heart of work which is relevant to their needs and interests
- Places emphasis on young people's self-expression and musical creativity
- Supports a diversity of high-quality music-making across a wide range of genres and musical activities

⁸ <https://network.youthmusic.org.uk/musical-inclusion>.

- Actively works to create understanding among all those involved in music education of the different approaches to teaching and learning
- Does all this through all areas of its work: making inclusion a central factor in funding and resource allocation; strategy and planning; programming/curriculum; staffing and professional development.

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)

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 the coming years 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.

I recommend that Luton Music Hub work with their funders to ensure that a sufficient percentage of funded revenue is allocated annually to working with CCC in order to ensure that the inclusion strategy is a success. It will be difficult to always quantify

exactly how many CCC from a particular group are within a hub area and therefore what percentage or proportion the hub are engaging with. For example, few places in the country have any accurate data on how many young carers they have in their area. This should not stop hubs from working with young carers or from putting aside resources to do this work. Where data is available on groups it can be useful in guiding the hub to set and realise targets for engagement. 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 special educational needs and disabilities (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 proportion⁹ they will need to ring-fence a significant amount of their funded revenue over time 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, in dialogue with its funders, researches opportunities 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 their existing commitments.

Workforce development

Strategic priority 3, later in this document, emphasizes the need for all music leaders to develop more musically inclusive practice and for at least some to have the skills necessary to engage with and sustain work with all the children in the hub, especially

⁹ 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.

those in challenging circumstances. This training should align with and emphasise the following Staff Values:

- Collaborative - we work as one team, producing great results for Luton.
- Ambitious - we're determined to improve lives every day.
- Respectful - we are open, honest and embrace difference.
- Empowering - we trust our own decisions and those of others.
- Supportive - we help each other to reach our full potential.

My observations are that this workforce development will require the up-skilling of three different parts of the workforce:

1. The whole workforce, who will need to develop a greater understanding of what inclusion and inclusive practice entail so they can apply this to all their work contexts, both mainstream and with children in challenging circumstances (CCC). While this needs to be thorough, it is important to note that off the job training for this total group can be expensive. While some face-to-face training for this group is definitely recommended, much work can be done online and also using methods such as practice sharing. For inclusion to be part of the hub culture, the whole workforce needs to embrace it at both conceptual and practical levels.
2. Those currently in the workforce who are either involved in targeted or other inclusion focused work or who will do this work in the future. These inclusion champions should also use a variety of approaches for their professional development including training, practice-sharing, online work, shadowing, individuals being supported to go on outside courses, structured reflective practice and so forth.

3. New members of the workforce, including those brought in to provide specific music specialisms that will broaden the appeal to more CCC. Their needs may differ from those in the second group and may require some focus on group work and group management. Again I recommend a range of workforce development methods. Where possible, at least groups 2 and 3, should have some involvement in designing their own professional development journey.

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

- Inclusion specific knowledge. This is about who children in challenging circumstances are, how they might learn, what barriers they might have and how to help overcome these. This could include such things as the social model of disability and the use of the Sounds Of Intent framework developed by Professor Adam Ockelford. It is also about inclusion specific pedagogy. While this is quite a large topic to go into in detail in this document, some core principles may be useful:
 1. Firstly an emotionally intelligent (Goleman, 1998) approach with a special emphasis on empathy.
 2. Secondly, a full understanding of inclusive music as involving musical, personal and social development occurring at the same time and being equally important.
 3. Thirdly, the adoption of a shared ownership (Deane and Mullen, 2018) approach that emphasizes young people's autonomy and wellbeing.
- Music specific knowledge. This can refer to genres such grime. It could involve being comfortable with various aspects of music technology including microphones and loop pedals, tablet technology, assistive technologies such as

eye gaze technology, and computer and recording studio technology. In addition, some workers will need to further develop their skills in areas such as improvising, devising and songwriting.

- Group work, behaviour management and working in particular contexts. This will vary across the different parts of the workforce with different levels of understanding required for those in mainstream groups than for those working in PRUs and other alternative provision.

Detail on the inclusion specific training advocated for the hub

General Inclusion training

General inclusion is about embracing a pedagogy that is child-centred and holistic, where everyone moves forward and is included but where the more vulnerable children are especially nurtured and prioritized. This pedagogy is focused on developing musical, personal and social outcomes within the young person at the same time and the approach recognizes that the child is more important than the curriculum. It is focused on shared ownership, creativity and flexible approaches to teaching, learning and workshop leading. It is not an approach that eschews music reading or technical or rote learning but values a broad and varied approach to pedagogy, where technical skills and knowledge are at the service of the child's creative development and expression.

Training around music making with young people with special educational needs and disabilities (SEND)

In England in 2022 there is good knowledge of how to support young disabled musicians to lead as full a musical life as non-disabled musicians. Much of this knowledge comes from a generation of disabled music educators who are providing cutting edge solutions to what had previously seemed barriers. Over the course of the strategy, SEN music

specific training, which should be run at least in part by disabled music educators, should give teachers and music leaders the skills and understanding necessary to work in a variety of contexts with disabled young people, whether that be in a mainstream classroom or in a sensory unit within a special school. The programme should include:

- The social model of disability
- Understanding cognitive differences
- The Sounds of Intent framework
- Assistive and tablet technology
- Music making with autistic young people
- Adapting instruments
- Repertoire and materials
- Developing an inclusive ensemble/ choir
- Working with young people with profound and multiple disabilities

Training around music making with young people with social, emotional and mental health difficulties (SEMHD)

I and others have advocated for some years now that hubs use the power of music to engage young people with or at risk of having mental health difficulties, both those externalizing and becoming prone to exclusion and also those internalizing and becoming disengaged from education and becoming isolated and troubled in themselves. Many hubs have begun to do this work over the last few years and post-pandemic it seems that music education that validates self-expression and wellbeing will be much needed in this country. This training should emphasise the relational aspect of the work between the young person and the music leader, the need for empathy and other forms of emotional

intelligence, the concept of shared ownership and the power of creativity to validate identity and open up opportunities for personal transformation.

