



# Inclusive Music Strategy

## Bradford Music Education Hub

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Supported using public funding by



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## Introduction

### What is the purpose of the strategy?

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

### What was the process?

In my role as consultant, I undertook background research in terms of formal and non-formal music provision and in terms of challenges to and deprivation of children within the city. Interviews were conducted with the hub lead and members of the leadership team as well as a number of practitioners, a head of school and others with an interest in musical inclusion. I was also able observe inclusive music sessions. I added my expertise to the data to produce this document, which includes both the strategic priorities and a four-year action plan to achieve them.

## Context

Bradford is located 9 miles west of Leeds and 16 miles northwest of Wakefield. Besides the built-up area of Bradford, the district contains the towns of Shipley, Bingley, Keighley, and Ilkley.

## Population

Bradford District is the fifth largest metropolitan district (in terms of population) in England, after Birmingham, Leeds, Sheffield and Manchester. Population figures produced by the Office for National Statistics (ONS) in 2017 show that an estimated 534,300 people live in Bradford District<sup>1</sup>.

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<sup>1</sup> <https://www.bradford.gov.uk/open-data/our-datasets/population/>

More than one-quarter (30.2%) of the District's population is aged less than 20 and nearly seven in ten people are aged less than 50. Bradford has a youth population of over 150,000 young people aged 0 to 19<sup>2</sup>.

Bradford has the third highest percentage of the under 16 population in England after the London Borough of Barking and Dagenham and Slough Borough Council<sup>3</sup>. It has the highest number of under-16s in the country. As of January 2019 the total school population of Bradford was 100, 778 pupils<sup>4</sup>.

The population of Bradford is ethnically diverse. The largest proportion of the district's population (63.9%) identifies themselves as White British. The district has the largest proportion of people of Pakistani ethnic origin (20.3%) in England.

Bradford also has the largest Pakistani population in England. Nearly one quarter of the population (24.7%) are Muslim.

## Attainment

In terms of school readiness the percentage of children achieving a good level of development at the end of reception year was lower in Bradford in 2019 than regional or national percentages.

35.1% of school students attain grade 5 or above in English and maths at GCSE compared to 39.6% for England as a whole<sup>5</sup>. The average attainment 8 score for Bradford children in 2018/9 was 43.3%, again falling below both regional and national averages.

Research shows that adults with poor basic skills are up to five times more likely to be unemployed or out of the labour market compared to those with adequate skills. Only 26.8% of people living in Bradford have achieved a NVQ level 4 qualification,

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<sup>2</sup> <https://www.bradford.gov.uk/media/3712/children-young-people-and-families-plan-2017-140317.pdf>

<sup>3</sup>

[https://datahub.bradford.gov.uk/ebase/datahubext.eb?search=Bradford+population&ebd=0&ebp=10&ebz=1\\_1589109095258](https://datahub.bradford.gov.uk/ebase/datahubext.eb?search=Bradford+population&ebd=0&ebp=10&ebz=1_1589109095258)

<sup>4</sup> Bradford district SEND Strategy 2018-2022

<sup>5</sup> Department for Education 2017 attainment

significantly lower than the national figure of 37.1%.

At university level, Bradford University, which has 70% of its students from BAME backgrounds, has 92% of students from deprived areas completing their studies, compared to 86% nationally.<sup>6</sup>

## Deprivation

Bradford is a district of both wealth and high deprivation. There are wide variations around the district with 27% of the district's population classed as in the 10% most deprived areas in England, and 6% of the population living in areas classed as in the 10% least deprived areas<sup>7</sup>. Overall it is the 13th most deprived local authority in England<sup>8</sup>. It is also the 5<sup>th</sup> most income deprived and 6<sup>th</sup> most employment deprived local authority in England.

Information from the Annual Population Survey for January to December 2016 found that Bradford had at that time 219,400 people aged 16 to 64 in employment. At 67.3% this is significantly lower than the national rate (74.3%). 90,800 (around 1 in 3 people) aged 16-64, were not in work at that time.

29,390 children were estimated to be in low-income families in 2016, a percentage of 23.2%, which is significantly higher than either regional or national percentages.

51 of the District's Lower Super Output Areas (LSOAs) fall into the 10% most deprived in the whole of England. 26,400 children aged 0-15 live in these areas.

Bradford West and Bradford East are highlighted as two of the 25 constituencies in Britain with the highest levels of child poverty<sup>9</sup>. Across the country more than half of children below the poverty line live in working households. In Bradford average wages are lower than nationally, and there are more working-age adults with no qualifications and low skill levels so working households are at greater risk of in-work

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<sup>6</sup> <https://universitybusiness.co.uk/Article/bradford-university-named-most-social-inclusive-in-the-uk/>

<sup>7</sup> poverty-and-deprivation-may-2018-update.pdf

<sup>8</sup> indices-of-deprivation-2019-intelligence-bulletin.pdf

<sup>9</sup> <https://www.thetelegraphandargus.co.uk/news/17642433.bradford-has-some-of-highest-levels-of-child-poverty-in-the-uk-figures-reveal/>

poverty<sup>10</sup>.

## Children in challenging circumstances (CCC)

This is a mini snapshot of just some of the challenges and inequalities facing vulnerable young people in the region.

The health and wellbeing of children in the district is generally worse than the English average. Infant and child mortality rates are poorer than the national average (Child Health Profile 2020).

