THE POWER OF EQUALITY 2

Final evaluation of Youth Music's Musical Inclusion programme 2012-2015

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Contents

Part A Opening ... 4
Terminology and abbreviations ... 4
Chapter 1: Summary ... 6
1 The background ... 6
2 Embedding musical inclusion ... 8
3 The music ... 8
4 Workforce development ... 9
5 Sustainability ... 10
6 Summary conclusion ... 10
7 Recommendations ... 11
Chapter 2: Musical Inclusion ... 13
1 Why is there a need for musical inclusion? ... 13
2 The catalyst for Musical Inclusion ... 15
3 Musical Inclusion – the programme ... 18
4 Musical Inclusion – the projects ... 21
Chapter 3: Evaluation guides ... 24
1 Kolb Plus ... 24
Having an experience ... 25
2 Communities of practice ... 27
3 Improving performance ... 30
4 The McKinsey 7S Framework ... 32
5 Quality frameworks ... 35
6 Loose-tight management ... 40
7 Personal identity ... 41
Chapter 4: The evaluation ... 43
1 The object of study ... 43
2 Method statements ... 43
3 Definitions and abbreviations ... 49
Part B Findings ... 50
Chapter 5: Quantitative data ... 50
1 The datasets ... 50
2 Quantitative impact of Musical Inclusion ... 51
3 Challenging circumstances ... 54
4 Comparisons with hubs ... 57
Chapter 6: Hub working ... 63
1 Introduction ... 63
2 Uncertainty over delivery activities ... 64
3 Links between non-formal organisations and hub leads ... 65
4 Inclusivity evident as part of a hub's workings ... 66
5 Embedding musical inclusion: a 7S analysis ... 67
6 Recipe for good hub working ... 76
7 Unintended outcomes ... 79
Chapter 7: The music ... 80
1 The context of music work with children in challenging circumstances ... 80
2 Quality in delivery ... 84
3 Structuring quality ... 88
4 Qualities within the workforce ... 88
5 Progression ... 92
6 Measuring quality ... 93
7 The place of performances and technology ... 96
Chapter 8: Workforce development ... 99
1 Introduction ... 99
2 The workforces ... 100

3 Workforce development - for what work? 103
4 The components of workforce development 103
5 The value of a workforce development strategy 107
6 Workforce development through practice-sharing 108
Chapter 9: Sustainability 119
1 Introduction 119
2 Why does sustainability matter? 119
3 Participants 121
4 Musicians and managers 121
5 Financing 122
6 Hubs and sustainability 125
Part C Closing 127
Chapter 10: Reflections 127
1 Introduction 127
2 Distances travelled 127
3 Future challenges 129
Chapter 11: Recommendations 131
1 Introduction 131
2 Children in challenging circumstances 132
3 Musicians working with children in challenging circumstances 132
4 The management of non-formal work 134
5 Hub working 136
6 Supporting Youth Music's ambitions 137
7 The result 137
Chapter 12: The people 138
1 Acknowledgements 138
2 Grantholders 138
References 139

Part A Opening

Terminology and abbreviations

This is how we are using certain words and concepts. For more detail see chapter 4 section 3.

Table 0.1 Terminology as used in this report

Term	Covers in this report
Relating to this programme	
Musical Inclusion (initial capitals)	The funded programme from Youth Music that is the subject of this report.
musical inclusion, musical inclusivity (all lower-case)	Pertaining to an inclusive musical practice.
Projects	Strictly, the 26 individual projects of work that made up the Musical Inclusion programme; more usually, the organisations running those projects.
Non-formal projects; non-formal organisations	Of the 26 projects/organisations above, those not part of the formal music education sector (e.g. community activities, charities, youth services).
Formal projects; formal organisations	Of the 26 projects/organisations above, those that are part of the formal music education sector (e.g. schools, Music education hub lead organisations).
Non-music organisation	An organisation working with children and young people but not predominantly through music.
Cold spot activity	Music work with children in challenging circumstances in an area of limited opportunity.
Breakthrough activity	The supporting of emerging practitioners and organisations to help them develop skills in delivering musical inclusion activities.
Relating to music-making in England	
Music education	The process of learning music, learning about music, learning through music. Encompasses music-making, music learning.
Non-formal	Structured and unstructured music-making provision often with a youth or community work focus, or as part of education activities of an arts organisation; and facilitated by other, usually adult, musicians.
Community music	Non-formal music-making usually with a strong inclusivity focus taking place in all kinds of settings with people of all ages.
Hub	Music education hub, the system of out-of-school formal music learning in England (see chapter 2 section 2).
Hub lead	The organisation leading a hub (as above), the grantholder of the ACE/DfE funding for hubs.
Delivery	The activity of a musician working with young people to make or learn music. Encompasses workshops, sessions, classes.
Setting	The type of place where delivery is occurring: usually related to either non-formal or formal.

Term	Covers in this report
Relating to people	
Children and young people, children, young people	The recipients of the musical activity that is the subject of this report. "Children" encompasses young people and vice versa.
Children in challenging circumstances	See chapter 2 section 1.3.
Participant	The children and young people taking part in the musical activity that is the subject of this report
Musician	The (usually adult) person facilitating young people's music learning. Encompasses music leader, teacher, community musician, facilitator, practitioner, peripatetic teacher, tutor. (See limitation [1])
Manager	A worker with managerial or administrative responsibilities for another worker. Encompasses coordinator, administrator. (See limitation [2])
Worker	Anyone working, whatever their employment status. Encompasses musician, manager. (See limitation [3])
Workforce	The collective noun for the above.
Workforce development (WFD)	Activities of all sorts that help the workforce become better at what they do.
Continuing professional development (CPD), training	Two of the many types of activity within WFD.
We, us	When used in the body of the text: the team working on this evaluation. When used in quotes, case studies, etc: the subject of that quote etc.

Limitations

[1] Does not deny the probability that the young person being facilitated is also a musician – in either general terms or the specific meaning of this report

[2] Does not deny the possibility that the worker being managed is also a manager; or that a musician might also be a manager

[3] Does not deny the possibility that a young person is also a worker

Table 0.2 Abbreviations

Abbreviation	Full version
ACE	Arts Council England
CPD	Continuing (or continuous) professional development
DfE	Department for Education
EBD	Emotional and behavioural difficulties
EO	Evaluation objective
EOTAS	[Pupils] educated other than at school (for reasons other than being home-educated or attending a PRU)
PMLD	Profound and multiple learning disabilities
PRU	Pupil referral unit
SEN, SEND	Special educational needs, special educational needs and disabilities
Youth Music	National Foundation for Youth Music
WFD	Workforce development

Chapter 1: Summary

In this chapter internal references are shown as (chapter number: section number. sub-section number) e.g. (6:4.1) indicates chapter 6 section 4.1.

1 The background

1.1 Pre-award history

- Youth Music set up a flagship grant-funding programme running from April 2012 to March 2015 to develop the place of musical inclusion within formal music education (2:3.1).
- The catalyst for the work was the Henley review of music education in 2011. This recommended that the government should set up a new way of providing instrumental tuition services to children and young people (Music Education Hubs) which were to be partnerships of music organisations in a local area (2:2.5).
- The Music Manifesto - a three-year campaign for better music education set up by the Labour government in 2004 - had also previously recommended the setting up of Music Education Hubs (2:2.4).
- Youth Music's interest in this work was because the organisation's remit is particularly to support disadvantaged children and young people's music-making (for reasons of parity and benefit) and research shows that children in challenging circumstances are likely to lose out on access to music-making (2:1.1).
- Hubs were an opportunity to change this inequality: the Music Manifesto, the Henley review, and the government's National Plan for Music Education in 2011 all said music education should be for every child (2:2.4-2.6).
- But the setting up of hubs was a rushed affair, and this had an impact on Youth Music: guidance for the Musical Inclusion grant programme had to be released in stages (2:3.2-3.4).
- The aims of the programme centred on making the case for inclusive music practice to be a significant part of a hub's activities: this strategic operation required applicants to demonstrate plans for mapping, workforce development (including local and national practice-sharing), and appropriate musical activities (2:3.2).
- These aims overall were not entirely deliverable by the individual grantholders ("projects") and there was some lack of clarity over elements of the work (6:2.1).
- Twenty-six projects were successful in their bids to take part in the programme (2:4).

1.2 The evaluation

- Youth Music offered a grant for one project to take on Musical Inclusion Evaluation and Networking. Sound Sense – the development agency for community music – led a team and made a successful bid for the grant, awarded December 2012 (4:1.2). The team consisted of Kathryn Deane, Anita Holford, Rob Hunter, and Phil Mullen; and Tamsin Cox acted as evaluation consultant for Sound Sense.

- The main objectives (4:2.1) of the evaluation were to explore:

  - the musical outcomes for children in challenging circumstances
  - issues of partnership working especially with hubs
  - training
  - national practice-sharing
  - prospects for sustainability.

- Major methodology was using structured and semi-structured interviews with personnel from every project, both towards the start of the programme and towards the end (4:2.2). Some quantitative data was also analysed (5).

- An online group on the Youth Music Network, Facebook, Twitter and blogs (all guided by a social media officer) together with national face-to-face meetings were not only valuable in their own right, but created a new method of “evaluative networking” (4:2.2).

- We used a range of tools and guides to help us understand and analyse the data and information we collected from the projects, including Kolb (3:1) on reflective practice; Wenger (3:2) communities of practice; Tom Gilbert (3:3) improving work performance; McKinsey 7S framework (3:4) for organisational culture; a range of quality frameworks (3:5); and theories of personal identity (3:7).

1.3 The work in numbers

- Musical Inclusion operated in 26 areas of England, and touched almost all hubs.

- It involved around 24,000 participants, working over a similar number of sessions. As core participants would be expected to attend more than once, the number of participant-sessions might have been over 100,000 (5:2.5).

- The proportion of participants who did not identify as white British was 14%. This is below the average for Youth Music projects generally of 21.5% (5:2.4).

- On a number of measures, the focus of Musical Inclusion projects differed from hubs. While projects offered a wide range of genres, the take-up was largely of urban musics; hubs offered less choice outside of European classical forms – and take-up was therefore largely classically-based too (5:3.2). Hubs’ work was largely with Key Stage 2-aged children, and girls outstripped boys 60:40; projects worked much more evenly across primary and secondary ages and genders were much more closely balanced (5:4.2).

- Hubs attracted proportionately lower numbers of pupils from disadvantaged backgrounds or with special educational needs. Almost all of projects’ work was with

disadvantaged participants; and their work with those with special educational needs was proportionately slightly higher than the school population (5:4.5)

2 Embedding musical inclusion

- The baseline assertion of Musical Inclusion was that “hub working” (“all the things that make up relations and work in a hub, between hubs, between hub leads, and between hubs and hub leads and non-formal organisations) was “good” when Music Education Hubs properly addressed the issue of musical inclusion. (6:1.2).
- “Properly address” implied a meaningful place for musical inclusion in a hub’s strategic work during and beyond the Musical Inclusion programme. (6:1.2).
- In assessing the extent to which good hub working was being achieved, the evaluation looked at a range of measures including making “distance travelled” judgements on clarity of goals and definitions (6:2), issues between hub leads and non-formal organisations (6:3), evidence of inclusivity in a hub’s methods of working. (6:4); a McKinsey 7S framework assessment (6:5) and unintended outcomes (6:6).
- Overall there has been significant movement forward on hub working, most readily seen in the intangibles: strategy and values in 7S, confidence and articulation in other measures, shared professional discourse. The detail still has some way to go, especially on budgets and staffing (6:7).
- It is now possible to list the ingredients of good hub working and indicate the recipe for making it so (6:6.1).

