**Gateshead and South Tyneside Music Hub**

**Music Inclusion Strategy 2021 – 2025**Agreed with the MI Governors sub-group on 9th March 2022

Reviewed by the board November 2023 setting new short term priorities

**About Gateshead & South Tyneside Music Hub**

Gateshead & South Tyneside MEH is a wider Music Education Hub partnership working across the two Local Authorities, to deliver the National Plan for Music Education. Gateshead Council is the lead organisation for the hub, and devolves funds to South Tyneside Music Service and are the accountable body for the Arts Council Grant. We work collaboratively across a range of partnerships, including The Glasshouse ICM (formally Sage Gateshead), Gem Arts, Customs House, Blue Cabin Arts and Side by Side Arts.

*Placing all children and young people at the center of our aspirations, G&ST MEH draws on local and national partnerships to embed educational excellence through the diverse delivery of a wide range of styles and genres.*

**Music Inclusion Report – Executive Summary Plan**

In March 2020, the hub received Youth Music funding to review Music Inclusion practice across the partnerships. Phil Mullen conducted a series of consultations across all stakeholders, and a comprehensive Strategy Report has been produced. It outlines the full action plan for developing inclusive practice throughout the hub partnership organisations and advisory board. The implementation of this strategy will be driven through this Executive Summary Plan, agreed by an inclusion subgroup and overseen by the hub board through yearly reviews at Spring Full Governing Body Meetings.

**Music Inclusion Strategy Report**

Phil Mullen conducted 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 the two boroughs, and some specifics around services available. He interviewed a range of stakeholders, including the two Music Service Managers, music service staff, music specialists and partners and school teachers . He used 2 lenses, including the one adopted by Youth Music, to analyse the information gathered and produced a Music Inclusion Strategy report with 12 Inclusion priorities for the Hub, to answer the following main questions:

* What does musical inclusion mean in the region?
* What are the challenges to becoming fully inclusive?
* What are the strategic priorities for Gateshead and South Tyneside hub in terms of inclusion?

**What does music inclusion involve?**

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

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

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)*

**Who is this report for?**

All stakeholders across the Hub, from Governance to partners, schools to funders and parents, pupils and communities of all backgrounds interested in promoting music education and opportunities across our geographical remit.

**Statement of Intent arising out of the 12 Strategic 4 year priorities listed on p4:**

Gateshead and South Tyneside will focus in the short term on:

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| **Action** | **Impact Measure** | **Deadline** | **Achieved, partly achieved or causing concern** |
| Create a fundraising strategy that has Music Inclusion at its core, linking to the overall ACE Business Plan fundraising strategy | Monitor income raised against inclusion targets. | 01/09/2024 | Partly achieved |
| Create a Music Inclusion communication strategy to ensure both that language is appropriate, and MI is embedded across all Gateshead and South Tyneside delivery | Audit coms content eg. website/recruitment packs etc, | Ongoing | Partly achieved |
| Incorporate MI delivery action points into the overall Delivery Plan which is regularly assessed and reviewed at Board level | Monitor programme of activity in LPME. | Ongoing | Achieved |
| Review data collection, monitoring/evaluation and recruitment processes to ensure Music Inclusion is embedded across all G&ST MEH partnership practice and delivery. What are our current numbers and how are they improving? | ACE Data Survey and Inclusion specific survey. | 01/09/2024 | causing concern |
| Include Music Inclusion as part of overall training programmes and create a training programme specific for Music Inclusion that works alongside other delivery partner training programmes | Review training programme LPME | 01/09/2024 | Partly achieved |
| Consult with all stakeholders to audit and assess needs as part of an ensemble strategy planned across the partnership | Ensemble Strategy actions | Ongoing | Partly achieved |
| Create new resources and programmes to increase accessibility for current or new activities – either through extending genre, type of activity, use of marketing or music packs. | LPME Programme of Activity review | Ongoing | Partly achieved |
| Create a Music Inclusion Framework, working in line with Teachers Standards, Youth Music QA Framework and ACE Quality principles, ensuring music inclusion practices are embedded across all delivery | Tool kit/Framework produced | 01/09/2024 | Partly achieved |