According to an NHS report on children's mental health in Bradford:

Bradford's child population has a number of factors associated with increased risk of emotional or mental health difficulties. The most significant of these is the high number of children living in poverty and disadvantaged circumstances.<sup>11</sup>

That report estimates that there are just under 8,500 children aged between 5 and 15 with diagnosable mental health disorders in Bradford. Hospital admissions for self harm among 10 to 24 year olds was significantly higher than regional or national percentages<sup>12</sup>.

Bradford has one of the highest levels of youth unemployment in the UK. Perhaps not surprisingly Bradford had significantly higher first time entrants to the youth justice system per size of population in 2018 than either regional or national figures. In 2019 there were 145 LSOAs in the 10% most deprived for crime nationally.

## Lenses for conducting the research

### Lens 1: Musical Inclusion and children in challenging circumstances<sup>[L1]</sup><sub>SEP</sub>

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<sup>10</sup> Child poverty strategy 2014-2017

<sup>11</sup> CYP\_Transformation\_Plan\_Bradford\_2015-2020\_(181115)\_AS\_2.0

<sup>12</sup> <https://fingertips.phe.org.uk/profile/child-health-profiles/data#page/1/gid/1938133228/pat/6/par/E12000003/ati/102/are/E08000032/iid/10101/age/169/sex/4/cid/4>



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

1. Life condition - Young people with a permanent condition such as a disability, impairment or a condition such as Asperger's syndrome.
2. Geographical Issues - Young people with a challenge related to where they live. This could be about such issues as rural isolation or living in areas of social and economic deprivation or issues of geographical safety.
3. Background –where coming from a particular minority background – whether that be ethnic, cultural or faith based, in some way spotlights issues around accessing and progressing through music.
4. Life circumstances - Young people who bully or are being bullied, who live in state or foster care, refugees - to name but some.
5. Behavioural issues - Young people with behavioural, emotional and social difficulties especially those who become excluded from mainstream school.

(Mullen 2011- adapted 2019)

## **Findings based on this lens:**

### **Life condition**

Bradford hub supports good quality work with young people with SEND. In particular, it has developed the Jigsaw programme, which can be used as a model for further development. However there is more to do.

We know that:

Children's personal circumstances can inhibit the type of engagement they have with music education. For example, barriers prevent some pupils with special educational needs or disabilities from making music. (National Plan for Music Education, 2011: p17)

Hence it is important that the hub makes extra efforts to ensure that every child with special needs has the opportunity to engage in a high quality music education, to learn an instrument, perform in an ensemble and have opportunities to have their work recorded. As of January 2019 there were 3673 children in Bradford with ECHPs and 14,330 receiving SEN support. In order to ensure these children receive parity of

opportunity with non-disabled / non-SEND children, I have suggested Strategic Priority 7, which focuses on music teaching in special schools (i.e. regular lessons), creating a SEND schools music network, further developing inclusive ensembles, and initiating SEND projects in mainstream. By the end of four years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology although it is not a universal recipe for all children's music making.

### **Geographical Issues**

As stated elsewhere, Bradford is a district with areas of both wealth and deprivation. Those living in areas of deprivation may sometimes see music as unimportant or may have a perception of the hub's offer as not for them. As one interviewee stated 'They will do cheerleading on the south side – on the north side they do ballet'. This musical divide exists in many places across the country and it is vital that, for the hub to be more inclusive as an organisation, it tailors its offer to what young people in local areas want. It is also important and perhaps more difficult to make sure to get parents onside. For these reasons I have suggested strategic priority 6 - 'To develop, over time, a workforce that has the skills necessary to engage all the children of the region', strategic priority 9 - 'Change perception of hub and raise awareness of the widening offer' and also strategic priority 13 - 'Extend geographical reach, ensuring all differing communities across the Bradford District can access musical provision'. The current tragic crisis has also highlighted the possibilities of looking at the role of virtuality in strengthening inclusion. Elsewhere in the country there are reports of CCC who feel safe and more at ease in their home environment and the hub can seek to include home learning in its future offer where appropriate.

### **Background**

I look at background from 3 points of view, ethnic background, faith background and cultural background. The latter applies particularly to groups such as Irish Travellers, who, while sharing the same ethnicity as other Irish people, have a very different cultural history.

Bradford is a very diverse city and has the largest Pakistani population in the UK. 67% of the district's population is of white ethnic origin, 20% are Pakistani, 3% are



Indian, 2% are Bangladeshi, 2% are of mixed heritage, 2% are Black and 4% have other ethnic origins<sup>13</sup>. Nearly one quarter of the population (24.7%) are Muslim<sup>14</sup>. While the hub supports a varied programme of learning and has engaged with South Asian music, much more can be done to diversify the offer, change the perception that some may incorrectly have of the hub that it is only for Western European Art Music (WEAM), and to ensure that Bradford's music educators fully reflect the city's population. So, in order to further develop the hub's goal of reaching all the children of Bradford, I have suggested the following strategic priorities: strategic priority 5 - to develop, over time, a workforce that reflects the makeup of the region more closely, strategic priority 9 - change perception of hub and raise awareness of the widening offer, strategic priority 12 - South Asian music focus, involving regional partners.