3 The music

- This was a programme about musical inclusion. The relationships between musical issues and inclusive practice were therefore central (7:1.1).
- Chief among those were the way musical, social, and personal outcomes were inextricably intertwined (7:1.2).
- Addressing these multiplicities required great attention to the detail of and surrounding every session of music work (7:2.1-7:2.6).
- Despite the complexities, quality work can be codified (7:3) and measured (7:6).
- All of the above requires highly- and multiply-skilled musicians: in both musical and socio-personal domains (7:1.2); with complex, sophisticated musical skills and understandings (7:1.3-1.4); and a diagnostic approach to working (7:2.8, 7:4).
- These skills can be intuitive to a good musician (7:3), but there are limitations to that approach.

4 Workforce development

4.1 Individuals and organisations

- An element of workforce development was specifically required of the projects (8:1.1). Like most of the programme, such workforce development was multi-faceted and wide-ranging (as indeed were the workforces being developed (8:2)) and therefore open to interpretation (8:1.2, 8:2).

- There were indications of some disappointing practice, but other projects showed good understandings (8:3.1).

- The work of musical inclusion is, as the section above also shows, extremely complex and wide-ranging. Very good management support structures are needed for both emotional and logistical (most activity is remote from the admin base) reasons (8:4.4, 8:4.5).

- While there was evidence of some supervision and support through detailed record-keeping – some of it advanced (8:4.4) – few projects had thought-out, written-down workforce development strategies and policies for the bulk of their work (8:5). Such strategies would help with a number of issues: which workforces to train for what purposes (8:2-8.3); the limitations of simplistic reflective practice (8:4.6); making best use of practice-sharing activities (8:6 and below).

4.2 Practice-sharing

- Practice-sharing was also required of projects. As a form of workforce development it is particularly relevant to the way non-formal musicians learn and develop: experientially, and from each other (8:6.1). Online practice-sharing was particularly relevant to this programme because it allowed the 26 individual local projects to interact as a single national programme (8:6.3).

- Practice-sharing worked extremely well with many benefits (8:6.3-6.5), but only for a small minority of users – though participation did increase significantly over the course of the programme (8:6.7). For the majority, online practice-sharing was not much used, and a range of reasons were given for why this was (8:6.6). Face-to-face sharing was more frequently favoured (8:6.3).

- The conditions for success of online practice-sharing are now more clearly understood (8:6.6). Central conditions are: a knowledgeable person to curate and generate content and debate; a clear reason for the activity (as part of a written workforce development strategy, as above); and clearly delineated audiences (“segmented communities”).

5 Sustainability

- Sustainability matters for a long list of reasons (9:2) but chiefly to ensure equitable and ethical treatment of children in challenging circumstances. What should be sustained is then an interpretation of how those equitable and ethical values might best be met (9:3-9.4). It might be about ensuring longevity of a project, or of strategic development work, or of a pool of trained musicians.
- How those things can be sustained usually boils down to money. The received wisdom is that diversity in funding is to be applauded. But, while it might seem there are many funders, in practice there are relatively few funding sources. (9:5.1).
- A marketing (rather than fundraising) approach might be helpful, with projects winning bids by being efficient (9:5.2) or growing markets (9:5.3).
- Increased sustainability through efficiency savings might also come from mergers and similar sharing activities (9:5.4).
- Hubs can play a large role in sustainability (9:6), because of their size, potential longevity, and collaborative partnership-working potential.

6 Summary conclusion

- There was a slow start to Musical Inclusion, some of it inevitable, some of it perhaps more avoidable, which lasted for around the first nine months.
- But since then – on any of the measures we used or activities we explored – we have seen significant developments, particularly on hub working.
- There are now clear actions that can be taken that would improve most of the ongoing elements of this programme and would support Youth Music's ambitions. These include:
    - how to continue improving at hub working, particularly perhaps with hubs that weren't involved in Musical Inclusion.
    - how to make workforce development a more effective, efficient and useful operation including:
        - how to develop the emerging pedagogy for music-making work with children in challenging circumstances
        - how to make best use of online practice-sharing
        - how to be smarter at sustainability.

7 Recommendations

- More and better advocacy needs to tell the central message of musical inclusion: that children in challenging circumstances lose out on music-making opportunities and this inequality needs to be rectified (11.A). Such advocacy needs, as pre-requisites:
  - more clarity around some of the basics of musical inclusion: its vision, values, language, purposes, statistics and more (11.B).
  - musicians with the full range of qualities that enable them to work holistically (11.3.1). Which will require:
    - a clear, unequivocal (yet still flexible) pedagogy for musical inclusion work universally adoptable across the whole range of non-formal music education (11.C).
    - applied research into what specific aspects of practice encourage which specific personal and social developments (11.C).
- Reflective practice is a central feature of inclusive working. It needs to be systematic, with reflections documented and carried through into actions (11.D).
- Organisations should have a properly developed, thought-through and written-down workforce development strategy based on the agreed pedagogy, universal within the organisation and coherent across the sector (11.D).
- Managers do a tough job, need to be championed and cherished more, and should be supported better. An investigation into their work would help the correct support to be given (11.E).
- Musicians working with children in challenging circumstances do extremely complex work combining musical, social, and personal skills. This message needs to be heavily and widely promoted through two infrastructure organisations: the Music Education Council and ArtWorks Alliance (11.F).
- Practice-sharing is a powerful development tool in this field, and needs to be strongly encouraged, in both face-to-face and online forms (11.G).
- Online work needs to be properly planned, supported and curated: it is not an easy option. Useful curatorial approaches include the selective dissemination of information (11.G).
- There should be a comprehensive investigation into long-term sustainability of work with children in challenging circumstances (11.H).
- These recommendations are directed to a wide range of stakeholders, most of whom will be either the promoter or receiver of nearly all of them. But for the avoidance of doubt, these are the ones that hubs specifically should engage with:

- Hubs should acknowledge the importance of work with children in challenging circumstances and the musicians who do it, both learning from and advocating for musical inclusion within and beyond the sector (recommendations A and F); and taking part in developing and clarifying the definition of the term (B)

- Hubs should both expect musicians to be of quality and play their part in developing them (C, D, G).

- Hubs should both expect managers to be of quality and play their part in developing them (E, G).

- Hubs should play their part in exploring the sustainability of work with children in challenging circumstances (H).

Chapter 2: Musical Inclusion

This chapter describes the baseline: what musical inclusion is and why we should be interested in it generally; the steps that led Youth Music to link non-formal music-making with formal music education; and how that became the large-scale Musical Inclusion programme that is the subject of this evaluation.

1 Why is there a need for musical inclusion?

1.1 Cultural democracy

People make music for all sorts of reasons: because it is better than government: *"let me make the songs of a nation and I care not who makes it laws"* (misattributed to Plato); because it is *"probably one of the most civilising activities ever devised"* (Peggie 2002); because it's a social activity; because they can't image anything more fun, uplifting or enjoyable.

It is a basic human right that everybody should be able to participate freely in cultural life (United Nations 1948). But numerous studies say access to the arts is patchy: a report by Sound Connections for this programme (Becko 2012) which mapped non-formal music provision and social need in London showed there were multiple areas where little music-making with young people was happening and also socio-economic disadvantage was highest. Young people in challenging circumstances are less likely to participate in music-making (Youth Music 2009); poorer pupils are significantly less likely to participate in music service activities than more affluent peers (ABRSM 2014, Sharp and Sims 2014:21). And, although improving, the range of music-making taking place in most Music Education Hubs is limited: "mainly classical and chamber music, tiered progression ensembles, grade exams and qualifications [with] a few examples of hip-hop, digital, folk or ethnic/world ensembles" (Sharp and Sims 2014).

Musical inclusion is about addressing these issues, creating cultural equity and parity of esteem for all musical genres, styles and techniques.

1.2 Pragmatic benefit

There is a twin, pragmatic, reason: the power of music (or at least the power of working in a particular way with music) to effect personal transformation and group cohesion (Lonie 2013). Projects in this programme - and probably in practically every community arts programme in the past 40 years - describe the "transformational" power of the work (and it is socio-personal transformation they mostly talk of, not musical transformation).

Wide-ranging benefits from music-making are now generally understood; and there is some evidence that disadvantaged young people may benefit most (Hallam 2015). There is a developing pedagogy which seeks to bring about these benefits:

> The common characteristics of musical programmes which are beneficial are emerging. They need to be highly interactive and enjoyable with opportunities for: developing new

> skills and performing; acquiring cultural capital; developing interpersonal bonds and solidarity in pursuing shared goals; on-going intensity and frequency of contact; developing mutual respect; and recognition and rewards for excellence. Receiving positive affirmation from others relating to musical activities, particularly performance is crucial in enhancing self-beliefs whatever the age of the participants. [...] to have a positive impact on disaffected and at-risk young people, the musical activities need to be in a genre with which they can relate. (Hallam 2015:19)

Many children in challenging circumstances experience disrupted schooling or minimal parental support while trying to engage in a curriculum requiring literacy, calculation and scientific skills. For such young people, music offers a powerful complement to those areas in which they may struggle – another way in to their self-expression and creativity, an opportunity to feel 'this is about me' and possibility to shine.

In short, making music benefits people. But not everyone can access music-making activities, and it is disadvantaged people who face the biggest barriers. Musical inclusion recognises that, and actively dismantles those barriers to create a more culturally democratic society.

1.3 Challenging circumstances

It is not, of course, the music that needs to be inclusive so much as young people's access to it. What might prevent them from having this access? One list (Youth Music 2012b) enumerates 17 possible barriers confronting young people ranging from special needs and mental or physical disabilities, through cultural status (refugee, asylum seeker) to environment (rurally isolated). These are the "challenging circumstances" in which children and young people might find themselves, often shorthanded to "children in challenging circumstances" and widely used by Youth Music

Other such lists are available. One categorisation focuses more directly on the young people and their challenges (see below).

Who are children in challenging circumstances?

> **Life condition** - Young people with a permanent condition such as a disability, impairment or a condition such as Asperger's syndrome.
>
> **Environmental 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.
>
> **Life circumstances** - Young people who bully or are being bullied, who live in state or foster care, refugees - to name but some.
>
> **Behavioural issues** - Young people with behavioural, emotional and social difficulties who become excluded from mainstream school.
>
> (Mullen 2011)

Sound Connections' Challenging Circumstances Network - funded by Youth Music - says that these lists are almost endless, and found it was more useful to explain the term: a challenging circumstance is, they say, "any barrier to accessing music" (Ward 2012). This may be a help in focusing when a circumstance might be "challenging." It makes clear that inclusion is not confined to special educational needs or disability (a conflation still made by some) and allows debate about what boundaries are to be placed on the term. It also makes clear that musical inclusion is about more than just the music. While barriers might be musical ones they could also be social, cultural, personal, economic, emotional, health or ability ones.

2 The catalyst for Musical Inclusion

2.1 Formal music education

The pattern of children and young people's music-making is "complex" (Rogers 2005: 29). The structure of so-called formal music education in England (Youth Music's funding comes almost exclusively from, and is to be spent in, England) has traditionally had two branches: in-school classroom lessons and out-of-classroom instrumental lessons.

In the classroom, music notionally takes its place alongside other subjects in the curriculum: it is a compulsory subject up to the age of 14 for those schools required to follow the national curriculum. While that curriculum requires composing and performing activities in the classroom, the acquisition of the skill of playing a music instrument has for many years been the province of a separate system of instrumental teaching combining centralised provision (e.g. a Saturday morning music school) with one-to-one or small group instrumental teaching by "peripatetic" tutors. Attempts to unify the provision have never succeeded; and what were usually (though never exclusively) local education authority music services have "mutated into a hundred different forms, ingeniously finding ways to survive changing political and social circumstances." (Peggie 2002: 4)

2.2 Non-formal music education developments

A third strand is so-called "non-formal" education: structured and unstructured music-making provision often with a youth or community work focus, or as part of education activities of an arts organisation; and facilitated by musicians – usually adults – viewing participants as musicians too (Gardiner and Peggie 2003). Such provision has existed as part of community music activities for some decades now, but a number of initiatives (Ings et al 1998, Lombos 1998) close to the turn of the Millennium led community musicians to articulate more robustly the place of community music in young people's music-making.