The content of this training is likely to include the following:

- Working with what the children bring
- Pedagogy - Relational working and developing engagement
- Leadership and groupwork
- Underpinning theories - identity/ attachment / Flow/ self-determination/ Resignification
- Rhythm and Improvisation
- Ideas and material
- Songwriting
- Organising structures
- Intention and progression
- Positionality and reflective practice
- Basic Psychological Wellbeing
- Countering the impact of trauma

Reflective Practice

The final thing to mention in workforce development is reflective practice, which is the cornerstone of inclusive education. In previous national reporting (Deane et al, 2015), myself and other colleagues have identified regular, structured, reflective practice as key to quality within inclusion. All leading musically inclusive organizations use structured reflective practice as one of the main elements of their approach and I strongly recommend it is more fully embraced within the hub.

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 experiencing significant but not permanent stress and/or trauma. This includes 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 2011/2018 - adapted 2020)

Findings based on this lens:

Life condition

The hub has built a good partnership with Open Up Music. The Open Orchestra's work has been of good quality and has contributed to better musical inclusion for young people with permanent life conditions. It is a good time for the hub to look at consolidating its work with this group and embedding musically inclusive approaches with children with special needs and disabilities across both special and mainstream schools. In the 7 years to 2019 the number of children in special schools in Luton rose 61.5%, from 340 in 2012 to 549 in 2019. It is important that these schools provide a high quality music education for all children. There is room for both relationship building and substantial CPD. As regards skill levels, while I did meet people with real passion and commitment for the work, I did not, in the interviews, come across any practitioners or partner organisations based in the area that were obviously cutting edge, who could clearly lead on the thinking or the practice, and examples of models often came from elsewhere. Again the scope for professional development is strong. In addition it was reported to me that there was no obvious mechanism for progression for gifted and talented autistic children. As there are over 400 children and young people in Luton's mainstream schools with a diagnosis of

autism, it would seem that musical engagement and progression routes for this group should be further developed. I recommend the following:

- Expand the number of hub deliverers who can work well with children with permanent life conditions by offering CPD opportunities and by recruiting new team members if necessary.
- Support valued members of the team to deepen their knowledge in this field through advanced CPD and increased responsibility
- Possibly in partnership with the Special Educational Needs Advisory Teachers service, deepen partnership working with Woodlands school with a view to developing a music-training programme for approximately 10 staff.
- Develop a specific programme of progression for gifted and talented children on the autistic spectrum in mainstream schools which takes into account their needs, interests and abilities
- Fundraise for a group of iPads and offer training in their use so that the hub can start a small iPad ensemble programme with children with SEND in both mainstream and special schools
- Explore the potential for a young producers club as an integrated online project with both disabled and non-disabled young people
- By the end of the strategy, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child.
- Again at the end of the strategy the hub should have at least one inclusive ensemble 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.

Geographical Issues

Two aspects of the geography of the town are of particular interest in furthering a strategic approach to musical inclusion in Luton: areas of significant socio-economic deprivation and areas where young people may not be safe. This includes areas of child exploitation, involving children groomed and exploited by gangs for criminal activity, sexual exploitation and/or terrorism/extremism.

Areas of deprivation: As the map on page 9 shows, while there is deprivation in a number of areas of Luton, it is most concentrated at the top and at the bottom of the town, in Northwell at the top and South and Farley at the bottom. These areas contain between them four Lower Super Output Areas (LSOAs) in the top ten per cent most deprived in the country. It is important that the hub targets work in these areas as a priority. The hub may be able to partner with Revoluton Arts who have developed significant work in the Marsh Farm area, the most deprived area of Luton.

Exploited children: Gang activity in Luton has been closely monitored over the last number of years. Gang members appear to be grouped in areas where there are 20%-40% of households without qualifications, especially in the Northwell. In Luton there is a relatively higher percentage of households rented from the local authority, especially in Lewsey, Leagrave and Northwell, which are the areas with higher residence of gang members. It is noteworthy that over half of all gang related offenders have been excluded from school on at least one occasion. Over two thirds of these exclusions relate to reasons of physical assault. Gang related offenders are more likely to target their friends and figures of authority between the ages of 13-15 years. This coincides with the average age

for exclusions¹⁰. Given the hub's development of work with young people excluded from school, I recommend by the end of five years this work also includes teenagers in gangs or at risk of joining gangs and the hub needs to be aware of and respond to where most of these young people live. Areas of residence of gang members are concentrated in areas with higher deprivation, with Legrave, Lewsey and Northwell having higher rates, with fewer in Limbury and Icknield areas. The North and West of Luton have been the sites of substantial increases in most serious violence relating to offenders under 18 since the end of 2012 and gang members generally live in specific, confined areas and offend within their own localities, with the exception of the town centre area, which draws offending to the location.

I strongly recommend that the hub develop a working relationship with Revoluton Arts in order to explore targeted work at local level in areas of significant deprivation and/or child exploitation and crime.

Another strong recommendation is for the hub to liaise closely with and take advice from local youth services and police on young persons safety. Young people should never be asked to travel to a place that may be unsafe and it is up to the hub to ensure that they are informed of the dangers and have thought about strategies for young people's safety.

Clearly the issues about reaching young people have been even more foregrounded by the current crisis and in one way this gives the hub lead an opportunity to look again at the role of virtuality in strengthening inclusion. It is important to remember that online education is different, it can easily lose a lot of the interaction that is important to working with CCC and can on occasion emphasise transmission of information above shared

10

<https://www.luton.gov.uk/Environment/Lists/LutonDocuments/PDF/Local%20Plan/Vision%20objectives%20and%20spatial%20strategy/STR%20010.pdf>

ownership (see section on HEARD). That said, there are reports of CCC who feel safe and more at ease in their home environment and for teachers the very disruption of thinking that moving to virtuality is causing is an opportunity to reflect on and change their practice.