### **Life Circumstances**

Across England, working with over twenty hubs, I found this was the one group where most hubs had not done extensive targeted work nor were set up to do so. In Bradford, my impression from interviews has been that there was not extensive discussion of this work and there was no sense of clear engagement and progression pathways for most of these young people. In some ways this is not surprising. This is a large group of young people who are often not easily identified and may have little in common except their challenges. In addition there are few organisations in the district or region that would be ideally placed to engage with these young people, with Artworks and Halifax based Yorkshire Youth and Music being notable exceptions. Yet we know that young people from the LGBT community, victims of bullying, children of prisoners and of those in the armed forces, refugees, young carers, looked after children, children with mental health difficulties and others could benefit musically, personally and socially from music designed around their needs and interests. In particular, music programmes designed to increase wellbeing for these young people may prove very effective. While there is not a strategy

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<sup>13</sup> poverty-and-deprivation-may-2018-update.pdf

<sup>14</sup> <https://www.bradford.gov.uk/open-data/our-datasets/population/>

dedicated to this group in this document, I have included, within other strategies, initiatives that may help engage this group if and when identified and in many cases referred. These initiatives include:

- Open access creative music making project
- Inclusion based festival
- Consulting and engaging with CAMHS
- Inclusion working party
- Music tech education team
- Recommending that work in new geographical areas targets mainstream young people but also unaccompanied asylum seekers in care, looked after children and children at risk of poor mental health. Programmes should be specifically designed to meet the personal and social as well as musical needs of these children and to help with their wellbeing.

### **Behavioural issues**

Children with Social, Emotional and Mental Health Difficulties (SEMHD) and especially those excluded from school tend to have the worst life outcomes of any societal group. It is vitally important that the hub prioritises the development of this work and makes sure that the work is of high quality, not just musically, but also in relation to how the music teachers and workshop leaders establish and deepen their working relationship with these very vulnerable young people. After thirteen years of leading training in this work nationally, I realize that the work is extremely complex, relationships are fragile and that what might have taken years to build up can be destroyed in moments. In addition to strategic priority 3 – ‘widen reach – notably to children with social, emotional and mental health difficulties (SEMHD) / non-attenders / young offenders’, I also suggest the following:

- Bradford hub should develop this work with a view that in four years time every child in a PRU or EBD unit can access regular weekly high quality music tuition and/ or music mentoring should they want it.

- Staff should have non-executive supervision similar to the therapies, at least termly and more often if required
- Staff teams need the extra planning and debriefing time that doing this work properly requires
- Staff involved in this work should be encouraged to engage in structured reflective practice
- Over time, the work should expand to young offenders and also to those on fixed term exclusions
- This should not just be project work but should have clear progression and regular engagement at its centre.

## **Lens 2: 'HEARD'**

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

**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 equally<sup>15</sup>

## **Findings based on this lens:**

### **Holistic**

This is essentially about having a pedagogy that looks at musical, personal and social development as completely intertwined. Good use of emotional

<sup>15</sup> <https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>

intelligence (Goleman, 1998) is similar although not quite the same. In order to secure good retention and development from children in challenging circumstances, working holistically is an essential pedagogic approach. In Bradford this will mean that all deliverers will engage with inclusion as one of the most important parts of their work and will have regular discussions, both formal and informal, about issues and challenges relating to inclusion. Having met many of the workforce, particularly those from the music service, I feel this is quite achievable but not yet in place. Inclusion training should emphasise the intertwining of musical, personal and social development. Disseminated inclusion documents, and especially Youth Music's quality framework, will be invaluable for deepening reflection and understanding. Structured reflective practice may be too cost intensive for whole teams to do regularly but should certainly be in place for those working with the most vulnerable young people.

### **Equitable**

While Youth Music have interpreted this as making sure that most resources go to the most vulnerable, I would rather interpret it as acknowledging and working with the tension between working with the greatest number of young people and also working well with those most vulnerable. Bradford hub cannot turn its back on working with mainstream children nor will they wish to not work with vulnerable children, even while recognizing that working with the latter is considerably more resource intensive. I recommend that the hub lead, in concert with members of the board and senior leadership team, consider what resources should be allocated to working with children in challenging circumstances and where those resources should come from, including whether changes should be made in current allocations.

### **Authentic**

This is described by Youth Music and AMIE as 'developed with and informed by the people we do it for'. Part of this is about strengthening youth voice, which is well established within the council. Within the strategy I suggest that the

‘inclusion working party support youth representatives to develop an inclusion festival’ as a way of strengthening youth empowerment.

The other side of this criteria is around the pedagogical encounter and what I call sharing ownership; increasingly empowering the young person to be in control of their learning journey and creative choices. Increasing young people’s power and autonomy over all aspects of their music making is something that can enhance their psychological wellbeing (Deci and Ryan, 2000). Practices of shared ownership that are quite accepted and embedded in the non-formal music sector are less prevalent in school music and within music services. It is certainly very positive when more and more music leaders and teachers become confident with approaches that are significantly different from the master – apprentice model. My recommendation is that non-formal approaches to music pedagogy, particularly the concept of shared ownership, are increasingly embraced across the workforce. This should be highlighted in the CPD and training programmes.

### **Representative**

Framed by Youth Music as ‘the people we work with as participants and colleagues reflect our diverse society’, this is a challenge not just for Bradford but also for hubs all over the country. The hub currently welcomes and seeks participants from all backgrounds and by embracing strategies 12 and 13 the hub should increase diversity of participation further. The issue, under this part of the lens, is more to do with the hub’s workforce, which is not representative of the district’s makeup.

There are many reasons for the current imbalance and I believe a mature approach would be to accept that in 2020 it is time to make changes. That is why I have included strategic priority 5 – ‘to develop, over time, a workforce that reflects the makeup of the region more closely’ in this document. These changes may take years but should not take decades.