This was the period when the National Foundation for Youth Music was set up: an independent funding charity distributing £10m a year of National Lottery funding delegated to it through Arts Council England, largely for out of school non-formal activities. The scale of Youth Music operations (significantly larger than ACE's funding of youth music projects) together with initiatives funded elsewhere, meant that even over a decade ago commentators could observe that there was such a thing as "music education in the non-formal sector;" that it was playing a "more central role;" (Rogers 2005:30) and that "three or more music education delivery systems are hovering into each other's orbit. Knowing how to avoid a nasty collision will be quite important" (Peggie 2002:21).

2.3 Collaboration - the Music Manifesto

Rogers' state-of-the-nation report was an early output of the Music Manifesto, a campaign led by the-then Labour government for improvement in music education. From 2004 to 2006 and then beyond, the campaign worked at strategic level to make the case for greater opportunities for children and young people to develop their creative potential through music; for developing a world class workforce; and for improving the support structures for young people's music-making. (Music Manifesto 2008). The result of the work was a report (Music Manifesto 2006) with over 60 worked-up recommendations for change across and between the formal and non-formal sectors. A key element of this "new music education offer" was a new "strategic partnership between schools, music education providers, children's services and the music industry" (Music Manifesto 2006:61). The work was led by Colin Brackley Jones (then CEO of the Federation of Music Services) and Kathryn Deane (director of Sound Sense, the professional association for community music). And their main recommendation was for:

> The development of collaborative Music Education Hubs, which can bring together all music education providers, including schools, music services, the community music sector, the music performance sector, the music industries, children's services, and other key children's agencies, in order to deliver the new education offer. (Music Manifesto 2006:64).

A number of other recommendations of the report were acted on swiftly. But the recommendation of hubs was shelved until the government asked Darren Henley (then managing director of Classic FM and previously chair of the Music Manifesto Partnerships and Advocacy Group) to undertake a new review of music education.

2.4 Hubs revisited

Henley's report was published in February 2011. The coalition government's response in the same year broadly accepted all the recommendations, particularly that there should be a National Plan for Music Education (hereafter "the plan"). Henley also recommended revisiting Music Education Hubs, his vision for which was that:

> Schools, Local Authority Music Services, Arts Council England client organisations and other recognised delivery organisations should work together to create Music Education Hubs in each Local Authority area. These Hubs should receive ring fenced central government funding to deliver Music Education in each area following an open, advertised bidding process. It is anticipated that there would be a lead organisation (which is likely to be a Local Authority Music Service in almost all cases, but in some cases could also be an Arts Council England client organisation or other recognised delivery organisation). This lead organisation would be directly funded to undertake the leading role in each Hub. The Department for Education should ensure that public funds are invested to provide the highest quality Music Education for children and young people efficiently and with the greatest accountability for the money spent.

This recommendation was somewhat different to that in the Music Manifesto report. It concentrated on the funding structures and accountability, rather than on what a hub would do: in the expansion to the recommendation, Henley merely says hubs should be "far more

than simply a loose collective body of music-making organisations," and that they should show they could fully cater "for the Music Education needs of all children in their particular area," but with little reference to children in challenging circumstances.

2.5 Hubs and equality: the National Plan for Music Education

Much of the rest of 2011 was taken up by the drafting of the plan by the two government departments. It was finally made public on 25 November 2011 (Department for Education 2011): deadline for bids to Youth Music for the Musical Inclusion programme (see section 3) which was partly predicated on the detail of the plan, was just five days later.

The plan's vision is that "children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others"; it aims for:

> ...equality of opportunity for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children. (p9)

The plan is school-centred. It makes the case for hubs by pointing out that "schools cannot be expected to do all that is required of music education alone: a music infrastructure that transcends schools is necessary." Hubs would augment and support music teaching in schools and be able to deliver an offer to children that reached beyond school boundaries and drew in expertise from local orchestras, charities and other music groups.

It notes the pluralistic nature of music: the number of different "specialisms, instruments, genres and styles, compositions, and technologies" which few teachers could manage to cover comprehensively. "This is where the role of hubs is so crucial in liaising with schools in order to provide teaching and progression routes for those children who need provision beyond what individual schools can offer."

And it acknowledges 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. [...] Similarly hubs will need to consider how children who are looked after; those who are Gypsy, Roma or Travellers; those who are carers; those not in education, employment or training (NEET); or those who are educated from home can have access to music education. (pp17-18)

2.6 Practicalities for hubs

It's important not to underestimate the structural challenges involved in setting up hubs. A decades-old system of largely local authority-run but central government-funded autonomous and independent music services with significant budgets and clear and understood (if historic) remits was to be changed - and in less than a year (roughly November 2011 to September 2012). The funding relationship was fundamentally changed: a different funder (Arts Council England rather than the education department) which many in the music education sector perceived to have a different philosophy (arts not education); and a formal bidding process. Requirements were specified: a clear set of "core roles" (must-do activities) and "extension roles" (should-do activities). And the structure was changed: the funding was

not for an individual provider but a collaborative partnership of music education providers (the "hub") that would between them address all of the above (although, following the standard model for funding such a consortium, the grant would be awarded to one of the partners: the so-called "hub lead").

All of this would have been unlikely - for a variety of reasons - to have happened within a year, if perhaps at all, without the very clear steer that, while any organisation could bid, hub leads were expected "in the vast majority of cases" (Henley 2011:18) to be the existing music services. However, this did lead to a number of conceptual and practical issues that are still being worked through. In particular it gave rise to confusion between and conflation of the notions of "hub," "hub lead" and "music service" (see table 0.1). In turn, this allowed dilution of the original vision of a hub as a forum where all those with an interest in an area's music education could meet on equal terms to agree the area's needs and who would provide for them (Music Manifesto 2006:62-63). In many cases a hub in 2012 was largely the music service with the addition of perhaps an "advisory" or "delivery partners" group.

2.7 The challenge for the non-formal sector

The final impetus for Musical Inclusion was the state of the non-formal sector itself. It possessed many strengths, but reports suggested that inadequate communication and collaboration within the sector, and between the non-formal sector and formal education, created barriers to developing programmes for young people: young people's engagement, progression and passion for music were often neither fully recognised nor well-supported (Birmingham LSC 2004:23; Hallam and Creech 2010). Given that dismantling barriers is the *raison d'etre* for the sector, this was worrying.

3 Musical Inclusion – the programme

Youth Music had a clear role in relation to the new hubs. The hubs were expected to work with all music education providers in an area - many of whom were Youth Music grantholders, some of considerable standing and longevity. And hubs were expected to reach "all" children, which might be a challenge to many of the hub leads for whom inclusivity was not their core business. Youth Music's response was to develop a large-scale funding programme addressing these points: Musical Inclusion.

3.1 Flagship programme

Musical Inclusion was a programme of work from Youth Music delivered through 26 separate grant-funded projects (see chapter 11 section 2) who had submitted a successful application to carry out that work. In summary, the projects were to work with the Music Education Hubs, using their specialist skills and knowledge in the field of working with children and young people in challenging circumstances, to ensure those in challenging circumstances were able to access high-quality music-making. The programme ran from April 2012 to March 2015; the programme was first advertised in Autumn 2011 with the deadline for first-stage bids on 1 December 2011.

The structure of the Musical Inclusion programme reflected Youth Music's grant-giving policy at the time of launch, which was largely to invest in projects through specific themes

("modules") of work. Youth Music further directed the work grant-bidders should do through specifying in each module what a successful project would look like, and some or all of its intended outcomes.

Guidance about the Musical Inclusion module was dependent on the development of hub guidance material: given the complexity of setting up a whole new system of instrumental tuition England-wide, it is not surprising that both were delayed and revisited during the time prospective bidders were thinking about or preparing their bids. Youth Music's usual "module card" guidance was joined by three additional guidance documents.

3.2 Module card - the narrative for Musical Inclusion

The original module card (Youth Music 2011a) issued in Autumn 2011 described the overall aim of the module as "To ensure opportunities exist for children and young people in challenging circumstances to access and progress through high quality music-making across England." Key words in the aim appeared to be "to ensure" opportunities "exist". Rather than direct delivery of musical activities the work was to be focused on strategy and policy, including:

- working with Youth Music on supporting implementation of the National Plan for Music Education.
- identifying local areas under-served for young people's music-making: so-called "cold spots."
- supporting emerging practitioners and appropriate organisations to deliver music-making activities: so-called "breakthrough" activities.
- identifying and respond to training needs; and convening a local practice-sharing network.

In other words: strategically, to build relationships with those involved in Music Education Hubs (hereafter "hubs", see table 0.1); tactically, to identify priority areas for work with children in challenging circumstances and to develop emerging organisations to provide suitable activities; and for sustainability, to develop a local workforce that would be well-trained and to form a community of interest.

3.3 Additional guidance

The two-sided module card was followed by 11 pages of additional guidance (Youth Music 2011b). There was more explanation of the non-music roles the project should develop. However, while it was clear from the guidance that projects would be working alongside other strategic organisations, in this version it was rather less clear whether they themselves would need to be operating at strategic level.

That guidance was dated 3 November 2011 - like the module card, still *before* the public launch of the National Plan for Music Education that was the basic driver for this whole work. This was necessary as the application deadline for Musical Inclusion funding was 1 December 2011. Guidance (Youth Music 2011c) from Youth Music linking its funding streams overtly and publicly to the plan was not released until 30 November. However, it explained that Youth Music "[did not] expect that applicants will have to update their funding applications

due on 1 December 2011 based on the information provided within this document," suggesting that the 3 November document had correctly predicted what the plan would say on its release.

The 1 December guidance was able to refer directly to the plan, even citing paragraph numbers. There is a sense, perhaps, of the links between Youth Music's ambitions for its Musical Inclusion funding and the requirements of the plan being subject to heavy negotiation: the examples given paint a picture of Musical Inclusion projects "supporting" hubs, being specialist "contributors" to hubs, and acknowledging that they (the projects) are "not [...] the sole experts in working with children in challenging circumstances." There is no indication that the projects (or indeed anyone else) would be expected to act strategically, or even initiate action. Two examples of how the relationship between hub and project might work clearly envisage the hub leading the process (and possibly confusing "hub" with "hub lead" – see table 0.1):

> "A Music Education Hub identifies the need for some specialist provision to support children not in education, employment or training (NEET) in a locality. The Musical Inclusion grant holder is able to work with the Hub on the best approaches [and] identify which specialist providers, venues or workforce could be called upon, [...] and present options to the Hub.")
>
> "The NPME (2011) presents an example of where Hubs will arrange provision that meets the CPD needs of their workforce, and that of their delivery partners. Musical Inclusion [projects] will support Hubs within the context of their specialism, supporting and signposting where appropriate." (Youth Music 2011c: 2)

A final guidance document specifically addressed cold spot and breakthrough activities (see table 0.1). Version 2 of this document was issued on 12 July 2012 (Youth Music 2012a) to enable the by-then grantholders to complete specific proposals for these activities.

3.4 The programme extended

The original programme was designed to run from April 2012 to March 2014. The period to September 2012 when the hubs would formally start work was expected to be a preparatory period, with the substantive work of the projects taking place in the eighteen months from September 2012 to March 2014. (Youth Music suggested (2011b:5) that preparatory work might include cultivating strategic partners and raising awareness of the work to come; research into needs and provision (or at least research into what research had been done); recruitment and capacity development.)

In June 2013 Youth Music formally announced that projects would be able to bid for a further year of activity, running from April 2014 to March 2015. This was a substantial addition to the programme.

4 Musical Inclusion – the projects

4.1 The work in practice

The 26 projects that made up the Musical Inclusion programme are listed in chapter 11 section 2. As might be expected, most of these projects were non-formal music education organisations seeking to develop relationships with hubs. But it was clear that Youth Music wanted to "fund the right organisations [...] appropriately linked into Music Education Hubs. In some cases, successful applicants to the Musical Inclusion module may also be Hub lead organisations."