Background

Luton is a very diverse town. Unfortunately there is a high rate of race hate incidents in Luton. In Bedfordshire, a total of 1,244 hate crimes of any type were recorded by officers in the year to March 2020 – up 27 per cent on 2018-19.¹¹ Disability-related incidents accounted for 8 per cent of those, while the majority (77 per cent) were racially motivated. Over half of all hate incidents in Bedfordshire are in Luton (52.58% in 2021)¹².

Luton Music Education Hub should utilise LCEP to establish partnerships with organisations such as Luton in Harmony, Kick it Out, The Community Cohesion team, Luton Islamic Centre and others to develop music work with those at risk of being involved in extremist behaviour and also to create music explicitly promoting cross cultural understanding.

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

¹¹ <https://www.lutontoday.co.uk/news/people/disability-hate-crime-reports-hit-record-high-bedfordshire-last-year-3005406>

¹² https://www.whatdotheyknow.com/request/hate_crime_statistics_in_bedford#outgoing-1228553

partnership with the local council and almost always in partnership with non-music specialist organisations.

Over the course of the action plan, and based on the data summarized in the Context section of this document, the hub should:

- Develop suitable partnerships to provide music for wellbeing. As well as some broad programmes in schools this should be targeted at young people at risk of self-harm. This is likely to be best placed with young women aged between 13 and 16, who are a high-risk group in this regard. This may include but should not be restricted to songwriting and recording as well as singing and voicework.
- Run a music programme for young carers in a partnership with Revoluton Arts and CHUMS.
- Pilot music lessons and possibly other work for children in temporary accommodation. This will require working very closely with a non-music organization that has built positive relationships with these young people.

All this will require specialisms among the workforce that may not already be in place, a proactive fundraising strategy, the ability to make and sustain a range of partnerships with organisations who do not normally work in or speak about arts education and perhaps most importantly, significant changes in the hubs' approach to progression and the ability to sustain and nurture a young person's engagement across the years.

Behavioural issues

Luton MEH are taking a very progressive approach to working with young people who are excluded from school, particularly those in Pupil Referral Units (PRUs). Some key aspects of their bid to Youth Music on this area are:

- Consulting with the young people
- 3 terms of music delivery with at least 2 different cohorts in PRUs

- Creating an opportunity for 'outlet' e.g. performance or recording
- Give the young people opportunities to engage with musicians who have knowledge of the challenges faced

In addition, over the strategy period the hub should:

- Develop music work with children who have had fixed term exclusions, at both primary and secondary level
- Build a relationship with the youth offending service and pilot music programmes with young people involved in, or at risk of joining, gangs.

The hub needs to 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.

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. I find it a useful lens, especially as I see each letter of the acronym as representing a spectrum along which hubs can place themselves and reflect on their direction of travel.

Holistic - placing emphasis on personal, social and musical outcomes

Equitable – people facing the biggest barriers receive the most support

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

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

Diverse – all musical genres, styles, practices are valued equally¹³

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. 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. 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. Interviews indicated that 'instrumental teachers need to be aware that inclusion is one of the goals of the hub' and for me this implies the need for a strong commitment from the hub to provide inclusion training and other CPD for the staff so that the hub can become recognised as an organisation with inclusive values at the centre. The Staff Values mentioned above:

- Collaborative
- Ambitious
- Respectful

¹³ <https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>

- Empowering
- Supportive

can and should underscore all inclusive CPD.

Other interviewees suggested that the hub's repertoire could be much broader, taking into account the diverse cultures within the town. I recommend that this broadening also incorporates a broadening and divergence of pedagogical methods.

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. Luton MEH is substantially expanding its work with children in Pupil Referral Units and these are unarguably the group of young people with the worst life outcomes of any societal group and therefore the most vulnerable.

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. Empowering young people and giving them a say in their music is as yet somewhat underdeveloped in Luton. Although, for reasons of current capacity, I have not included it as a strategic priority in this document, I recognise the importance of creating structures for Youth Voice and cultural ownership and it is heartening to see Luton MEH moving forward in this area.

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. It can be a nuanced approach with the leader adopting a number of roles from teacher to coach to facilitator to mentor. For the 21st Century music educator, it is an important part of their professional approach.

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. Luton is rightly proud of engaging with young people across a diverse cultural spectrum and should be praised for this. However more could be done in music education in Luton to celebrate and further develop the cultural diversity of the town, particularly through developing programmes that embrace musics from specific cultures. The hub should, if possible, create an ongoing partnership with Revoluton Arts, who have already built the type of culturally diverse programmes I recommend, albeit across a range of art forms, and who have good relationships, based on cultural equity, with diverse communities. This could form the basis of a large initiative, funded perhaps by Paul Hamlyn Foundation or Arts Council England.

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. This has heightened significance in a town with a cultural make-up such as Luton and I strongly recommend that the hub develop ways to broaden the teaching and creative workforce in relation to cultural diversity over the next four years, while also further developing a more diverse hub board.

Diverse

Diverse in this case refers to diverse genres. The hub has a progressive approach to genre diversity and supports music within various genres. Areas that could be significantly further developed include both the music of specific minority cultures based within Luton, especially South Asian music and music of Irish origin, as these are large groups within Luton, and also contemporary music such as Grime and its related musics, which are among the most popular musics with young people, notably those in challenging circumstances. In addition a significant number of deliverers with the hub should, at the end the strategy, be confident in creatively using iPad or other technology. I recommend the following:

- Building on the successful work with the Roma community, develop progression routes including a Roma inspired ensemble, and offer instrumental and other tuition to Roma children either individually or in small groups going forward. This tuition needs to be aligned with the children's needs, interests and abilities
- Embed Grime and related musics within the hub offer on a regular basis. This should be offered to children in challenging circumstances at secondary level and there should also be hip-hop related workshops and teaching at primary level. For this and other diverse genres it is likely that the hub will need to work with new music leaders (i.e. new to the hub).
- Senior music centre groups, at least in part, should, at a later point in the strategy, work collaboratively with young artists from several of the genres that will be new for the hub and in this way provide new progression routes for all concerned
- Develop, over the strategy period, a South Asian music programme in partnership with both local communities and if necessary with South Asian musicians from London or further afield. This programme needs to be a true partnership with the various South Asian communities represented in Luton and should seek support

from Imams, heads and deputy heads of schools, parents and other community leaders. This programme should have as one of its goals the embedding of South Asian music within the broader music curriculum in Luton as part of the offer from the whole hub team. The programme should, while including traditional elements such as Qawwali, also emphasise contemporary South Asian music.