**Diverse** - all musical genres, styles, practices are valued equally.

Bradford hub, both through the music service and through partnerships, already embraces a wide range of musical styles. It would not in any way be true to imagine it as a classical music organization either in theory or in practice. However, some

may mistakenly see the hub as that and this might be a perception that gets some reinforcement because much of the music service's work is either with classical music or with what are seen as classical instruments. When addressing strategic priority 9 – 'change perception of hub and raise awareness of changing offer', the hub should be sensitive to what are outdated perceptions and critically reflect on the offer, the branding, the marketing and visual communications in order to present a truer picture. In addition I have included two suggestions that hopefully will mean the hub is more attuned to the music needs of the young people they work with – A) Grime and related genres should be part of the hub's offer and B) Launch music tech education team – targeting work with children in challenging circumstances.

## What is musical inclusion?

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

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

"Musically inclusive practice ensures that all children and young people who want to can make music. It can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes as well as musical ones, and having a music education workforce which can work with young people of all backgrounds, needs and interests."<sup>16</sup>

## 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

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[http://network.youthmusic.org.uk/sites/all/migrated\\_content/files\\_from\\_html/A\\_simple\\_guide\\_to\\_dev](http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_dev) - Accessed 1/12/2019



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:)*

<b>What does musical inclusion mean? Quotes from interviews</b>
<ul style="list-style-type: none"> <li>• Making sure that music is available to all regardless of background, whether that is religious, deprivation or any other barrier</li> <li>• Giving the same opportunity to every single child to learn music</li> <li>• Giving every child or young person the same musical opportunity as everyone else and making it accessible to all those who might have additional needs</li> </ul>

## **Values and Characteristics – Quotes from interviews**

<b>Values - from interviews</b>	<b>Characteristics - from interviews</b>
<ul style="list-style-type: none"> <li>○ In terms of a practitioner – they need to be self-driven – passionate and enthusiastic, flexible</li> <li>○ To be given access to any type of music that a child wants to be a part of</li> <li>○ Equality across the board</li> <li>○ Not giving everyone the same everything – some children need different things to others in order to experience music</li> <li>○ Every child should be exposed to music in its many formats –its listening, performing, performing with others – it does so much for the wellbeing of the child</li> <li>○ The value of being a hub with core and extension roles means we can look for opportunities for all young</li> </ul>	<ul style="list-style-type: none"> <li>○ Range of genres, forward thinking, and looking for more genres</li> <li>○ Children get to hear highest level ensembles</li> <li>○ I’m always on the lookout for gaps or barriers that stop what we try and do. As a hub we should always be looking at that – barriers that we don’t see till it has happened</li> </ul>

<p>people to have music making opportunities at high profile events – this means it is special for them</p>	
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## Challenges to inclusion – Challenges quotes from interviews

Challenge - as stated in interviews	Possible solutions
<p>Decline of music in schools – and need for change in perception at school level</p> <p>Heads may be under the cosh – see music as peripheral</p> <p>Decision maker in school to have belief – Governors also</p>	<p><b>Strategic priority 9</b></p> <p>Change perception of Hub and raise awareness of widening offer</p>
<p>Financial insecurity</p> <p>Money – Bradford is not a rich place – for instrumental lessons</p>	<p>Not directly addressed in this strategy</p>
<p>Musicians need to learn to be flexible and responsive – as well as ‘experts’.</p> <p>Having the right staff with the right training</p> <p>Staffing In terms of getting the right skills set</p> <p>To a large extent we don’t have specialisms for some children to succeed in what they might want to learn</p> <p>Notation is an inclusion issue – almost all of our music centre groups use notation</p>	<p><b>Strategic Priority 2</b></p> <p>To develop existing and future staff in relation to musical inclusion, and, over time, to extend this to include all music service staff, generalist and specialist school music teachers and other hub providers</p> <p><b>Strategic priority 6</b></p> <p>To develop, over time, a workforce that has the skills necessary to engage all the children of the region</p>
<p>Cultural diversity of population - the workforce doesn’t match the community</p> <p>Barriers to continuation for some South Asian students</p> <p>Representation and depth of engagement of BAME and other communities in terms of the participants, the team, the music and the</p>	<p><b>Strategic priority 5</b></p> <p>To develop, over time, a workforce that reflects the makeup of the region more closely</p> <p><b>Strategic Priority 12</b></p> <p>South Asian music focus, involving regional</p>

celebrations provided  Not sufficiently integrated concerts (in terms of cultural diversity)	partners  <b>Strategic Priority 11</b>  Moving from projects to sustainable progression
The increasing numbers of young people with special needs – therefore demand for different services	<b>Strategic priority 7</b> Celebrate and also refresh SEND programme – regular teaching in special schools, SEND schools network, further develop inclusive ensembles, SEN projects in mainstream etc.
Lack of a driving musical inclusion focused network/ inclusion steering group  Steering group of heads of music should exist	<b>Strategic priority 4</b>  Embed inclusion in new and existing networks and steering groups
Breaking the mould in terms of community mind-set; isolation, cultural, introducing new possibilities  People are afraid of the unknown, sometimes the perception of service (and instruments on offer) may almost be seen as elitist  Geographical divide – with North Bradford being more represented, allied with mindset of parents and families within certain areas that this is not for us	<b>Strategic priority 9</b>  Change perception of Hub and raise awareness of changing offer  <b>Strategic priority 13</b>  Extend geographical reach ensuring all differing communities across the Bradford District can access musical provision
Priorities of the children's lives. (It's) more challenging for children in care	Not specifically addressed in this document
Communication is massive (challenge)	<b>Strategic priority 4</b>  Embed inclusion in new and existing networks and steering groups
Resources – and capacity – human resources – money to pay but you also need to recruit Staffing – the correct staff – don't have capacity	<b>Strategic Priority 1</b> To develop cultures, policies and procedures to support inclusion and to ensure that appropriate and continuing resources, including human resources, are put in place to enable the inclusion strategy to succeed  <b>Strategic priority 6</b>

	To develop, over time, a workforce that has the skills necessary to engage all the children of the region.
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## List of strategic priorities

### Strategic Priority 1

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

### Strategic Priority 2

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

### Strategic Priority 3

Widen reach – notably to children with social, emotional and mental health difficulties (SEMHD) / non-attenders / those on fixed term exclusions / young offenders.