This was an important stance for Youth Music to take. It signalled that anyone could be interested in inclusivity and that it was not the preserve of non-formal organisations. Six of the 26 projects were hub leads.

There were (at least) 26 different models of working among the 26 projects. The following case studies therefore are just snapshots from a bigger scene, selected to give some idea of the variety of activity and approaches undertaken.

Case study 2.1 Approaches to delivery

SWAG Musical Inclusion is a partnership between three Music Education Hubs in Swindon, Wiltshire and Gloucestershire. There is a strategy group, consisting of the heads of the three hub lead organisations and a freelance project manager, and a delivery group of representatives from organisations who were successful in bidding to the strategy group for funding to deliver the musical inclusion work.

In Gloucestershire delivery has been via The Music Works (previously Gloucestershire Music Makers): a community music organisation formed of practitioners experienced in inclusion as well as emerging practitioners, all operating on a freelance basis. The activities involved pilot work (one-to-one mentoring or small group work) in alternative provision schools, hospital education, a special school for young people with emotional behavioural or social difficulties and more recently, a mainstream school. Breakthrough work consisted of developing emerging practitioners who had already been identified or had begun to work with The Music Works through shadowing, co-working and some mentoring. The programmes are being sustained on a consistent long-term basis, with the majority of the funding coming directly from the settings.

In Wiltshire delivery has been carried out by three organisations: Wiltshire Youth Arts Partnership (WYAP) has delivered the bulk of the work; Wiltshire Music Centre, which SWAG supported early on to develop its monthly Zone Club for young people with learning disabilities and the setting up of other Zone Clubs in the area; and Salisbury Arts Centre, which ran outreach work for a group of young people with learning disabilities, and a programme of open access music-industry opportunities at the centre. Wiltshire Youth Arts Partnership (WYAP) is part of Wiltshire Council's Integrated Youth Service. The service is run by a permanent member of staff (the project manager) who contracted a small team of freelancers to work (usually involving co-working) on the SWAG-funded provision through its already established Music Matters programme which combines open access youth work with targeted work with young people in

challenging circumstances. As with Gloucestershire, WYAP's SWAG-funded work focused on extending its work to more commissioners, and developing already-identified practitioners (in one case through a focused mentoring programme). Most recently they worked with the council's EOTAS department (education other than at school) to reach young people unable to attend mainstream schools for health reasons.

In Swindon delivery has been carried out by the Music Service (also the lead organisation in the hub), working in pupil referral units and EOTAS settings – providing small group instrumental and vocal tuition, and in one setting, a choir – and extending its Saturday Music Centres to include an afternoon group for young people with special educational needs and disabilities, supported by Drake Music. The music service had little previous experience of inclusion work so this itself was a breakthrough project, and in addition it has also supported trainees through paid contracts combined with shadowing/co-working.

In addition to the delivery work, SWAG has provided practitioners with the opportunity to visit and shadow each other, and for a small number of emerging practitioners to take part in a programme of training workshops and supported mentoring/observation/coaching.

Case study 2.2 Approaches to strategy

Embedding inclusivity - More Music was founded in Morecambe 20 years ago by Peter Moser, with a commitment to social change, quality engagement and great music-making. In this deprived seaside town and across Lancashire, children in challenging circumstances are given new pathways into music-making in the context of regeneration programmes.

Moser's strategy combines making things happen with substantial advocacy, so that the organisation is seen by colleagues and partners "as an influential, reputable organisation that helped to game change." He and his team have changed "opinion, perception and process" in the Lancashire music hub, first by working on the original application and now by chairing two of the hub's six working parties, including - crucially - one on inclusion, as well as developing the special educational needs strategy. The partnership in the hub is endorsed by outside observers as strong and progressive.

Relationship strategy - In its work with hubs in its part of North West England, Brighter Sound is seen to have authority because of its reputation for good quality delivery and progression opportunities; its strategic thinking; the interpersonal skills of its senior managers; and the added value they bring to an individual hub from their overview of musical inclusion in other hubs. "Taking the time to make good relationships has been the key, to go at the right pace for the individual hub, to listen and facilitate rather than impose an agenda and grab delivery opportunities for the company. We're learning how to be catalysts," says CEO Debra King. "The Musical Inclusion grant and role has been critical to allowing us time and authority to do this work."

Case study 2.3 The importance of understanding

Jacqui Haigh was manager for Sound Splash, the Musical Inclusion project of Bristol Music Trust. Bristol Music Trust manages both Bristol Plays Music (the hub) and Colston Hall (a major Bristol venue).

“When we started our Musical Inclusion project,” says Haigh, “it was a time when there was a lot of dramatic change happening – in music education, in Bristol Plays Music and across all those non-music organisations we were trying to reach, such as youth services and other services for young people.

“In the first year the person leading the hub resigned and we didn’t have anyone leading hub development. We couldn’t do much with the hub at that time – although we tried to ensure they had an inclusion strand at their hub conference, and we did some professional development with peripatetic music teachers in the hub together with our music leaders. On the whole though there wasn’t a lot of interaction and understanding about what this inclusion was about and what Youth Music was trying to achieve. So what we did in that interim time was build up our relationships with the other partners involved in Sound Splash.

“That all changed when Phil Castang took over in August 2014. He had already been working with a range of organisations in the London borough of Newham and recognised immediately the importance of getting different organisations on board. He also saw it as necessary to work like a hub rather than just work like a music service, seeing the value of the contribution of all the people working in music education in Bristol, both in schools and outside schools.

“He quickly saw Sound Splash as an underlying framework for all the music work in Bristol. It gave us the evidence for how we could work inclusively both as a hub and as an organisation, it has moved inclusive work onto the next level. If we hadn’t done that initial work with Sound Splash the work could not have progressed. From there Castang set up consultation with groups who might be interested in working with the hub and explained what the hub was about and what the roles are. This did much to overcome distrust.

“Building up relationships with other organisations has given us a foundation as to which ones to develop, how we can do that better in the future, and how we can use this to give a better, more inclusive music education to all children in Bristol.

“What we are doing now is having a consultation period where we are looking to develop a proper strategy to do this work. We have connected with the local Bridge organisation and asked them to interview a range of cultural organisations exploring how they perceived the hub and how this work could develop in the future.

“When this is put together in a report we will see where we can help move things forward. Sharing of expertise and peer knowledge is expanding how we think of this music organisation. We are learning from people all over the country and it is great to be able to call someone in who understands and can help us achieve what we want to achieve.”

Chapter 3: Evaluation guides

This chapter lays out some of the basic ideas on which the majority of non-formal music education activities rest. These perspectives are very wide-ranging, taking in management theory, reflective thinking, community practice and behaviour, frameworks for quality work, and personal identity. We lay them out in detail because they are important both for a better understanding of what has been going on in the work under evaluation; and for their value as practical toolkits for musical inclusion work

1 Kolb Plus

1.1 Learning from experience: the reflective practitioner

Donald Schon's *The reflective practitioner* has had a tremendous impact on professional development across many sectors since its first publication in 1959 (Schon 1983). The ideas of reflection-in-action (during the heat of battle) and reflection-on-action (review after the event in the cold light of day) have been used substantially on professional training for non-formal music education, and the concepts were understood by many practitioners in Musical Inclusion. "Experiential learning" is a longstanding tool of musicians – it is a hallmark of the practice with participants; and it is the way many musicians learn themselves.

Those two concepts lead to David A Kolb's experiential learning cycle (Kolb and Fry 1975). People get better at what they do by: having an experience – reflecting on that experience – concluding from that experience – applying that learning to a new experience. This act of reflecting and analysing was highlighted in Kolb's initial model as a counter to what is more likely to happen after an experience – a jumping to conclusions about what had been going on.

In some sectors, the cycle is most commonly used to help make sense of a puzzling incident. It can also be used to structure reflection, analysis, theory-building and planning around a theme, such as the management of part-time staff. In non-formal music education it is perhaps more used by musicians than managers, where it may form the basis of reporting and analysing. Its use is not restricted to individuals: indeed the model can be particularly powerful when a group systematically reflects on a common experience.

Like most such models, the Kolb cycle can appear overly neat: reflective learning is messy and the elements involved do not necessarily follow as sequentially as the diagrams imply. However, the act of formally going through each stage of the cycle is a discipline which brings issues to the surface and hopefully also solutions.

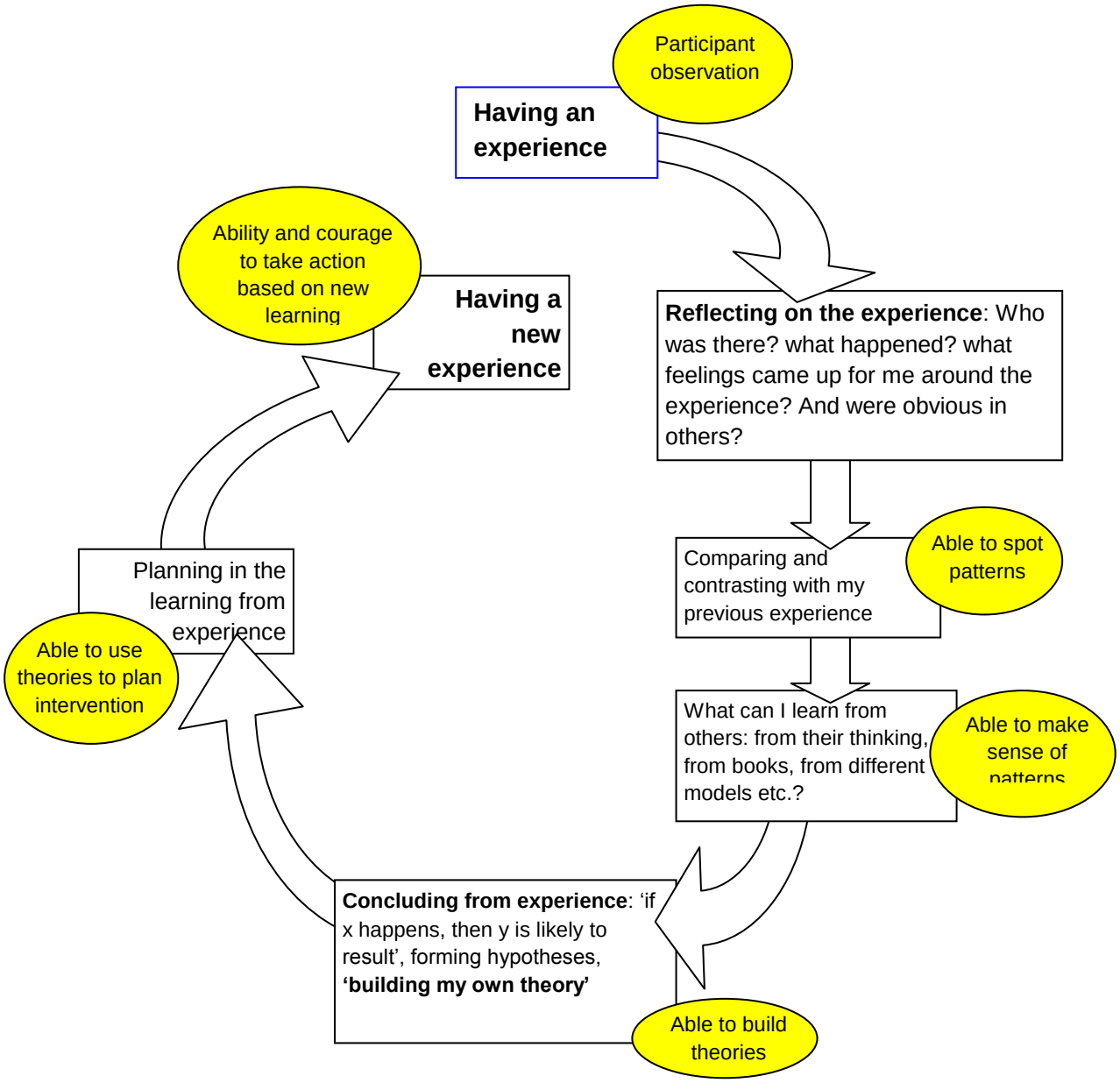


Figure 3.1 The Kolb-plus cycle

1.2 Exploring the elements

The original Kolb model for reflective practice has been variously adapted and refined over the years. In the version shown here, termed “Kolb Plus” (see figure 3.1), important points to note include:

- **Importance of feelings** - Reflecting on an experience may start with objective information i.e. what happened. But a concern with emotional literacy requires that that reflection should also consider feelings: those of both the learner and others in the group. Asking questions such as “what feelings came up for me around the experience?” helps the learner acknowledge and take into account the emotional dimension of any situation so as to better understand the effect of feelings on their own behaviour and on behaviour of the individual or the dynamics of the group.