- Create links with Comhaltas Luton based in Legrave with a view to develop joint projects and to raise awareness of Irish music and its contribution to culture across Luton.

List of strategic priorities¹⁴

Strategic Priority 1

The hub has developed a South Asian music programme, supported through building links with South Asian communities, and with the intention of increasing the involvement of young people from this background in music.

¹⁴ Presented as outcome statements to be achieved at the end of the four year action plan

Strategic Priority 2

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

Strategic Priority 3

Staff¹⁵ have appropriate and sufficient skills to deliver diverse and high quality 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. Relationships with partners are deepened and strengthened. Marketing and communication have been reviewed and refreshed.

Strategic priority 5

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

Strategic priority 6

The offer for children with SEND has been reviewed, refreshed and expanded

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 exploited children

Strategic Priority 8

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).

¹⁵ To include music service staff, frontline volunteers and other hub providers

Strategic Priority 9

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

Strategic priority 10

The workforce¹⁶ and governance bodies of the hub more closely reflect the makeup of the hub area

Strategic priority 11

Genres and approaches to music engagement have been broadened with stronger emphasis on creativity, Hip-Hop and also digital music.

Action plan

Strategic Priority 1	The hub has developed a South Asian music programme, supported through building links with South Asian communities,
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¹⁶ In this document, workforce is taken to mean: 'all those involved in delivering music education on behalf of the MEH'

	and with the intention of increasing the involvement of young people from this background in music.
<p>Year 1 2022-2023</p> <ul style="list-style-type: none"> • Identify potential stakeholders for future South Asian music initiative – from education, parents groups, music, faith leaders, possible sponsors. The programme should, while including traditional elements, also emphasise contemporary South Asian music and partners should reflect this. • Hub continues to highlight Asian music and musicians in projects and performances • Hub to dialogue with hubs in Bradford and other places where hubs are engaging with their Asian community 	
<p>Year 2 2023-2024</p> <ul style="list-style-type: none"> • Build relationships, foster a network around South Asian Music provision. Engage in dialogue with young people, schools and education providers, communities and community leaders on issues including barriers to engagement. • Offer volunteering / training and shadowing opportunities to South Asian music practitioners¹⁷ • Fundraise for year round cultural music education programme • Review current repertoire (especially singing) across team in order to be more representative of diversity in Luton. Consult with parents, faith and community leaders. 	

¹⁷ Ensure all marketing complies with current anti-discrimination law

Year 3 2024-2025

- Develop singing and other resources based on South Asian musics – integrate with other resources
- Offer training on South Asian musics to school music teachers and hub music leaders
- Visiting and online master-classes in contemporary and traditional South Asian music

Year 4 2025-2026

- Recruitment of Asian musicians versed in a contemporary approach to education
- If appropriate set up an Asian music ensemble
- Development of South Asian music teaching resource for primary generalists and specialist music teachers

Year 5 2026-2027

- Begin South Asian music weekly programmes in schools
- Hold South Asian music education festival and conference to dialogue, set future goals and celebrate achievements so far

<p>Strategic Priority 2</p>	<p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>
<p>Year 1 2022-2023</p>	

- Inclusion strategy developments to be a standing item at hub meetings
- Develop inclusion champions group
- Disseminate a short document on inclusive working in mainstream schools
- Engage person to be responsible for implementation of inclusion strategy. Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising

Year 2 2023-2024

- Develop musical inclusion working party to move the strategic priorities forward if appropriate
- Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners

Year 3 2024-2025

- Begin to secure funds to support an ongoing inclusion programme
- Develop inclusion toolkit for hub and partners
- Devolve some funding to musical inclusion working party if appropriate

Year 4 2025-2026

- Develop systems for data collection and monitoring around inclusion, and for monitoring progression pathways
- Aim to ring-fence suitable proportion of funded revenue for inclusion
- Hub partners take on responsibility to:

1) Provide data on who is engaged 2) Have clear progression routes provided to 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 5 2026-2027

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

Strategic Priority

3

Staff have appropriate and sufficient skills to deliver diverse and high quality musically inclusive practices with all children and young people.

Year 1 2022-2023

- Programme of CPD tied into Open orchestra programme looking at music technology with disabled young people

Year 2 2023-2024

- Develop generalist inclusion CPD programme - programme to include emphasis on shared ownership and creative music making
- Begin a programme of CPD to develop a team of inclusion champions with skills in and understanding of cognitive diversity, music and executive function, assistive technology, the social model of disability, and the Sounds of Intent model.

- Adapt and adopt Youth Music’s Quality Framework as a reflective / evaluative tool for all music practitioners.