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| **MI Priority** | **Priorities Agreed with FGB March 2021** | **Gateshead Music Service Actions** | **South Tyneside Actions** | **G&ST MEH Governance Actions** |
| 1 | Inclusion is embedded across the 2 Music Services which leads to deepening knowledge and defining the hub’s vision for inclusion at board, SLT and other levels. | Develop and implement Musical Inclusion Strategy | Develop and implement Musical Inclusion Strategy | Strategy: Make sure there is a good understanding of Music Inclusion Strategy and Strategic Objectives at Governance and partnership level. |
| Partnerships: Active role in LCEP, focused on wellbeing; MOU with new LA7 NE Music Hub and Glasshouse with objective to increase inclusion; work with partners and NE Hubs to create a North East approach to music inclusion. | Partnerships: Active role in LCEP, focused on wellbeing; MOU with new LA7 NE Music Hub and Glasshouse with objective to increase inclusion; work with partners and NE Hubs to create a North East approach to music inclusion. | Music Inclusion sub-group to agree and ratify the strategy, for ongoing development of the strategic priorities at regular Full Governing Body meetings. |
| Projects:   * Youth Music Youth Voice Project * Musical Nurture Groups Rowlands Gill * SEND Progression Project * SMG SEND Front Street/Brighton Ave * Gibside 1-1 * JP SEND Networking/research * Soundabout Inclusion Choir | Projects: offered to all settings, now including the Early Years training with Durham; music project planned for all Year 6 pupils in Summer 2024 to aid transition in the light of COVID fragmentation. Gem Arts supporting in school workshops and performances. |  |
| Training: Embed Musical Inclusion in all Training. Training staff to ensure understanding of inclusion (e.g. Musinc Toolkit programme training and CME course) | Training: Review CPD/Network training for coming year to provide preparatory inclusion work for new starters or those wishing to do an update. (e.g. CME, Music Therapy training) | Training: Equality, Diversity and Inclusion training for Board members |
| Staff Recruitment: Gateshead Council recruitment policy. 1 staff member allocated Inclusion Champion; Job Descriptions include inclusion | Staff Recruitment: No permanent employees being recruited, Updating for current staff in line with LA | Recruitment: Recruit Independent Chair; review membership and TOR leading to a more diverse representation of all communities at Board level; review staff job descriptions and recruitment processes to make sure they are inclusive, aligned with LA recruitment processes |
|  |  | Activities: review how inclusion is incorporated into lesson planning and schemes of work | Activities: Equality Impact Assessments across activities |  |
| Communications: Improve Inclusive communication between all stakeholders across the Hub and externally | Communications: Improve Inclusive communication between all stakeholders across the Hub and externally | Communications: Improve Inclusive communication between all stakeholders across the Hub and externally |

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| 2 | A **training strategy and plan** is created to support Musical Inclusion. Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have been offered access to gain appropriate and sufficient skills to implement, deliver and to support musically inclusive practices with all children and young people | Training: incorporate inclusion into all training: Music Inclusion Training already delivered at staff Inset Days in 2022 and 2023; monitor impact of training on practice. Inclusion/Youth Voice tool kit for all staff. | Training: Review CPD/Network training for coming year to provide preparatory inclusion work for new starters or those wishing to do an update. (e.g. CME, Music Therapy training) | Training: MI Subgroup Review CPD, policies and recruitment process across all hub partners |

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| 3 | All Hub partners, including **Schools and Parents are advocating for the positive benefits of musical inclusion**, leading to a widely held perception that the hub embraces and foregrounds inclusion and diversity. Relationships with partners are deepened and strengthened. | Consultation: Partner, school, youth and parent surveys to be created on their perception of the Music Hub | Consultation: Partner, school, youth and parent surveys to be created on their perception of the Music Hub | Consultation: consult and find out what perceptions are for both Music Services and hub partners. |
| Communications: Review language to make sure it is inclusive; review and refresh brand identity, distinct from the 2 Music Services | Communications: Review language to make sure it is inclusive; review and refresh brand identity, distinct from the 2 Music Services | Communications: MI Subgroup to review hub brand and communications strategy |
| 4 | The work of the **hub to engage in sustainable ways with new groups of children in challenging circumstances**, including Care Experienced Children\*, has expanded. Wherever appropriate this aligns with council priorities. This work includes targeted work in areas of social isolation. | Fundraising: funding application planned for April 2024 in partnership with Gem Arts and The Glasshouse, focus diversify listening opportunities. | Fundraising: funding application planned for April 2024 in partnership with Gem Arts and The Glasshouse, focus diversify listening opportunities | Fundraising strategy: to include actions for how the governing body can advocate and support income generation |
| Activities: identify areas of social isolation and develop targeted work; Blue Cabin and Gem Arts commissions; | Activities: identify areas of social isolation through mapping and consultation and develop targeted work |  |
| **MI Priority** | **Priorities Agreed with FGB March 2021** | **Gateshead Music Service Actions** | **South Tyneside Actions** | **G&ST MEH Governance Actions** |
| 5 | **Music Education for children with SEND has a clear vision** that has been communicated across the hub | Fundraising: Funding application to include supporting more area SEN ensembles, linked with partners rather than music service solely delivering; Funding application to Youth Music Summer 24, working in partnership with Glasshouse and possibly Gem Arts exploring SEND Ensemble. | Fundraising: Continue small-scale fundraising i.e. tickets, donations; work with hub lead to secure external funding |  |
| Consultation: School surveys for reviewing quality of what's been delivered, and assess need. | Consultation: Contribute to hub-wide needs analysis to focus actions where they are most beneficial |  |
| Activities:   * SEND progression Project * SMG SEND Provision in mainstream schools * Conductive Music workshops in SEND settings. * SEND Network with Sunderland | Activities: adopt a cohesive approach to achieve economies of scale | Policy Review: review and refresh the SEN policy and delivery across the Hub |
| 6 | Through working with partners in and out of the Hub, there is **increased and sustained engagement with children with SEMHD (Social, Emotional, Mental Health difficulties),** including those at risk of school exclusion or at risk of becoming involved in the youth justice system. | Consultation: consultation and strategic development needed as the children are challenging to engage | Consultation: Comprehensive terms of reference need to be established before scoping and action plan agreed across current and new partners |  |
| Activities: Youth Music EBSA project (Emotionally Based School Avoidance) project developed by Gateshead Council; | Activities: Mental Health and Resilience sub-group of LCEP; Delivery in PRU ongoing. Project with Blue Cabin and CEC in place |