- **Comparing with previous experiences** - The brain does this automatically, according to Julian Weissglass (1997): constantly and instantaneously reading a situation and computing how it relates to our previous accumulation of experiences of similar situations. The experiential learner compares and contracts more systematically: looking for patterns that can endorse, extend or challenge their thinking.

- **Invoking other’s learning** - Learning only from one’s own experiences (“through sense experiences”) short-changes the learning, says Peter Jarvis (1995: 75). By adding in everyone else’s learning, the reflection becomes much richer. “What can I learn from others?” can include writings around group work, learning, management, social policy and more. Reflective practitioners also learn from critically reflecting on an incident or theme with colleagues, whether present or outside the scene. Note the placement of “What can I learn from others?” in figure 3.1. It shows the value of observing, reflecting, and analysing the situation before engaging with others’ thinking.

- **Build your own theory** - Concluding from experience is not enough, says Paolo Freire (1998). He suggests that education is either for domestication (or taming) or for the liberation of the learner. He encourages people is to build their own theory and not swallow whole and undigested the theory of others in their quest for understanding.

- **Deploy different skills** - Reflective practice is a skilled art. Peter Honey and Alan Mumford (1982) go further, and explain that reflective practitioners need to deploy different, specific, skills at different points in the learning cycle (the ellipses in figure 3.1).

- **A spiral, not a circle** - The Kolb Plus cycle is not a closed circle: there would be no point in its returning the practitioner to the same point of learning for each experience. It is better thought of as upward-climbing spiral, with the practitioner moving forward and building on the learning from each previous experience: see figure 3.2.

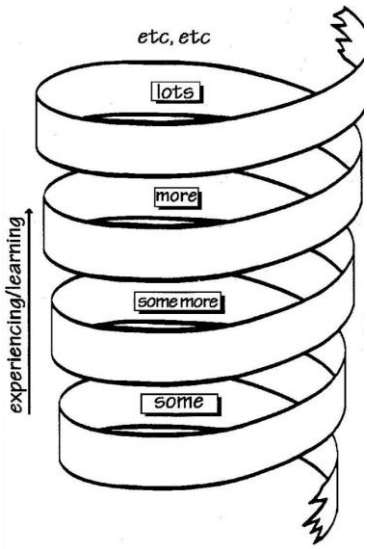


Figure 3.2 The Kolb cycle as a virtuous spiral After Higham (1995)

1.3 In this evaluation

Reflective practice has been threaded through this evaluation. All our interviews, effectively, asked interviewees to practise reflection; and our questioning was frequently along the lines of “what happened? How did that make you feel? What are you going to do as a result?”

In examining evaluation objective 3 (see chapter 4 section 2.1) we were particularly interested in how deeply reflective practice was being undertaken. We introduced the Kolb Plus cycle at the first “gathering” (chapter 4 section 2.2 explains our gatherings) as one structure to underpin reflective practice. One observation was of the value of using the cycle more systematically to guide the process which often otherwise stalled after reflecting on the experience and did not incorporate any of the later elements, leading to “jumping from the experience to conclusions”.

2 Communities of practice

2.1 Introduction

Communities of practice are, according to Etienne Wenger (2002), “groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly.” This learning that takes place is “not necessarily intentional.” The concept is powerful at many levels. Clearly, the Musical Inclusion programme itself was a community of practice: particularly as we were charged to provide specific networking elements (see chapter 4 section 2.2) as well as evaluative ones. The individual projects – again charged with networking – were, with their partners, also communities; Youth Music’s ongoing relationships with its grantholders – and, of course, the whole of the Youth Music Network site – are more examples.

The programme required networking, workforce development, reflective practice and practice-sharing at both project and programme level. The concept of communities of practice is particularly relevant to a programme which has a twin focus on musicians and managers working both within individual organisations, across partner organisations locally and also across musical inclusion regionally and nationally. We explained the tasks of cultivating both local and national communities of practice at the gatherings.

2.2 Exploring the elements

A community of practice is a unique combination of three fundamental elements: a domain of knowledge; a community of people who care about the domain; and the shared practice they are developing to be effective in this domain. Table 3.1 shows how these elements play out in the case of Musical Inclusion. Linked to the concept of community of practice is a social theory of learning: table 3.2.

Table 3.1 Communities of practice and Musical Inclusion

Fundamental elements	Relevance to Musical Inclusion
A domain of knowledge	• Musical inclusion work with children in challenging circumstances
A community of people who care about the domain	• Youth Music and the projects • Arts Council England, by funding it • Professionals learning about Musical Inclusion (e.g. at Music Education Expo 2015) • Hubs • Readers of and contributors to the Youth Music Network • The evaluators • Other organisations working with children in challenging circumstances, such as children and young people services
The shared practice they are developing to be effective in this domain	• The work of the context shapers • All the work of the programme's projects • All the work of other projects working with music and children in challenging circumstances.

Table 3.2 Social theory of learning and community of practice

Element	Social learning	Relevance to Musical Inclusion
Practice	Learning from and about practice in the company of other practitioners	• Kolb Plus: from reflecting on practice (individually and collectively) and learning from others • In own organisations and in gatherings • Learning about – for example - looked after children from social workers. • Social workers learning about the benefit of music for looked after children.
Community	Learning from and about 'community' in the company of other practitioners	• About working collaboratively. • Asking how is the right culture developed in which intra- and inter-disciplinary conversations and can learning take place?
Meaning	Making individual and collective meaning from 'practice' and from 'community'	• Musicians and managers deepening their understanding of the purpose and benefit of the work. • Youth offending team staff coming to realise it's more than pastime activity • Musicians and others observing the transformative effects on troubled young people.
Identity	Developing individual and collective identity from shared practice and shared community	• "I'm more than just a gigging musician, I'm an educator." • The shared and different identities of formal and non-formal music education in a hub

2.3 In this evaluation

The concept of communities of practice is a rich one for this evaluation. At one level it guided our own practice-sharing activities, both online and gatherings. At another level we have considered the concepts in relation to projects' own practice-sharing and also their workforce development activities.

3 Improving performance

3.1 Helping people to be better at what they do

Thomas Gilbert was a psychologist, interested in behaviour. He found that if there was a performance problem in an organisation, the stock response was to throw training at it, implicitly blaming the workforce for not being good enough. But many of the problems, argued Gilbert, lay in the worker's environment as much as in the worker themselves. In other words, managers who addressed the needs of their workers would get higher performance from them.

Gilbert's thinking was extended by the work of Mager and Pipe (1997). They first identified high performing workers and analysed what they did and why they seemed to be so good at it. Their work separated behaviour from accomplishment, suggesting that many people got praise for simply being a "good guy" whether they actually accomplished any work or not, while real deliverers were often overlooked because they didn't have the "good guy" skills. And it identified the "performance improvement potential" of a worker – once you knew how the high performers did it, you could then train others up to their standard.

This thinking changes the focus of workforce development away from a model based on an *input of training* to one based on an *outcome of improved performance*. The first task, therefore, is to know what might be affecting a worker's performance: it may be lack of skill on the worker's part (in which case a training course might be a suitable remedy); or it may be other factors such as the way the worker is managed, or the culture and policies of an organisation (for which quite different remedies would be needed). Unless the actual causes of underperformance are accurately diagnosed, it is not possible to know what remedies might be best to enable workers to reach their performance potential.

3.2 Improving performance

Gilbert (1996) expressed possible causes of underperformance by looking at worker's *needs* and for each, exploring the role of their manager and of the organisation in supplying those needs. This is the "Gilbert six-cell model."

Table 3.3 shows the detail. The top row identifies the three crucial needs, or outcomes, for each individual worker. These are that they:

- know what to do in their job and to what standard. In a values-driven activity such as working with children in challenging circumstances, the issue of *why* is an important addition.
- are motivated to do their job.
- are able to do it, which could be interpreted as simple individual skill. However for a worker in musical inclusion, the issue is more about being *enabled* to do their job, which brings in organisational issues of being allowed the tools and time, and sharing an appropriate culture in addition to simple technical skill.

Table 3.3 The Gilbert six-cell model

Workers need to	**know what to do, why and to what standard**	**..be motivated to do it**	**...be able to do it**
Managers must supply	• Clear induction • Regular supervision and co-working	• Helping workers see themselves in the vision • Appreciation and reward	• Individual learn-ing, training and skill development • Coaching
The organisation must supply	• Systems supportive to good management and communication	• Creation of a shared vision • Culture of inclusion • Culture of excellence	• Culture of (collective) reflective practice • Culture of collaboration

The middle line of Gilbert's model is based on asking many youth workers and their managers: "what do you need to be effectively managed?" The bottom line is based on the belief that a worker can be doing well in their job and can be effectively managed – but that an organisation's culture; poor or oppressive practice; lack of strategy, systems, money and more can all undermine the worker's performance.

3.3 In this evaluation

The Gilbert Improving Performance model offers an important framework against which to highlight the causes of high performance, and locate the problems of and address underperformance. As an evaluation team we referred to it often in analysis of interviews, and for framing understandings of what was going on. With some tweaks to the language used the basic model can be used for an individual project, for a whole programme (such as Musical Inclusion) or for a looser structure such as a hub. And it is equally applicable whatever level (in terms of management) the worker is at.

We introduced the framework to projects at the first gathering, it formed part of our interim report to projects *"Ingredients of high-performing Musical Inclusion projects"* (see chapter 4 table 5.1) and we have used it throughout the report to highlight in particular the importance of all workers "knowing what to do, to what standard and why" in relation to core concepts such as music inclusion, quality, and workforce development.

We find Gilbert's thinking has much relevance to the tasks of managing workers. It is, for instance, very relevant to workers working at a distance from management with no supervisor present – as is the case for most of this kind of activity – and to the case of the gigging musician who may think of work with children in challenging circumstances as just another gig, if they are not motivated by their manager into understanding the why of the work.

Finally, we have used it as a tool for analysis throughout chapter 8 on workforce development.

4 The McKinsey 7S Framework

4.1 Introduction

This framework was developed by Tom Peters and Robert Waterman (Peters and Waterman 1982) during their study of high-performing organisations. They wanted to show how the Big Three “hard” elements of an organisation’s performance (structure, systems and strategy) - which dominated management literature at the time - needed complementing by softer, often ignored elements: shared values/superordinate goals, skills, staff and (management) style – making seven “S”s altogether.

4.2 The framework

The model is simple: see figure 3.3 (next page). The way it is portrayed here - with shared values/superordinate goals at the centre and each element connected to the other six - suggests two things. Firstly, that managers acknowledge the centrality of the management task of managing the organisation’s values; secondly, that making adjustments in any one element creates knock-on effects in the other six.

4.3 In this evaluation

Musical inclusion work is grounded in a particular set of values surrounding the importance of the work for children in challenging circumstances (see chapter 2 section 1.3), the emerging pedagogy and notions of quality (chapter 7 section 2). All of these are central to effective work in this area, but are not always understood by other stakeholders, and not even always articulated among the musicians and managers directly involved in the work. The 7S Framework is an accessible model highlighting a holistic approach to the management of organisations and programmes. It can be used as a simple checklist of key elements in an organisation, or as a strategic tool to oversee an organisation’s development.