Year 3 2024-2025

- Review all current staff pedagogy in terms of creative engagement, shared ownership and young person’s wellbeing
- Instigate termly sessions of reflective practice for team and encourage practice sharing and blogging
- Training for team on SEN in mainstream

Year 4 2025-2026

- Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed
- Musical inclusion training is embedded in the annual CPD offer to schools
- Improvisation training for team
- Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate
- Reflective practice is embedded across hub deliverers

Year 5 2026-2027

- Encourage practice sharing both face-to-face and online
- Review progress of induction and add refresher course to website

<p>Strategic Priority 4</p>	<p>There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of</p>
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	<p>musical inclusion. Relationships with partners are deepened and strengthened. Marketing and communication have been reviewed and refreshed.</p>
<p>Year 1 2022-2023</p> <ul style="list-style-type: none"> • 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. • Hub to lead on a Youth Voice forum for the LCEP. This includes young musicians but involves young people from the wider arts community within Luton. Over time this will be expanded to increasingly include children in challenging circumstances. 	
<p>Year 2 2023-2024</p> <ul style="list-style-type: none"> • Update websites and social media based on previous years investigation • Consult with young people on their perceptions of the inclusiveness of the hub and what they want to see going forward. 	
<p>Year 3 2024-2025</p> <ul style="list-style-type: none"> • Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days. • Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub 	
<p>Year 4 2025-2026</p> <ul style="list-style-type: none"> • Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage 	

Year 5 2026-2027

- Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub.
- Compare with year two survey and build next stage plans accordingly

Strategic Priority**5**

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

Year 1 2022-2023

- Further develop work with looked after children (LAC), and begin to look at how this could be extended to working with previous LAC, Children in Need or those on a Child Protection plan

Year 2 2023-2024

- Partner with CHUMS to further develop their music programme for young carers aged between 15 and 18
- Create links with Comhaltas Luton based in Leagrave with a view to develop joint projects and to raise awareness of Irish music and its contribution to culture across Luton.

Year 3 2024-2025

- Building on the successful work with the Roma community, develop progression routes including a Roma inspired ensemble, and offer instrumental and other tuition to Roma children either individually or in small groups going forward. Link with Ashcroft High, Beech Hill Primary, Maidenhall Primary, Denbigh Primary, & Dallow Primary, if possible. This tuition needs to be aligned with the children's needs, interests and abilities

- Extend young carers programme to those under 15

Year 4 2025-2026

- Pilot music lessons and possibly other work for children in temporary accommodation. This will require working very closely with a non-music organization that has built positive relationships with these young people
- Target new creative programmes at teenagers and young adults in two of Luton’s most deprived wards
- Offer supported performance opportunities to CCC
- Offer supported recording opportunities to CCC

Year 5 2026-2027

- Review programme in terms of take up, retention, achievement of musical and personal goals
- In partnership with LGBT resource organisations develop work with young people within that community using a consultation based approach
- Pilot multi-ethnic team programme targeting young people at risk of being involved in hate crime

Strategic Priority 6	The offer for children with SEND has been reviewed, refreshed and expanded
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Year 1 2022-2023

- Strengthen relationship with organisations / providers working with SEND (Already done as regards primary/ secondary schools)

- Deliver music to all children at Lady Zia Werner school throughout the academic year 2022-23, including PMLD, with half a term of provision for each class

Year 2 2023-2024

- Support valued members of the team to deepen their knowledge in this field through advanced CPD and increased responsibility
- Offer training in iPad use so that the hub can start a small iPad ensemble programme with children with SEND in both mainstream and special schools

Year 3 2024-2025

- By now the hub will have piloted creative projects in mainstream primary schools for children with SEND or other challenges

Year 4 2025-2026

- Explore the potential for a young producers club as an integrated online project with both disabled and non-disabled young people
- Develop a specific programme of progression for gifted and talented children on the autistic spectrum in mainstream schools which takes into account their needs, interests and abilities

Year 5 2026-2027

- By the end of five years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child.
- By the end of five years there needs to be at least one inclusive ensemble that is easily accessed by disabled and non-disabled children, that is not classes but

a mentored performance group and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the young people themselves decide they want to do rather than an imposed genre.

Strategic Priority 7	The hub has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming exploited children
Year 1 2022-2023 <ul style="list-style-type: none"> • Work with Avenues pupil referral unit to plan the development of the work with young people over time particularly in relation to performance, recording and progression. • Identify potential programmes, partners, music leaders (who may need upskilling) to develop future work with those pupils signed off school for anxiety/mental health issues. 	
Year 2 2023-2024 <ul style="list-style-type: none"> • Consult with young people who have been or are at risk of exclusion as to what they would want in music provision 	
Year 3 2024-2025 <ul style="list-style-type: none"> • Develop music work with children who have had permanent exclusions, at both primary and secondary level • Develop cross-regional (cross-hub) training programme in music with children with SEMHD 	

Year 4 2025-2026

- Further develop the work on supporting young people’s wellbeing through music. As well as some broad programmes in schools this should be targeted at young people at risk of self-harm. This is likely to be best placed with young women aged between 13 and 16, who are a high-risk group in this regard. This may include but should not be restricted to songwriting and recording as well as singing and voicework
- Develop music work with children who have had fixed term exclusions, at both primary and secondary level

Year 5 2026-2027

- Luton Music Education Hub Should partner with Luton in Harmony, Kick it Out, The Community Cohesion team, Luton Islamic Centre and others to develop music work with those at risk of being involved in extremist behaviour and also to create music explicitly promoting cross cultural understanding

Strategic Priority

8

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 2022-2023

- Begin a process to critically examine all newly developed work with CCC to identify 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 2023-2024

- The hub should develop a music centre based creative ensemble enabling young people from all genres and music backgrounds to join
- Existing ensembles, at least in part, should, work collaboratively with young artists from several of the genres that will be new for the hub and in this way provide new progression routes for all concerned

Year 3 2024-2025

- Mentoring programme for ensemble and other music leaders for barrier busting.

Year 4 2025-2026

- Develop progression routes for all categories of CCC
- Track and review retention of all students with special focus on CCC.

Year 5 2026-2027

- Review and adapt all progression strategies based on findings

<p>Strategic Priority 9</p>	<p>Monitoring and evaluating the quality of inclusion across the hub</p>
<p>Year 1 2022-2023</p> <ul style="list-style-type: none"> • Refresh systems for collecting and analyzing data on children’s musical engagement, focusing on a range of groups of children in challenging circumstances 	
<p>Year 2 2023-2024</p> <ul style="list-style-type: none"> • 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.