### Strategic priority 4

Embed inclusion in existing and new networks and steering groups.

### Strategic priority 5

To develop, over time, a workforce that reflects the makeup of the region more closely.

### Strategic priority 6

To develop, over time, a workforce that has the skills necessary to engage all the children of the region.

### Strategic priority 7

Celebrate and also refresh SEND programme – regular teaching in special schools, SEND schools network, further develop inclusive ensembles, SEN projects in mainstream etc.

### Strategic priority 8

Develop ability to use data to be a driver for inclusion.

**Strategic priority 9**

Change perception of Hub and raise awareness of widening offer.

**Strategic Priority 10**

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

**Strategic Priority 11**

Making sure projects move to sustainable progression.

**Strategic Priority 12**

South Asian music focus, involving regional partners.

**Strategic priority 13**

Extend geographical reach ensuring all differing communities across the Bradford District can access musical provision.

## Action plan by priority

### Strategic Priority 1

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

#### Year 1 2020 – 2021

Continue involvement with the West Yorkshire inclusion strategy group on a termly basis

Inclusion to be standing item at Hub meetings

Develop a statement of inclusive values and practices to embed with inclusion workers and funded partners and which is voluntarily offered to all schools and music organisations

Disseminate a short document on inclusive working in mainstream schools

Explore where values statement can align with AMIE

Recruitment of part-time inclusion officer / coordinator – duties to include fundraising and also to meet regularly with other inclusion officers across the region

Secure funds for inclusion programme

#### Year 2 2021-2022

If appropriate sign up to AMIE

Embed inclusion processes across hub – this can include new criteria for

Invitation to ensembles etc.

#### Year 3 2022-2023

Review and refresh actions taken so far

#### Year 4 2023-2024

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



### **Strategic Priority 2**

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

#### **Year 1 2020 – 2021**

All hub staff to have had induction/ training in musical inclusion. This to include CPD for WCET tutors on how to work inclusively with 30 children.

#### **Year 2 2021-2022**

Offer inclusion induction / training to all partners and to music specialists in Bradford

Develop on-line inclusion training that gives preferred supplier status if successfully completed

Inclusion induction/training to be a requirement for any organisations financially supported by the hub

Any new volunteers are required to engage with induction / training

#### **Year 3 2022-2023**

Expand induction / training to generalist teachers

#### **Year 4 2023-2024**

Review progress of induction

### **Strategic Priority 3**

Widen reach – notably to children with social, emotional and mental health difficulties (SEMHD) / non-attenders / those on fixed term exclusions / young offenders.

#### **Year 1 2020 – 2021**

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

Consult with young people who have had fixed term or permanent exclusions as to what they would want in music

Engage in discussions and planning with Youth Offending Team (YOT)

Research and liaise with programmes such as TIPP in Manchester who have had success

<p>working with young offenders</p> <p>Given Bradford's high rate of first time offenders it is recommended that at least some of the work is targeted around this group</p>
<p><b>Year 2 2021-2022</b></p> <p>Begin taster programme with YOT – very likely to be tech, dj, or hip-hop based.</p> <p>Develop cross-regional (cross-hub) training programme in music with children with SEMHD</p> <p>Initiate weekly music programmes in Bradford PRUs</p> <p>Also consult with CAMHS and / or related organisations about needs of young people at risk of serious mental health issues and / or self-harm</p>
<p><b>Year 3 2022-2023</b></p> <p>Move to weekly programmes with young offenders</p> <p>Pilot weekly work with some young people who have had fixed term exclusions</p> <p>Set clear criteria for success of young offenders programme</p> <p>Further staff development</p> <p>Rerun training programme</p>
<p><b>Year 4 2023-2024</b></p> <p>Review Young Offenders programme and adapt strategy based on review.</p> <p>Hub should be now also working with those who have had fixed term exclusions, with young people in inclusion units within mainstream schools, and also with CAMHS or similar agencies</p>

<p><b>Strategic priority 4</b></p> <p>Embed inclusion in networks and steering groups</p>
<p><b>Year 1 2020 – 2021</b></p> <p>Develop statement of values / Inclusion manifesto</p> <p>This should be signed up to by all hub partners and should be made available to music teachers and other relevant stakeholders</p> <p>Develop inclusion working party with appropriate stakeholders</p>

**Year 2 2021-2022**

All partners take on responsibility to

- 1) Provide data on who is engaged
- 2) Have clear progressions routes provided to all participants
- 3) Ensure all of their teams undertake some inclusion training

Inclusion working party to have some devolved funding based on agreed criteria; funding to be spent on children in challenging circumstances

**Year 3 2022-2023**

Inclusion working party to support youth representatives to develop inclusion festival

Existing networks, advisory groups and boards will be reviewed and if appropriate expanded with developing inclusion in mind