At the fourth Musical Inclusion Gathering we encouraged projects to use the 7S framework as a self-assessment tool, first in-house and then in dialogue with hub leads (where these were different) - see figure 3.4. The 7S is also a simple tool for providing an overview of an organisation or a framework for developing strategy, which can be useful for those less experienced in management. The framework can also help to create a well-articulated and commonly-agreed language for addressing issues in the management of organisations.

We use the 7S Framework in this report as a possible model against which to examine the degree to which Musical Inclusion is integrated into the work of hubs. See chapter 6 section 5.

Figure 3.3 McKinsey 7S Framework

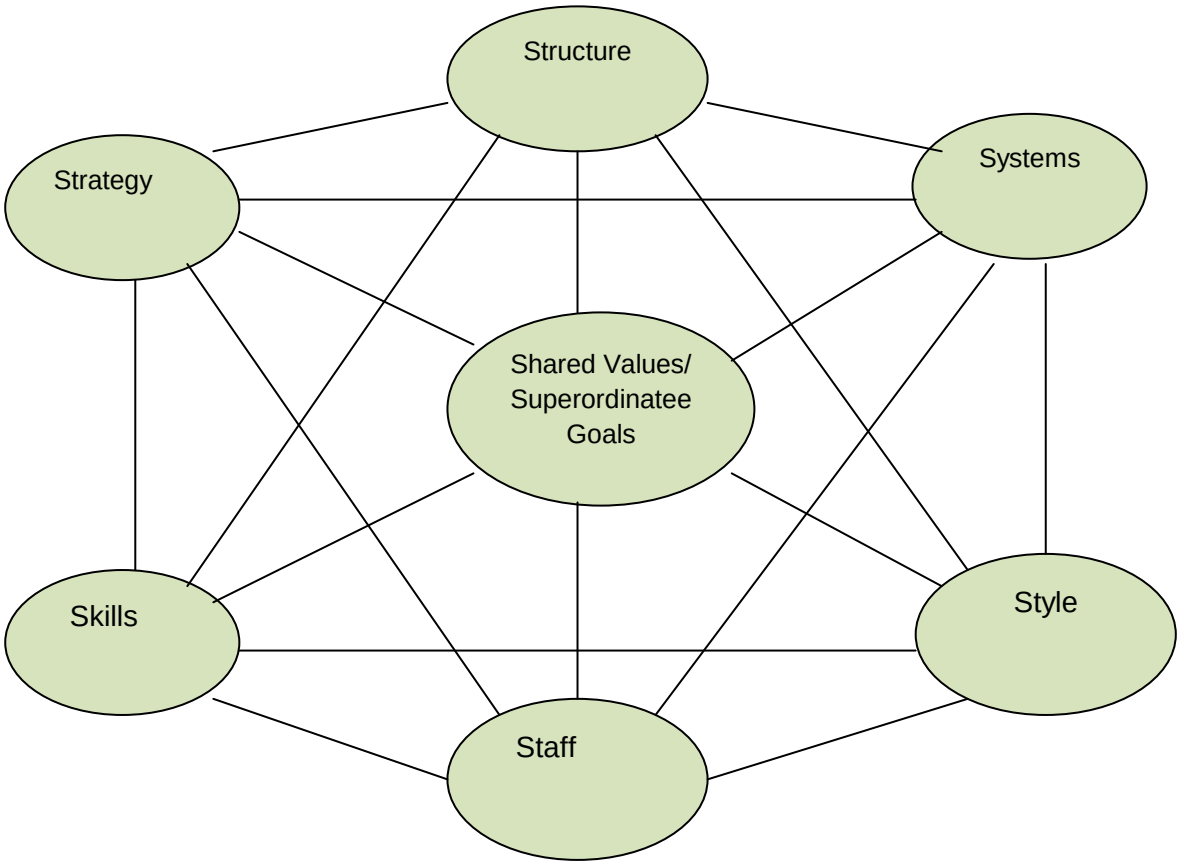


Figure 3.4 Assessing hub working

Shared Values/ Superordinate Goals

On a scale of

0 ———————————————————— 10

a. Does the hub have a statement of shared values in which inclusion figures strongly? How shared are those values across trustees, management, partners and staff?
b. Where are we now? Where do we want to get to?

We shared a simple toolkit for carrying out a 7S assessment with the projects in February 2015, and have tested it elsewhere. For each 'S' (as shown in figure 3.3) a question was formulated to prompt those involved in the exercise (an example prompt for the S of 'shared values' is shown above). Then, on the scale from 0 (non-existent) to 10 (the absolute best), participants plot both where they are now and where they want to get to.

There are multiple benefits in such an exercise:

- the professional arguments to be had in agreeing who takes part in the exercise
- the discussions involved in getting those people to engage with the exercise
- the discussions around setting the "right" prompt question
- the professional arguments to be had in trying to answer the prompt question
- the range of responses as to where the two points should be plotted…
- …which may well lead back to re-assessing the questions, or maybe even rethinking the list of those involved.

Perhaps of least importance is where the points are plotted.

5 Quality frameworks

5.1 Introduction

There is no shortage of guides to quality in participatory arts work. ArtWorks (see 5.3 below) produced at least nine working papers, mappings, audits and infographics covering standards, codes of practice, continuous quality improvement, and quality guides (Blanche 2014; Dean 2013; Deane 2013, 2014; Lowe 2011; Salamon 2013; Schwarz 2014). A catalogue from Arts Council England (2013) lists 31 quality standards. We therefore have no single evaluation guide or theory here; instead, this section describes the range of approaches adopted by different guides.

5.2 Arts Council England quality work

The ACE catalogue is part of a three-year programme devising and testing a set of principles to underpin high-quality work by, with and for children and young people (Arts Council England). A final report is set to be published in summer 2015; and other outputs so far include a conference report (Lee and Mackenzie-Blackman 2013) and a study to "reveal and debate the principles of quality which underpin work by, with and for children and young people." (Lord et al 2012) which included examining 31 quality standards, setting up a dozen guest blogs and holding a conference.

Through their research, Lord et al identified seven common thematic principles in relation to quality: see table 3.4. But the paper notes that there "may be additional, or alternative, principles," as well as alternative *approaches* to typologies, categorising principles by "context, content, process or product" or from the point of view of practitioners, organisations, other adults, or participants. (p8). It also notes the need for detail on the applications of the quality principles "beyond being child-centred and interactive/engaging" (p33).

Table 3.4 ACE quality principles for work by, with or for young people

Quality principle	Value
1. Striving for excellence	Having a clear vision and striving for excellence, through providing high-quality arts work and experiences, to achieve the best possible outcomes for children and young people
2. Being authentic	Through offering as real and meaningful an artistic experience or product as possible, to help young people develop artistic and aesthetic awareness, understanding and skills.
3. Being exciting, inspiring and engaging	Providing relevant opportunities that stretch, challenge and excite children and young people, to foster both positive dispositions towards the arts, and to enhance their self-esteem, wider aspirations and life and career choices
4. Ensuring a positive, child-centred experience	Through having the passion, commitment, knowledge and skills for work involving children and young people, helping them to develop as confident individuals and celebrate their achievements. This would include encouraging individual contributions and valuing diversity

Quality principle	Value
5. Actively involving children and young people	Through interactive opportunities – hands-on participation, direct collaboration, creative responses, or other interaction – to develop children and young people's skills and creativity
6. Providing a sense of personal progression	Taking account of children and young people's individual needs, through recognising their different starting points, experiences and achievements; enabling them to achieve their potential, and progress on to next steps in their learning and achievement.
7. Developing a sense of ownership and belonging	Focusing on children and young people's sense of ownership and sense of belonging, through encouraging choice, autonomy, decision-making and creative responses, so that young people can make an informed judgement about 'this is, or could be, or isn't for me'

Lord et al (2012) pp8:15

5.3 ArtWorks quality work

Much of the detail that Lord requested about what quality factors actually mean and intend was supplied by the ArtWorks (no date, a) programme. This four-year exploration of artists working in participatory settings by the Paul Hamlyn Foundation involved a wide range of artists, organisations, policy makers, funders, employers, and further and higher education in developing improved support for artists. "This will enhance the quality of people's engagement in arts-led activity and the arts, and create a more professional and confident sector whose work is valued and seen as important."(Artworks no date b)

In particular, ArtWorks had a particular focus on quality aspects. It identified as a key issue the "lack of clarity in the articulation of what we mean by quality and differences in understanding what quality is" which leads to three critical points:

- the lack of clarity contributing to negative perceptions of the sector in terms of artistic quality
- a mix of interest and unease about formal approaches to quality assurance and improvement
- the critical importance of a shared understanding of quality between artists and commissioners in order to address these points. (Schwarz 2014:18-19)

Within the key issue, there is a point of tension between quality of artistic product and quality of personal development, usually described in terms of artistic allowances that have to be made in participatory work - but flipped here to challenge the arts: "How can the quality of arts and the integrity of artistic practice and process be sustained within a framework that tends to perceive the arts as utilitarian?" (Billington, quoted in Schwarz 2014: 19).

But the major tension remains the question: *who decides what quality is?* Lord et al put forward their seven principles very tentatively, offering an open door to other typologies - at least a dozen of which are enumerated in Schwarz (2014). ArtWorks Scotland produced another list of quality factors, this time derived by asking artists what factors they felt "were

important to supporting high quality work" (table 3.5) a significantly different question to the one posed to generate table 3.4.

Table 3.5 Creative Scotland infographic

Factor	Focus
artists being involved in research, planning and development with all partners/participants	Artist
artists being involved in evaluation and documentation with all partners/participants	Artist
artists having time to time to think and reflect as part of a project	Artist
artists having professional development opportunities as part of a project	Artist
a brief that allows creative input from the artist	Artist
there is a creative approach to evaluation	Creativity
artists feel professionally valued within the project	Artist
having buy in and trust between all artists/ partners/ participants	Partnerships
there is time to build relations between artists/ partners/ participants	Partnerships
numbers of participants are realistic in terms of time, budget and aims	Managerial
realistic expectations of what can be achieved in the time and resource	Managerial
adequate resources –financial and other –to support planning, delivery and evaluation	Managerial
understanding between all artists and partners of what each can offer one another	Partnerships
a contract that makes clear everyone's roles, tasks and expectations	Managerial
having a dedicated project manager	Managerial

Factors = *ArtWorks Scotland quoted in Schwarz 2014: 22;* focus = *our analysis*

ACE's seven quality factors all focus strongly on the participant – either on desired outcomes for the participant or artistic experiences of the participant. Of the 15 factors in ArtWorks Scotland's list, almost half are directly focused on the participatory artist themselves, a third are about managerial matters, and the rest acknowledge the multiple partnerships involved in most participatory work. There are no factors which are primarily participant-focused (though of course a quality outcome of any of the factors should result in a better quality for the participant).

5.4 Do, Review, Improve . . .

Among those frameworks in the Schwarz working paper we single out Youth Music's *Do, Review, Improve...* (2013) whose title "indicates support for continuous quality improvement."

This framework comprises the 23 criteria that evidence collected by Youth Music suggests are desirable for a high-quality music-making session.