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

• **Year 3 2024-2025**

- Review data in terms of any targets set and the inclusive concept of ‘natural proportion’

Year 4 2025-2026

- 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

Year 5 2026-2027

- Review progress of inclusion strategy based on data, innovation, achievements and progression

Strategic Priority 10	The workforce and governance bodies of the hub more closely reflect the makeup of the hub area
Year 1 2022-2023	

- Offer targeted volunteering / shadowing opportunities prioritising BAME and also disabled musicians
- Continue encouraging local arts organisation leaders to join the board and expand this to community leaders

Year 2 2023-2024

- Continue volunteering/shadowing programme. Begin employing interns from under-represented groups where possible / appropriate.

Year 3 2024-2025

- By year 3 governance bodies will have been reviewed to more closely reflect the make-up of Luton communities
- Begin disabled musician-in-residence programme

Year 4 2025-2026

- 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 5 2026-2027

- Positive action to 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

Strategic Priority 11	<p>Genres and approaches to music engagement have been broadened with stronger emphasis on creativity, Hip-Hop and also digital music.</p>
<p>Year 1 2022-2023</p> <ul style="list-style-type: none"> • Hub seeks to identify possible tech tutors that have contemporary music skills 	
<p>Year 2 2023-2024</p> <ul style="list-style-type: none"> • The hub should develop a music centre based creative ensemble enabling young people from all genres and music backgrounds to join • The hub will, develop and deploy a music tech tutors group covering both a range of styles and assistive technology 	
<p>Year 3 2024-2025</p> <ul style="list-style-type: none"> • Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC 	
<p>Year 4 2025-2026</p> <ul style="list-style-type: none"> • Embed Grime and related musics within the hub offer on a regular weekly basis. This should be offered to children in challenging circumstances at secondary level and there should also be hip-hop related workshops and teaching at primary level. 	
<p>Year 5 2026-2027</p> <ul style="list-style-type: none"> • Further develop songwriters and producers club with targeted mentoring and showcasing opportunities. Feature productions as programmed part of live concerts. Seek to create higher-level pathways for CCC who show strong interest and/or aptitude 	

- Tech and hip-hop are part of WCET teaching
- Most hub deliverers are now competent in the creative use of iPads or other technology with individuals and groups
- Review all activities in the light of engagement, inclusion and progression

Key actions from strategic priorities

Year	Action
Year 1	<ol style="list-style-type: none"> 1. Hub to explore potential partnership with Sing Up to promote singing within schools with predominantly Muslim pupils. Sing Up has secured some funding and has a relationship with Kayal (Islamic theatre company). Hub, if possible, to collaborate with them to develop some singing resources and work with their artists in schools. 2. Identify potential stakeholders for future South Asian music initiative – from education, parents groups, music, faith leaders, possible sponsors. The programme should, while including traditional elements, also emphasise contemporary South Asian music and partners should reflect this. 3. Inclusion strategy developments to be a standing item at hub meetings 4. Develop inclusion champions group 5. Disseminate a short document on inclusive working in mainstream schools

6. Adapt and adopt Youth Music's Quality Framework as a reflective / evaluative tool for all music practitioners.
7. Begin a programme of CPD to develop a team of inclusion champions with skills in and understanding of cognitive diversity, music and executive function, assistive technology, the social model of disability, and the Sounds of Intent model
8. 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.
9. Hub to lead on a Youth Voice forum for the LCEP. This includes young musicians but involves young people from the wider arts community within Luton e.g. youthnetwork.co.uk. Over time this will be expanded to increasingly include children in challenging circumstances
10. Building on the successful work with the Roma community, develop progression routes including a Roma inspired ensemble, and offer instrumental and other tuition to Roma children either individually or in small groups going forward. Link with Ashcroft High, Beech Hill Primary, Maidenhall Primary, Denbigh Primary, & Dallow Primary, if possible. This tuition needs to be aligned with the children's needs, interests and abilities

11. Further develop work with looked after children (LAC), and begin to look at how this could be extended to working with previous LAC, Children in Need or those on a Child Protection plan
12. Strengthen relationship with organisations / providers working with SEND (Already done as regards primary/ secondary schools)
13. Offer training in iPad use so that the hub can start a small iPad ensemble programme with children with SEND in both mainstream and special schools
14. Deliver music to all children at Lady Zia Werner school throughout the academic year 2022-23, including PMLD, with half a term of provision for each class
15. Work with Avenues pupil referral unit to plan the development of the work with young people over time particularly in relation to performance, recording and progression.
16. Identify potential programmes, partners, music leaders (who may need upskilling) to develop future work with those pupils signed off school for anxiety/mental health issues
17. Begin a process to critically examine all newly developed work with CCC to identify 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
18. Adopt Youth Music's Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary

	<ol style="list-style-type: none"> 19. Refresh systems for collecting and analyzing data on children’s musical engagement, focusing on a range of groups of children in challenging circumstances 20. Offer targeted volunteering / shadowing opportunities to BAME and also disabled musicians 21. Continue encouraging local arts organisation leaders to join the board and expand this to community leaders 22. The hub will identify, develop and deploy a music tech tutors group covering both a range of styles and assistive technology 23. Engage person to be responsible for implementation of inclusion strategy. Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising
Year 2	<ol style="list-style-type: none"> 1. Build relationships, foster a network around South Asian Music provision. Engage in dialogue with young people, schools and education providers, communities and community leaders on issues including barriers to engagement. 2. Offer volunteering / training and shadowing opportunities to South Asian music practitioners 3. Develop musical inclusion working party if appropriate 4. Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners 5. Develop inclusion CPD programme - programme to include emphasis on shared ownership and creative music making