**Year 4 2023-2024**

Critically reflect on remaining gaps and modify on-going strategy with this in mind

**Strategic priority 5**

To develop, over time, a workforce that reflects the makeup of the region more closely

**Year 1 2020 – 2021**

Offer targeted volunteering / shadowing opportunities to BAME and also disabled musicians

**Year 2 2021-2022**

Begin region wide training and induction programme - target BAME and disabled musicians / offer bursaries and mentoring support

**Year 3 2022-2023**

Establish educational programme and team foregrounding music of black origin – team need to be representative of the region

**Year 4 2023-2024**

Review programme and build on successes

**Strategic priority 6**

To develop, over time, a workforce that has the skills necessary to engage all the children of

the region.
<p><b>Year 1 2020 – 2021</b></p> <p>Develop short inclusion CPD programme - Programme to include emphasis on shared ownership and creative music making</p> <p>Identify musicians / students / teachers with future potential – offer shadowing, training and network opportunities</p> <p>Analyse skills and shortfalls existing within the workforce. Source online programmes for some of these (e.g. working with autistic children). For team members establish a CPD portfolio so that each person has identified their strengths, their goals, and their pathways. This portfolio is, where agreed and appropriate, shared across hubs to increase employment for musicians with inclusion-friendly skill set.</p>
<p><b>Year 2 2021-2022</b></p> <p>Launch music tech education team – targeting work with children in challenging circumstances</p> <p>Begin region wide training and induction programme</p>
<p><b>Year 3 2022-2023</b></p> <p>Grime and related genres should be part of the hub's offer</p>
<p><b>Year 4 2023-2024</b></p> <p>Review all training and CPD</p>

<p><b>Strategic Priority 7</b></p> <p>Celebrate and also refresh SEND programme – regular teaching in special schools, SEND schools network, strengthen inclusive ensemble work, SEN projects in mainstream etc.</p>
<p><b>Year 1 2020 – 2021</b></p> <p>Have dialogue with special schools and other stakeholders about refreshing SEND programme</p> <p>Pilot small group SEN projects in 2 mainstream schools</p> <p>Research different models of inclusive ensemble such as SoundBox (Tower Hamlets), Touch</p>

(MAC makes music) and open orchestras (Open up Music, Bristol) with a view to further development of Jigsaw ensemble
<p><b>Year 2 2021-2022</b></p> <p>Expand and develop Jigsaw inclusive ensemble (and possibly 2<sup>nd</sup> ensemble) based on research work done in previous year – goals include having integrated ensemble and having in-school performing ensemble</p> <p>Regular weekly instrumental teaching in two SEND schools. This can include iPad or other music tech.</p>
<p><b>Year 3 2022-2023</b></p> <p>If possible integrate SEND ensemble into other performances</p> <p>Expand SEND programme in special schools</p> <p>Develop SEND groups in 2 mainstream schools and /or support such existing groups</p>
<p><b>Year 4 2023-2024</b></p> <p>Rollout SEND mainstream school programme to 4 schools</p>

<p><b>Strategic priority 8</b></p> <p>Develop ability to use data to be a driver for inclusion</p>
<p><b>Year 1 2020 – 2021</b></p> <p>Refresh system for data collection and collation for different groups of children in challenging circumstances (CCC). These should include those on free school meals and pupil premium, children in care, those with an ECHP and those with SEND, as well as those from BAME backgrounds or from cultural minority backgrounds where possible. If possible this would also include children in need. Data should also include children on fixed term and permanent exclusions. Clarify and agree systems with council, schools and team. Trial and iron out glitches.</p> <p>Share processes across all hubs.</p>
<p><b>Year 2 2021-2022</b></p> <p>Within Bradford hub make decisions on whether inclusion will be based on aiming for natural proportion for all groups of children in challenging circumstances or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced, for example in</p>

<p>terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, music centres etc.</p> <p>Trial data collation and analysis</p> <p>Adapt goals with CCC if necessary</p> <p>Review data in terms of both any targets set and the inclusive concept of ‘natural proportion’</p> <p>Share data on musical inclusion across all West Yorkshire hubs</p> <p>Disseminate annual data on numbers and location of children in challenging circumstances engaging in music</p>
<p><b>Year 3 2022-2023</b></p> <p>Collect, collate and analyse data with goals in mind. Find ‘barrier flashpoints’ and trial activities in some of these to reduce the barrier.</p>
<p><b>Year 4 2023-2024</b></p> <p>Summarise the process across the hub. Review. Set new targets and adapt approach to take on own learning and cross hub learning.</p> <p>Review progress of inclusion strategy based on data, innovation, achievements and progression</p>

<p><b>Strategic Priority 9</b></p> <p>Change perception of hub and raise awareness of widening offer</p>
<p><b>Year 1 2020 – 2021</b></p> <p>Survey young people and stakeholders on their perceptions of inclusiveness and relevance of hub</p> <p>Review website and social media communications with inclusion specifically in mind.</p> <p>Seek some advice from SEND or other relevant music and social media specialists.</p> <p>Refresh offers to schools to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days</p>
<p><b>Year 2 2021-2022</b></p> <p>Update websites and social media based on previous years investigation</p>



Use youth ambassadors and youth music councils to promote more inclusive approach
<b>Year 3 2022-2023</b>  Hub will have developed an inclusion based festival at this stage- either individually or collectively across the hubs
<b>Year 4 2023-2024</b>  Survey young people and stakeholders on their perceptions of inclusiveness and relevance of hub  Compare with year one survey and build next stage plans accordingly