Table 3.6 Youth Music factors for high quality music-making

Factor	Focus
Music-making is placed within the wider context of the participant's life	Participant
Participants experience equality of engagement	Participant
The young person's performance and technique are monitored	Participant
Feedback on participant's practice is given	Participant
Achievement and excellence are measured in terms of personal progress	Participant
A participant's needs for additional pastoral or other support are identified	Participant
Activities, engaging and inspiring, allow participants to achieve their full potential	Participant
The musical process is clearly explained	Educative
A participant's views are integral to the session	Participant
Participants are supported to progress their musical and other skills through music	Participant
Musician and participant support each other to develop and excel	Creative
The intent for the session is clear and reinforced	Educative
Participants are supported to broaden their musical horizons	Educative
Participants' musical development and wider understanding are nurtured	Participant
The ratio of participants to musicians and managers is appropriate	Managerial
The space is comfortable	Managerial
Sufficient materials and equipment are available	Managerial
There is sufficient contact time	Managerial
The musician has appropriate musical competence, is an able facilitator, and an inspirational role model	Participant
Activities are appropriate to the musical and other needs of the participant	Participant
The musician reflects on their practice	Managerial
The musician has up-to-date knowledge of appropriate progression routes	Participant
Managers show commitment to the activities	Managerial
Musicians and managers communicate before or after a session	Managerial

Factors = *abbreviated and edited for style from Youth Music (2013)*. Focus = *our analysis*

Table 3.6 abbreviates the criteria and adapts the language of the original document to match that of the rest of this report (see table 0.1); in one case it splits a criterion into two. Half the criteria are specifically participant-focused; a third managerial; and few can be thought of as educative in the general sense. None of the criteria is primarily musician-focused, though of course a number can be thought of as supporting and developing the musician as well as the participant.

5.5 Other quality indicators

Two further initiatives are worth mentioning. While the general field of qualifications was outside the scope of this study, the National Plan for Music Education called for a new non-mandatory qualification that would recognise the work of music educators and provide them with opportunities to develop their practice. The qualification (Certificate for Music Educators, or CME) is now available (Arts Council England 2012). Two awarding bodies (Trinity and ABRSM) are rolling out the certificate but progress is slow. Some commentators will be very positive about the inclusion, in a general way, of non-formal musicians in this initiative. Others may be sceptical about whether it sufficiently meets the needs of the specific workforce.

Gaining a CME requires providing a portfolio of evidence and carrying out a practical demonstration in a real work environment. There are six units to the CME:

- Understanding children and young people's musical learning
- Planning, facilitating and evaluating young people's musical learning
- Reflective practice and professional development in music education
- Promoting children and young people's positive behaviour
- Equality, diversity and inclusion in music education
- Safeguarding in music education.

Few centres are yet offering the CME. One that does states its course is designed for

- instrumental and vocal teachers working with music services, hubs, schools or privately
- early years and primary teachers
- community musicians and workshop leaders
- professional musicians who undertake education work.

Another initiative has been the bottom-up development of the concept of the **artist pedagogue** (Chambers and Petrie 2009), which found some currency in working with looked after children in particular.

The artist pedagogue was an adaptation of the northern European concept of social pedagogy: a social work approach to working with adults or children in the care sector which integrates care with education and learning – and crucially with creativity (and provides appropriate training, too).

In addition, the artist pedagogue model aims to identify significant differences between the dominant concept of the visiting musician as one who performed in schools and youth projects on largely one-off occasions to entertain, broaden horizons, demonstrate and inspire;

and the musician equipped in addition with social education skills to work holistically with children in challenging circumstances.

5.6 Using frameworks

Frameworks can be used for a variety of purposes. Youth Music uses the indicators in *Do, Review, Improve . . .* as part of its funding application process; and Creative Scotland (one of the partners in ArtWorks) intends to use its quality research for "continuous improvement in the sector, staff training and to inform funding guidance." (Burns 2015:49). Individual organisations can use them to monitor qualities of their own musicians and also to benchmark their performance against others.

But this latter use requires a framework to be used extensively – and with some three dozen or more on the market this seems unlikely. Quality is in the eye of the beholder. Typologies, and approaches to typologies, abound. Quality factors deemed important by one guide can be totally ignored in another. Some guides consider the artist to be paramount and a project to be of quality if it serves them; another might focus on the needs of the participant.

Many of the guides mentioned have been road-tested in one way or another with those who might be involved in them. But this does not seem to create any sort of congruence; indeed, the very existence of so many guides might suggest they are being created more for identity-setting by particular groups than they are for setting universal quality standards. This is a pity, because at the heart of a number of these guides could lie the beginnings of a framework of a pedagogy for work. In musical inclusion, such a pedagogy – universally understood and widely applied – could be a key to expansion of the work, and acknowledgement of the profession.

5.7 In this evaluation

We have analysed interview and observational data against the quality indicators in one guide to see whether there is any evidence of these indicators being used in practice. We have also checked the reverse – whether the guide covers all the qualities that we found from our data were important.

6 Loose-tight management

6.1 Introduction

Tightly-controlling management sounds like a bad idea; on the other hand, laissez-faire management could be a recipe for disaster – if only because of the Gilbertian model of a worker needing to know what they are expected to do and to what standard.

The answer, says Tom Peters, is to do both. Be tight as an organisation about the core areas of your mission, purpose, and values. Make sure there is deep understanding and consistency across the team, with every worker able to articulate – and also live – those key areas. Couple that with ensuring that the organisation's systems are well aligned with the organisation's values (see 7S Framework, above).

Then managers can be looser around the supervisory elements of controls and of management time spent checking up on what staff are doing. They can trust their workers will deliver, and they can give them greater autonomy.

Tight/loose activity is also to be found in Sagie (1997).

6.2 In this evaluation

We applied concepts of tight/loose management in our analyses of interview data especially in respect of workforce development.

7 Personal identity

7.1 Introduction

This programme was about musical *inclusion*. What does it mean, personally, to be included – or, more to the point, excluded? Some understanding of theories around how people behave and interact with others – and perhaps more importantly, how they see themselves – is important to an understanding of why music work with children in challenging circumstances must be considered "holistically:" musical, social and personal dimensions being considered together.

There is no shortage of such theories. We select two here for particular mention: *self-determination* and *resignification*.

7.2 Self determination

Self-determination theory is concerned with intrinsic human motivation, the reasons why people make choices when not subject to outside influence or interference. Edward Deci and Richard Ryan look at this in terms of people's intrinsic desire for self-determination, expressed as three "needs" – to feel competent, to feel autonomous, and to have feelings of relatedness to others. Deci and Ryan argue that these needs are core to psychological wellbeing and that not meeting these needs can lead to rigid functioning and diminished wellbeing.

Inclusive music approaches can address these three intrinsic needs through:

- their commitment to mutual goal setting and realisation; and a commitment to positive feedback – both of which can develop a sense of individual and collective competency
- their focus on group building and honouring the individual's contribution to the group, thus developing a strong sense of relatedness
- commitment to mutual goal-setting and also to positive feedback, thus developing a sense of individual and collective competency
- shared ownership coupled with the importance of individual and group creativity, which together encourage a sense of autonomy.

7.3 Resignification

What labels do people put on others, and on themselves? How does that affect their behaviour – and what if those labels were changed? Cooper and others (1994: 144) say that the effect of such labelling is to set in motion a self-fulfilling prophecy, whereby people judge only that behaviour which accords with the label as typical of the individual, and the labelled individual comes to develop a self-image that is in keeping with the label. If you call someone a bully often enough, they will not only think of themselves as a bully but behave like one.

Matza (1976) describes this point at which an individual's persona comes to be identified with a particular label as "signification;" and Cooper says that a negative label or signification can be replaced by a positive identity: a process of "positive signification" or "resignification." Such resignification can be achieved through opportunities for young people to "take on new challenges, learn new skills, develop a deeper knowledge of themselves, and move towards a more positive acceptance of themselves."

Inclusive music approaches are replete with opportunities for resignification and assessment of self-identity, especially with children in challenging circumstances. Activities such as

- building a collegiate atmosphere
- accepting the other as a fellow artist
- the musician listening rather than merely telling
- formulating a community of trust
- making spaces for freedom of expression and optimisation of expression
- reflective processes

can all be deployed. But the benefits will not flow automatically: as part of the music sessions, the musician would have to create space for reflection on self-concept and stigmatising labels; allowing children in challenging circumstances the space to "challenge their challenge", to reframe their own and other's concepts of their constructed identity.

7.4 In this evaluation

Our explorations of musical quality, especially in chapter 7, start from a basis of the importance of holistic working, and the place of self-determination and resignification within that. We make the arguments that these theories, when applied in good quality inclusive music work, go a long way to explain the oft-expressed notion of music work being "transformational".

Chapter 4: The evaluation

This chapter sets out the technical and methodological framework of the evaluation process

1 The object of study

1.1 Musical Inclusion

The prime object of study was Youth Music's major grant-giving "module" Musical Inclusion, as described in chapter 2 section 3.1: a programme of work created by Youth Music and delivered through 26 separate grant-funded projects (see chapter 12 section 2) who had submitted a successful application to carry out that work. The projects used their specialist skills and knowledge to ensure children and young people in challenging circumstances were able to access high-quality music-making within the new structure of music education in England of Music Education Hubs.

The programme ran, ultimately, from April 2012 to March 2015.

1.2 The evaluators

The task of evaluating the programme was the subject of a grant offer from Youth Music. Sound Sense – the development agency for community music – (Sound Sense nda) led a team and made a successful bid for the grant, awarded December 2012. The team consisted of Kathryn Deane, Anita Holford, Rob Hunter, and Phil Mullen, between them offering skills in community music strategy and policy; social media and communications; youth work and management; and community music delivery and strategy. Tamsin Cox of dha associates acted as evaluation consultant for SoundSense.

Deane, Hunter and Mullen had previously worked as evaluators of a previous similarly-structured Youth Music programme on music mentoring (Deane et al 2011). Holford had worked with a range of local, regional and national music education and community organisations including Creative Partnerships and Make Music Gloucestershire.

2 Method statements

2.1 Evaluation objectives

The evaluation objectives for this programme came from Youth Music's grant guidance (both to projects and in this programme) and our response in our grant bid. They were agreed with Youth Music as:

> **EO1 - How (well) are the projects delivering on musical outcomes for children in challenging circumstances?**
>
> Which leads to sub-questions such as: *how do the outcomes for children in challenging circumstances in these projects compare with those in previous Youth Music funding schemes? (for those organisations with previous Youth Music history), can we say anything about quantity?; what roles do the other strands of work play in these*

outcomes?; what could be better?, what limits outcomes?, is it possible to determine the conditions and pre-conditions for best success? Is there anything to say about projects that carry out other work as well? In other words, are results a function of the particular grant, or a function of the organisation and its (range/extent of) work? (And this last sentence may be a sub-question in other objectives too.)

EO2 - What has been the upshot (we deliberately don't use "outcome" here because it has a special meaning in Youth Music-granted work) **of partnership working with hubs, Bridge organisations and similar?**

How has this project differed in this respect from others the organisation has carried out?; what has led to the upshots?; what might have made for better upshots? (Does it depend, for example, on the closeness of the partnership or the identities of the partners? And if so, how do we define that and can it be planned for?)

EO3 - How effective have (local/regional) training and networks been, both for individual practitioners and on the outcomes for children in challenging circumstances?

How has this project differed in these respects from others the organisation has carried out? what has made those differences?; what might have made for more effectiveness?

EO4 - What part does national networking play in developing these Musical Inclusion projects (and by extension, their organisations, then the individuals within them)?

What is the reaction to different types of social media tools, who do they attract/put off?; what works better face-to-face – and is the cost worth it?; what does it really take to build a "community of practice"?

EO5 - What role should/did Youth Music play in the development and management of the projects and the programme?

This objective was reported on directly to Youth Music.

In autumn 2013, following our first interim report, we offered to add a sixth objective:

EO6 - What is the (realistic) prospect for sustainability of musical inclusion work?

What is sustainability? (to include at least practice sustainability and financial sustainability), who is it for?, what is it contingent upon?, how can it be improved upon?, to what extent is it within the agency of the projects?

All the sub-questions in italics were examples only of the direction our investigations might have taken when we first examined the proposition for evaluation in late 2012. Our processes of formative evaluation amended over time many of our original lines of enquiry, but the evaluation objectives themselves remained unchanged.