6. Update websites and social media based on previous years investigation
7. Consult with young people on their perceptions of the inclusiveness of the hub and what they want to see going forward
8. Partner with CHUMS to run a music programme for young carers aged between 15 and 18
9. Create links with Comhaltas Luton based in Leagrave with a view to develop joint projects and to raise awareness of Irish music and its contribution to culture across Luton
10. Support valued members of the team to deepen their knowledge in this field through advanced CPD and increased responsibility
11. Consult with young people who have been or are at risk of exclusion as to what they would want in music provision
12. The hub should develop a music centre based creative ensemble enabling young people from all genres and music backgrounds to join
13. Existing ensembles, at least in part, should, work collaboratively with young artists from several of the genres that will be new for the hub and in this way provide new progression routes for all concerned
14. 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

	<p>15. 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.</p> <p>16. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.</p> <p>17. Continue volunteering/shadowing programme. Begin using interns from under-represented groups where possible</p> <p>18. The hub should develop a music centre based creative ensemble enabling young people from all genres and music backgrounds to join</p>
Year 3	<ol style="list-style-type: none"> 1. Develop singing and other resources based on South Asian musics – integrate with other resources 2. Offer training on South Asian musics to school music teachers and hub music leaders 3. Visiting and online master-classes in contemporary and traditional South Asian music 4. Begin to secure funds to support an ongoing inclusion programme 5. Develop inclusion toolkit for hub and partners 6. Devolve some funding to musical inclusion working party if appropriate 7. Review all current staff pedagogy in terms of creative engagement, shared ownership and young person's wellbeing

8. Instigate termly sessions of reflective practice for team and encourage practice sharing and blogging
9. Training for team on SEN in mainstream
10. Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days.
11. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub
12. Building on the successful work with the Roma community, develop progression routes including a Roma inspired ensemble, and offer instrumental and other tuition to Roma children either individually or in small groups going forward. Link with Ashcroft High, Beech Hill Primary, Maidenhall Primary, Denbigh Primary, & Dallow Primary, if possible. This tuition needs to be aligned with the children's needs, interests and abilities
13. Extend young carers programme to those under 15
14. By now the hub will have piloted creative projects in mainstream primary schools for children with SEND or other challenges
15. Develop music work with children who have had permanent exclusions, at both primary and secondary level
16. Develop cross-regional (cross-hub) training programme in music with children with SEMHD
17. Mentoring programme for ensemble and other music leaders for barrier busting.

	<p>18. Review data in terms of any targets set and the inclusive concept of 'natural proportion'</p> <p>19. By year 3 governance bodies will have been reviewed to more closely reflect the make-up of their communities</p> <p>20. Begin disabled musician-in-residence programme</p> <p>21. Embed Grime and related musics within the hub offer on a regular weekly basis. This should be offered to children in challenging circumstances at secondary level and there should also be hip-hop related workshops and teaching at primary level.</p>
Year 4	<ol style="list-style-type: none"> 1. Recruitment of Asian musicians versed in a contemporary approach to education 2. If appropriate set up an Asian music ensemble 3. Development of South Asian music teaching resource for primary generalists and specialist music teachers 4. Begin South Asian music weekly programmes in schools 5. Develop systems for data collection and monitoring around inclusion, and for monitoring progression pathways 6. Aim to ring-fence suitable proportion of funded revenue for inclusion 7. Hub partners take on responsibility to: <ul style="list-style-type: none"> Provide data on who is engaged Have clear progression routes provided to all young people Ensure all of their teams undertake some inclusion training where appropriate

8. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed
9. Embed inclusion processes across hub – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.
10. Musical inclusion training is embedded in the annual CPD offer to schools
11. Improvisation training for team
12. Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate
13. Reflective practice is embedded across hub deliverers
14. Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage
15. Pilot music lessons and possibly other work for children in temporary accommodation. This will require working very closely with a non-music organization that has built positive relationships with these young people
16. Target new creative programmes at teenagers and young adults in two of Luton's most deprived wards
17. Offer supported performance opportunities to CCC
18. Offer supported recording opportunities to CCC
19. Explore the potential for a young producers club as an integrated online project with both disabled and non-disabled young people

20. Develop a specific programme of progression for gifted and talented children on the autistic spectrum in mainstream schools which takes into account their needs, interests and abilities
21. Further develop the work on supporting young people's wellbeing through music. As well as some broad programmes in schools this should be targeted at young people at risk of self-harm. This is likely to be best placed with young women aged between 13 and 16, who are a high-risk group in this regard. This may include but should not be restricted to songwriting and recording as well as singing and voicework
22. Develop music work with children who have had fixed term exclusions, at both primary and secondary level
23. Develop progression routes for all categories of CCC
24. Track and review retention of all students with special focus on CCC.
25. Offer mentoring in the use of the framework to partners if needed
26. 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
27. 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

	<p>and others bringing in fresh skills. Where appropriate offer bursaries</p> <p>28. Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC</p>
Year 5	<ol style="list-style-type: none"> 1. Hold South Asian music festival and conference to dialogue, set future goals and celebrate achievements so far 2. Continue to secure funds to support an ongoing inclusion programme 3. Encourage practice sharing both face-to-face and online 4. Review progress of induction and add refresher course to website 5. Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. 6. Compare with year two survey and build next stage plans accordingly 7. Review programme in terms of take up, retention, achievement of musical and personal goals 8. In partnership with LGBT resource organisations develop work with young people within that community using a consultation based approach 9. Pilot multi-ethnic team programme targeting young people at risk of being involved in hate crime 10. By the end of five years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child.