<b>Strategic Priority 10</b>  To monitor and evaluate the level and quality and equity of inclusion across the hub region/ broader region and based on this to adapt strategy to provide constantly increasing equality of opportunity.
<b>Year 1 2020 – 2021</b>  Adapt Youth Music’s Quality Framework with a view to it becoming a standard for monitoring and evaluating the quality of inclusive work  Based on analysis of data and strategic plan decide which groups of CCC to prioritise in terms of reaching natural proportion
<b>Year 2 2021-2022</b>  Encourage the use of the Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all partners  Set goals in relation to natural proportion for some groups
<b>Year 3 2022-2023</b>  Natural proportion goals reviewed and strategy adapted
<b>Year 4 2023-2024</b>  Review and adapt framework  Discuss effectiveness of framework with hub partners  Natural proportion goals reviewed and strategy adapted again

**Strategic Priority 11**

Moving from projects to sustainable progression

**Year 1 2020 – 2021**

Critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more (after pilot stage) and 2) barriers and solutions for young people involved in new work to access on-going work within hub, such as music centres or existing ensembles. Share findings across hubs

**Year 2 2021-2022**

All Hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support

Mentoring programme for ensemble or music school leaders for barrier busting.

Ideally would now have open access creative music making project / ensemble in at least one music centre. This programme will specifically but not exclusively target children coming from targeted projects and will be based on enthusiasm, fun and creativity.

**Year 3 2022-2023**

Roll out creative music centre programme

Offer part remission for on-going programmes if signed up during half term or other short project

Do test case planning for progression routes for all categories of CCC

Create awards programme for young people for continued and multiple attendance.

Consider other incentives.

**Year 4 2023-2024**

Track and review retention of all students, with special focus on CCC.

Review and adapt all progression strategies

**Strategic Priority 12**

South Asian music focus involving regional partners

**Year 1 2020 – 2021**

Identify potential stakeholders for future South Asian music initiative – from education,

<p>parents groups, music, faith leaders, possible sponsors</p> <p>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.</p> <p>Offer volunteering / training and shadowing opportunities to South Asian music practitioners</p> <p>Fundraise (National Heritage Lottery programme / Youth Music) for South Asian music education programme</p>
<p><b>Year 2 2021-2022</b></p> <p>South Asian music ensemble developed</p> <p>Offer training on South Asian music to school music teachers and hub music leaders</p> <p>Offer 2 training weekends in South Asian music provision – target potential teachers</p> <p>Network to identify future potential teachers and trainees</p>
<p><b>Year 3 2022-2023</b></p> <p>Development of South Asian music teaching resource for primary generalists and specialist music teachers</p> <p>Develop regional team of South Asian music teachers through training and shadowing programme</p> <p>Begin South Asian weekly programmes in schools</p>
<p><b>Year 4 2023-2024</b></p> <p>Hold South Asian music festival and conference to dialogue, set future goals and celebrate achievements so far</p>

<p><b>Strategic Priority 13</b></p> <p>Extend geographical reach ensuring all differing communities across the Bradford District can access musical provision</p>
<p><b>Year 1 2020 – 2021</b></p> <p>Survey children, parents and teachers in at least 3 areas of deprivation in Bradford, such as Little Horton, Toller, Manningham and Keighley. Survey to find out what young people like,</p>

<p>what they want to do, how, where and when they would like to engage with music education. Hub needs to be open to online engagement – also mentoring etc.</p> <p>NB Young people in areas of economic deprivation are likely to have other challenging circumstances to contend with. I recommend that work in new geographical areas targets mainstream young people but also unaccompanied asylum seekers in care, looked after children and children at risk of poor mental health. Programmes should be specifically designed to meet the personal and social as well as musical needs of these children and to help with their wellbeing</p>
<p><b>Year 2 2021-2022</b></p> <p>Half term and term long pilot programmes to be developed in at least two areas of economic deprivation. At least one of these programmes should be with a specific CCC group as outlined for year 1</p>
<p><b>Year 3 2022-2023</b></p> <p>Two or more programmes rolled out throughout the year and at least two more pilots with other CCC groups or in other areas</p> <p>Mentoring offered to young artists or bands wishing to take things to the next stage</p>
<p><b>Year 4 2023-2024</b></p> <p>One-day festival of youth music from the inner city to celebrate work of the previous years</p> <p>Review numbers, retention and achievements and adjust strategy accordingly</p>

	Key actions from strategic priorities by year
Year 1	<p>Action</p> <ol style="list-style-type: none"> <li>1. Continue involvement with the West Yorkshire inclusion strategy group on a termly basis</li> <li>2. Inclusion to be standing item at hub meetings</li> <li>3. Develop a statement of inclusive values and practices to embed with inclusion workers and funded partners</li> <li>4. Disseminate a short document on inclusive working in mainstream schools</li> <li>5. Recruitment of part-time inclusion officer</li> <li>6. All hub staff to have had induction/ training in musical inclusion</li> <li>7. Liaise with PRU/ EBD unit head teachers and coordinators of in-school inclusion units</li> <li>8. Consult with young people who have had fixed term or permanent exclusions as to what they would want in music</li> <li>9. Engage in discussions and planning with Youth Offending Team (YOT)</li> <li>10. Develop statement of values / Inclusion manifesto</li> <li>11. Develop inclusion working party</li> <li>12. Offer targeted volunteering / shadowing opportunities to BAME and also disabled musicians</li> <li>13. Develop short inclusion CPD programme</li> <li>14. Identify musicians / students / teachers with future potential – offer shadowing, training and network opportunities</li> <li>15. Analyse skills and shortfalls existing within the workforce</li> <li>16. Have dialogue with special schools and other stakeholders about refreshing SEND programme</li> <li>17. Pilot small group SEND projects in 2 mainstream schools</li> <li>18. Research different models of inclusive ensemble</li> <li>19. Refresh system for data collection</li> <li>20. Survey young people and stakeholders on their perceptions of inclusiveness and relevance of hub</li> <li>21. Review website and social media communications</li> </ol>