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| 7 | **Data is used as a driver for inclusion** | Review and improve: data collection processes and how to ensure inclusive practice questions are added and embedded into questionnaires and data collection processes; better links and MOUs with partner organisation to share data to ascertain how to drive inclusion, but also make visible inclusion practices already happening | Review and improve: develop specific data collection processes which accurately capture and monitor progress relating to inclusion | Review and improve use of data |
| 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). | Mapping: to understand how to address the impact the pandemic on orchestral work to progress children and expand progression in other genres, including music technology or pop/contemporary, folk, world instruments | Mapping: Update mapping of provision, progression and transition, for schools and CYP, with sign-posting where ST does not have local offer. |  |
| Fundraising: create a clearer fundraising strategy - ensure there is a platform for fundraising for the Music Service, as well as the Hub; clarity of fundraising and branding for the music services as well as the Hub; increased number of bursaries | Fundraising: Support hub lead in funding application to initiate inclusion working and produce a sustainable model in terms of finance |  |

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| 9 | Monitoring and evaluating the quality of inclusion across the 2 LAs is embedded and influences future strategy | Training: for staff to understand value of monitoring and evaluation and embed systems into their practice; better systems implemented for catching data. | Consult: with specialist inclusion provider to check that all aspects of quality assurance currently checked are relevant, current and meet inclusion needs | Conversations: more conversations at Board and partner level to discuss and influence the Music Inclusion strategy |
| 10 | There is an increased engagement with the music of different cultural communities across the two Local Authorities. | Consultation: consult with communities across both Local Authorities that the current Music Service Managers are not linked to. | Consultation: conduct a scoping exercise, supported by significant funding to facilitate the level of consultation needed to make this work |  |
| Fundraising: Applying for a Music Mark Partnership Innovation fund to commission Gem Arts to release the videos they have created during lockdown to share with schools | Fundraising: Work with hub lead to secure Music Mark fund for Innovation |  |
| Partnerships: work with Jewish Communities, and music education partners such as Gem Arts, Blue Cabin and Side by Side Arts. | Partnerships: Continue work with Blue Cabin and GemArts, plus explore the post-Covid landscape of surviving and new potential partners | Board recruitement: to ensure it represents all members of the community and cultural organisations |
| 11 | The workforce and governance bodies of the hub benefits from the input of diverse local communities | Recruitment: commission local music organisations and specialists to work with the Music Service and Hub to ensure our language/job descriptions etc are relevant/meaningful and we engage with more diverse communities | Recruitment: work with Hub lead, LA and inclusion specialists to ensure our language/job descriptions etc are relevant/meaningful and we engage with more diverse communities | Review: of Full Governing Body membership and Terms and Conditions to ensure it represents the full local diverse community; review staff Job Descriptions to ensure language is inclusive |

**Key Actions 2023 – 2024**

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| **Date Set** | **Specific tasks needed to achieve object** | **What is the measurement of achievement?** | **Deadline** | **Complete** |
| November 23 | Working with NE Hub Partners to ensure new Hub Board is diverse and representative of the region. | New board members representing different groups/skills. NE Hub meetings to discuss diversity of new board. | March 24 |  |
| November 23 | Staff have a focus on engagement levels of all students with a focus on retention of students in SMG. | Staff have received training. Hub development plan including priorities on engagement. Staff observations. Increase in SMG numbers. | April 24 | **Partially** |
| November 23 | Young people identifying as having a special educational need/disability attend ensemble provision. | Monitoring of current ensemble members includes more data. Review change in data. | July 24 |  |