11. By the end of five years there needs to be at least one inclusive ensemble that is easily accessed by disabled and non-disabled children, that is not classes but a mentored performance group and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the young people themselves decide they want to do rather than an imposed genre
12. Luton Music Education Hub Should partner with Luton in Harmony, Kick it Out, The Community Cohesion team, Luton Islamic Centre and others to develop music work with those at risk of being involved in extremist behaviour and also to create music explicitly promoting cross cultural understanding
13. Review and adapt all progression strategies based on findings
14. Review progress of inclusion strategy based on data, innovation, achievements and progression
15. Positive action to 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
16. 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
17. Tech and hip-hop are part of WCET teaching

	<p>18. Most hub deliverers are now competent in the creative use of iPads or other technology with individuals and groups</p> <p>19. Review all activities in the light of engagement, inclusion and progression</p>
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Appendix 1 – Meaning of the term Musical Inclusion

What does musical inclusion mean? Verbatim quotes from interviews

- Complex – it means that the kind of music I like is recognised and included in the mainstream and that other people’s musics are also presented to me so I can have an opportunity to enjoy it – I might need to be informed about it so I can understand what it is that that community enjoys about it
- Means nobody being excluded from the musical experience – people exclude themselves for all sorts of reasons – upbringing, cultural – the way technology has changed things those siloes are disappearing, which is great.
- Safety, security, lack of fear – being able to get over any uncertainties, being able to ask questions – I don’t necessarily think it’s a cultural thing so much as a confidence thing
- Us working as a whole class – to include everyone, I am providing enough experiences in my lesson to make sure each child can participate and have some enjoyment

- It means that music is offered in a way which means that young people don't come up with the mind-set of I'm not musical – like I'm not practical – it avoids that way of blinkered thinking – music is perceived to be linked with a performance ability – but it should be much more multi-faceted than that – all the other dimensions – staging, sound etc. are all part of musical inclusion.
- A child's education should have head, hands and heart in equal amounts and music encompasses all of those so there should be a way in.
- Everybody, no matter their socio-economic background can take up music and learn an instrument outside the school classroom – outside ordinary lessons
- Everybody regardless of ability having access to music regardless of what school they are in
- Being inclusive in music is allowing music to be for all people –giving them the opportunity to access music – not just giving it to the most elite, the most affluent – but given to all young people to help them explore their musicality and creativity
- Means everyone feels able and entitled to engage in music on the same level – people feel included rather than excluded from activity of music-making – that may mean breaking the mould in terms of current styles or ensembles of music making that are not as inclusive as others – does the ensemble part of the hub include people making bedroom music – could be musicians who meet virtually – could be producers sharing ideas?

Appendix 2 – Challenges to inclusion - Challenges as highlighted in interviews¹⁸

Challenge	Where it is dealt with in the strategy
<p>Mainly funding and personnel – stretched quite thin</p> <p>Economic issue – that is why vocal music is very strong in Luton</p> <p>Financial restraints from schools</p> <p>Finding the right personnel and having the resource and to get buy in from community</p> <p>Even with free lessons for those on free school meals there may still be some cases of financial barriers</p>	<p>Strategic Priority 2</p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>

¹⁸ NB these challenges are taken verbatim from interviews and may or may not represent the full picture of inclusive music in Luton

Is the instrument stock diverse enough and good enough? Money	
Industry is changing in terms of getting teachers etc. – also Covid will have a massive impact	Not dealt with in this document
People need positive and diverse role models within organisations – to see themselves and pathways they could take Workforce representation	Strategic priority 10 The workforce ¹⁹ and governance bodies of the hub more closely reflect the makeup of the hub area
Challenge is recruiting – people need to see pathways into our kind of sector – we need to be much more networked and have young people participating in life of hub – people need to see routes through as to why they are learning this – especially diverse communities who will say so what – why should they have music lessons when extra maths would be better	Strategic Priority 1 The hub has developed a South Asian music programme, supported through building links with South Asian communities, and with the intention of increasing the involvement of young people from this background in music.

¹⁹ In this document, workforce is taken to mean: ‘all those involved in delivering music education on behalf of the MEH’

<p>Certain cultures don't necessarily see the importance of artistic development and creativity in developing young people – so not much parental and community encouragement.</p> <p>Support at home that young person may or may not receive</p>	<p>Strategic priority 4</p> <p>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. Relationships with partners are deepened and strengthened. Marketing and communication have been reviewed and refreshed.</p>
<p>Skill-set of staff they want to support</p>	<p>Strategic Priority 3</p> <p>Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver diverse and high quality musically inclusive practices with all children and young people.</p>
<p>The schools –often the arts isn't the key thing – we work with some schools that give you a room and put you in corner and say just get on with it</p>	<p>Strategic priority 4</p> <p>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</p>

<p>Diminishing importance and profile of music in school</p> <p>Buy-in – teachers and school environment are going to be the buy-in – very hard in Luton to get engagement from ad hoc situations – you have to have your partners like Flying Start and schools</p> <p>Luton has a huge amount of children, incredibly diverse – communication with school and teachers – we are used as cover and supply so quite often they are not in room – they don't give us much feedback and they know the children well - we don't get feedback on reports</p>	<p>advocate for the positive benefits of musical inclusion. Relationships with partners are deepened and strengthened. Marketing and communication have been reviewed and refreshed.</p>
<p>Engaging with that community out there</p> <p>To be more visible – so people know what they are there for – also to be promoters for the benefits of music –</p> <p>Sometimes you need to get parents to understand the value of music</p>	<p>Strategic priority 4</p> <p>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. Relationships with partners are deepened and</p>

	strengthened. Marketing and communication have been reviewed and refreshed.
Imams are the way forward – it’s about taking a strategic view and applying it to different communities – sharing that vision and making sure everyone from different communities can relate to it and see how it is good for them as well	Strategic Priority 1 The hub has developed a South Asian music programme, supported through building links with South Asian communities, and with the intention of increasing the involvement of young people from this background in music.
Time – sometimes when confidence is low and trust is low you are not going to get quick results – engagement comes as a slow build	Not dealt with in this document
Number of staff Class size Availability of equipment Only one doing special education work	Strategic Priority 2 Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.
Knowing how to do it – having discussions – etc.	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 diverse and high quality musically inclusive practices with all children and young people.
Expertise in cultural background	Strategic priority 10 The workforce and governance bodies of the hub more closely reflect the makeup of the hub area