	<ul style="list-style-type: none"> <li>22. Refresh offers to schools to emphasise inclusion</li> <li>23. Adapt Youth Music's Quality Framework with a view to it becoming a standard for monitoring and evaluating the quality of inclusive work</li> <li>24. Decide which groups of CCC to prioritise in terms of reaching natural proportion</li> <li>25. Critically examine all newly developed work with CCC for sustainability and barrier busting</li> <li>26. Build relationships, foster a network around South Asian Music provision</li> <li>27. Offer volunteering / training and shadowing opportunities to South Asian music practitioners</li> <li>28. Fundraise for South Asian Music education programme</li> <li>29. Survey children, parents and teachers in at least 3 areas of deprivation in Bradford</li> <li>30. Secure funds for inclusion programme</li> </ul>
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Year 2	<ol style="list-style-type: none"> <li>1. Embed inclusion processes across hub</li> <li>2. Offer inclusion induction / training to all partners and to music specialists in Bradford</li> <li>3. Develop on-line inclusion training</li> <li>4. Inclusion induction/training to be a requirement for any organisations financially supported by the hub</li> <li>5. Begin taster programme with YOT</li> <li>6. Develop cross-regional (cross-hub) training programme in music with children with SEMHD</li> <li>7. All partners take on responsibility to <ol style="list-style-type: none"> <li>A. Provide data on who is engaged</li> <li>B. Have clear progressions routes provided to all participants</li> <li>C. Ensure all of their teams undertake some inclusion training</li> </ol> </li> <li>8. Inclusion working party to have some devolved funding</li> <li>9. Begin region wide training and induction programme - target BAME and disabled musicians</li> <li>10. Launch music tech education team</li> <li>11. Expand and develop Jigsaw inclusive ensemble</li> <li>12. Regular weekly instrumental teaching in two SEND schools</li> <li>13. Make decisions on whether inclusion will be based on aiming for natural proportion for all groups of children in challenging circumstances</li> <li>14. Trial data collation, analysis and dissemination</li> <li>15. Update websites and social media</li> <li>16. Encourage the use of the Quality Framework</li> <li>17. Set goals in relation to natural proportion for some groups</li> <li>18. All Hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support</li> <li>19. Mentoring programme for ensemble or music school leaders for barrier busting</li> <li>20. Ideally would now have open access creative music making project / ensemble in at least one music centre.</li> <li>21. South Asian music ensemble developed</li> <li>22. Offer training on South Asian music to school music teachers and hub</li> </ol>
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	<p>music leaders</p> <p>23. Half term and term long pilot programmes to be developed in at least two areas of economic deprivation</p> <p>24. Initiate weekly music programmes in Bradford PRUs</p>
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Year 3	<ol style="list-style-type: none"> <li>1. Expand induction / training to generalist teachers</li> <li>2. Move to weekly programmes with young offenders</li> <li>3. Set clear criteria for success of young offenders programme</li> <li>4. Rerun SEMHD training programme</li> <li>5. Inclusion working party to support youth representatives to develop inclusion festival</li> <li>6. Existing networks, advisory groups and boards will be reviewed and if appropriate expanded</li> <li>7. Establish educational programme and team foregrounding music of black origin</li> <li>8. Grime and related genres should be part of the hub's offer</li> <li>9. Expand SEND programme in special schools</li> <li>10. Develop pilot SEND groups in 2 mainstream schools</li> <li>11. Collect, collate and analyse data with goals in mind. Find 'barrier flashpoints' and trial activities in some of these to reduce the barrier</li> <li>12. Develop an inclusion based festival</li> <li>13. Natural proportion goals reviewed and strategy adapted if appropriate</li> <li>14. Roll out creative music centre programme</li> <li>15. Do test case planning for progression routes for all categories of CCC</li> <li>16. Create awards programme for young people</li> <li>17. Development of South Asian music teaching resource</li> <li>18. Develop regional team of South Asian music teachers</li> <li>19. Begin South Asian weekly programmes in schools</li> <li>20. Two or more programmes in areas of deprivation rolled out throughout the year and at least two more pilots with other CCC groups or in other areas</li> <li>21. Mentoring offered to young artists or bands wishing to take things to the next stage</li> <li>22. Pilot weekly work with some young people who have had fixed term exclusions</li> </ol>
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Year 4	<ol style="list-style-type: none"> <li>1. Hub should be now also working with those who have had fixed term exclusions, with young people in inclusion units within mainstream schools, and also with CAMHS or similar agencies</li> <li>2. Review strategy and adapt where appropriate</li> <li>3. Rollout SEND mainstream school programme to 4 schools</li> <li>4. Survey young people and stakeholders on their perceptions of inclusiveness and relevance of hub and compare with Year 1 survey</li> <li>5. Hold South Asian music festival and conference</li> <li>6. One-day festival of youth music</li> <li>7. Review numbers, retention and achievements and adjust strategy accordingly</li> </ol>
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## Key Documents

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