In narrative form, the evaluation objectives tied in to the Musical Inclusion programme in the following way:

- The aim of Musical Inclusion was to explore, enhance, and develop the place of musical inclusion in England's Music Education Hubs, a new way of providing music education to young people.
- By exploring how far musical inclusion has achieved its aim (looking mostly within Musical Inclusion projects) during the last three years we hope to envision where inclusivity might get to in the foreseeable future and what the import of that might be (this equates to the formal statement of evaluation objective 2, (EO2) hub working above, and is largely addressed in chapter 6).
- A frequently-raised concern is that the focus on inclusivity can detract from the quality of the music being made: is there musical quality in musical inclusion work, and if so where and how? What is the future for quality? (EO1 The music, chapter 7)
- A major precondition for delivering on the above bullets is a skilled, knowledgeable workforce of musicians and managers. What is needed to maintain and enhance the workforce? And how can that be delivered efficiently and effectively? (EO3 WFD and EO4 Networking, chapter 8)
- What are the prospects for all of the above in the future? (EO6 Sustainability, chapter 9)

2.2 Methodologies and processes

Evaluation and practice-sharing methods were outlined in documents between Sound Sense and Youth Music (Musical inclusion evaluation and networking outline.doc, 16 Feb 2013, as amended in Evaluation framework 6Mar13.doc). Below we describe our main methodologies of structured interview, quantitative data, and evaluative networking; and note the analysis tools and techniques we used for each.

Our main evaluative technique was **structured interviews**.

- Deane, Hunter and Mullen selected about a third of the projects each and followed them through the full period of investigation; interview schedules were based on the evaluation objectives and were consistent in direction throughout all interviews – these factors allowed us to use the data to make (at least) broad-brush professional assessments of projects' distances travelled in certain factors (see also 2.5 Limitations).
- We interviewed mainly project managers – often both a strategically-oriented manager and a worker more directly concerned with managing musicians. We also interviewed musicians, especially to help us address the issues of chapter 7 (such interviewees were less likely to have been tracked throughout the project, or to have been subjected to the full interview schedules). We chose not to interview participants because our evaluation objectives did not relate to their areas of expertise.
- We did not notice any significant differences in interview responses dependent on whether a strategic manager, delivery manager or musician was being interviewed, and therefore we have not identified quotes by type of respondent.

- We carried out two rounds of interviews with almost all projects. The first round (mostly by telephone, some face-to-face) took place between mid-May and mid-June 2013. The second round (almost all face-to-face, a few by telephone) was divided into two. Ten of the 26 projects (a sample agreed with Youth Music) were interviewed between March and May 2014; Out of the remaining 16 projects, 14 were interviewed between October 2014 and January 2015. It was not possible to interview two of the projects due to staffing issues. In all we carried out around 150 hours of interviews.

- **Interview analysis** techniques were mainly:

  - Capturing data by longhand transcription onto interview schedules during interviews (quotations in this report are therefore not necessarily verbatim), or recording and then transcribing (again, not necessarily verbatim). Data analysis followed standard practice: data transcribed onto interview schedules then analysed first by evaluation objective; within that by interview question; and then finally for themes and patterns.

  - Using various tools on the data – for example, the McKinsey 7S Framework (chapter 3 section 4) and *Do, Review, Improve* (chapter 3 section 5.4) – helped us make some comparative assessments on the extent to which aspects of the programme had been developed.

- While we did not collect any **quantitative data** of our own, we made use of:

  - A dataset of responses to Youth Music's end-of-grant statistical collection
  - Hubs data returns from Arts Council England, with secondary analysis from NFER
  - Office of National Statistics and Department for Education statistical data for general population information

- **Quantitative analyses** are described in chapter 5.

Evaluative networking activities we were asked to carry out were:

- Four face-to-face day-long meetings or "gatherings" bringing together the projects – almost all projects attended all gatherings. We designed the agendas for the four days to develop:

  - from (largely) knowledge transference from us to the projects, so they knew what we were doing, why and how
  - through knowledge exchange more equally between us and the projects
  - to knowledge sharing between the projects with us playing largely a facilitative role.
- For a fifth and final gathering, Youth Music wanted a public element. After considering some alternatives, we designed this as a session at Music Education Expo (Rhinegold 2015), part of a mini-strand of inclusivity work under the Music Education Council umbrella.

- We curated online blogs, forums, and newsletters; and helped create practice-sharing documentation from them.

Analyses: while it was not originally envisaged that the networking activities would form part of the evaluation, we found we could treat all of these as learning and evaluative activities for us – and all the activities informed, reinforced, or challenged our formal interview findings, for which we coined the phrase "evaluative networking."

In particular we found joining the networking activities (required by the grant brief) to the evaluation activities strengthened both. Curation can help fledgling communities of practice to make connections better, and encourages a focus on learning rather than advocacy. Practice-sharing (both online and face-to-face) helped us as evaluators to understand projects' interests and concerns better.

In these networking activities we were "interventionist evaluators" - more than passive observers of a scene, even more than formative evaluators - using our skills and knowledge to help projects, in their networking interactions, to learn as well as they could about issues we understood (from what they told us) were most pressing for them.

Other elements of our work included:

- Reading the projects' original grant applications, and many of their progress reports to Youth Music's grants team.
- Offering various forms of "critical friend" support or other consultancies, which a number of projects took up.

2.3 Outputs

Our evaluation generated a number of assets, described in table 4.1.

Table 4.1 Outputs of the evaluation and networking activities

Type	Detail, title	Date
Reports for Youth Music	Musical Inclusion projects - interim evaluation report to Youth Music	June 2013
	Musical Inclusion second interim report	May 2014
Reports for the projects	Ingredients of high-performing Musical Inclusion projects	July 2014
Public reports	The Power of Equality	June 14
	The Power of Equality 2 (i.e. this document)	Sept 15
Public presentations	Music Education Expo 2015	March 15
	Music Education Council summer seminars	June 15
Practice-sharing documents [1]	Collecting sensitive information (Dudson and Moser)	2014
	Working with other adults (Musical Inclusion and Weston)	2014

Table 4.1 Outputs of the evaluation and networking activities

Type	Detail, title	Date
	Workforce development strategy (Dudson and Hunter)	2014
	Documenting your practice (Holford and Deane)	2014
	Quality in inclusion (Holford and Mullen)	2015
	A musically inclusive hub (Holford)	2015
Other documents	Creating a musically inclusive England (Holford and Deane)	2015
Online materials	Community generated: over 1100 posts, Tweets and other material (see table 8.1)	2012-15
	Curated interview, Integrating inclusion in the work of hubs (King and Holford)	2015
	Curated interview, What is 'quality' in music work with children in challenging circumstances? (Mullen and Holford)	2015
	Google Hangout, Integrating musical inclusivity into your hub (Holford)	2015
	Private Google Hangout, What is 'quality' in music work with children in challenging circumstances?	2015

[1] These documents were created with varying degrees of input from the projects generally, individuals working on projects, and the evaluation and networking team. The named author for citation purposes indicates the main contribution, with details of other contributors included in References at the end of this report.

2.4 Ethics statements

We followed standard ethical procedures for the collection of data from individuals, in particular to "do no harm." We gained informed consent from interviewees before starting an interview by explaining the purpose of the evaluation and that they could withdraw at any time.

On anonymisation our policy was "You won't be identified by name in our reports, and you can refuse to answer any questions. We won't use any information you give us except for producing reports." In this report we may refer to people's names, places and institutions by codes. Data which could identify individuals, including field notes and interview schedules and transcripts is held securely by the evaluators and not used for other purposes.

We declare potential conflicts of interest, with various members of the team working for a number of the Musical Inclusion grantholders. Members knew about such work, and were free to challenge each other to ensure objectivity and anonymity were maintained.

- Kathryn Deane runs Sound Sense, the professional association for community musicians and so has a particular interest in non-formal music education. She is also an honorary officer of the Music Education Council where she leads the action group on music education for all; and a partner in ArtWorks where she co-leads on ArtWorks Alliance: both organisations are recommended to help take work forward.

- Tamsin Cox was the evaluator for ArtWorks.

2.5 Limitations

This has been largely a qualitative study. We collected no quantitative data ourselves. The data we did have access to was comparable only in broad terms and assuming the validity of some proxy measures; see chapter 5 for details.

The quantitative material available was not able to answer questions such as *how much "deeper" are relations between non-formal and formal organisation now than at the start of Musical Inclusion?*; or *how much "better" is musical quality?*; or *to what can managerial performance or underperformance be ascribed*? Even if such quantitative data were available, causation or the direction of causation would be very difficult if not impossible to show.

Our evidence for our findings therefore rests on "expert witnesses," treating the interviewees as professional witnesses who are competent to make fair and accurate assessments about their work and its impacts; and similarly our professional experiences, over a range of disciplines, when analysing those assessments.

3 Definitions and abbreviations

This is a complex field where subtle and nuanced meanings get entangled in less-subtle language. Our approach has been to use a small palette of relatively simple terms and to use them consistently, resorting to more complicated terminology only when needed to indicate meaningful differences. We have used abbreviations sparingly, and never to refer to young people themselves. We acknowledge that on occasion the simplicity might short-change particular groups of people. Terms and abbreviations are set out in tables 0.1 and 0.2, together with notes on their use.

Part B Findings

Chapter 5: Quantitative data

While the bulk of this report is qualitative, this chapter provides some context as to the size and reach of Musical Inclusion, and in particular how that compares with the rest of a Music Education Hub's activities for size. It re-analyses a number of published data sources.

1 The datasets

1.1 Types of data collected

- For **Musical Inclusion data** we were supplied with a dataset compiled from quantitative data returns that each project was required to submit to Youth Music. A full return comprises 163 functional data categories and covers both the original programme and the extension period (see chapter 2 section 3.4). The extension grants had some slightly different criteria from the original; and it was also possible that some data had been counted in both grants. For consistency therefore we have used only the original grant data except where otherwise stated.

- For **hubs data** we have used the secondary analysis of hub data returns by NFER (Sharp 2015) together with some of the primary data in that report.

- For **comparator data**, we used Office of National Statistics sources for general population, Department for Education's *Statistical first release* for school pupil-specific data, and Youth Music's 2013-14 impact report for non-Musical Inclusion Youth Music projects.

Table 5.1 describes the data available to us in Youth Music's dataset. It also lists the data returns from hubs, mapped broadly into the same data groups at Youth Music's data.

Table 5.1 Youth Music and hubs datasets available

Data group [1]	**Youth Music data**	**NFER hubs analysis** [2]
Participants	No. of unique participants taking part at any time over the life of the project, by participants and taster participants	No. and percentages receiving whole class ensemble teaching by year group No. of terms WCET received for by no. of pupils
Sessions	No. of sessions of activity, including data on performances, sharings, sessions over and under four hours, new works performed	No. and percentages of pupils playing regularly in ensembles by Key Stage compared with the overall school population
Participant ages	No. of unique participants taking part at any time over the life of the project, by age (two- or three-year increments from 0 to 18, plus 19 to 25) and gender	Some of the datasets here are analysed by Key Stage or year group

Data group [1]	**Youth Music data**	**NFER hubs analysis** [2]
Participant ethnicity	No. of unique participants taking part at any time over the life of the project, by ethnic group and gender	No. and percentages of pupils receiving WCET by ethnicity, pupil premium and SEN status compared with the overall school population
Participant challenging circumstances	Challenging circumstance(s) (see chapter 2 section 1.3) affecting each participant, by gender: 34 pre-selected in data return; 10 further categories coded on return of data	No. and percentages of pupils by gender by region, then by receiving subsidy, then by SEN status
Music genres used	List of genres deployed, not cross tabulated: 33 pre-selected in data return; 5 further categories coded on return of data	No of ensembles supported by hubs, by genre/function and region
Participant progression	List of progression activities invoked, not cross-tabulated, including Arts Awards taken, other accreditations and signposting activities	WCET continuation rate by region. No. of pupils by qualification (NQF or grade exams) by region
Workforce	List of miscellaneous data about numbers of musicians, trainees and volunteers with and without CPD; number of delivery partners; training and practice-sharing activities	
Income	Musical Inclusion grants and match income by project (personal communication)	Total hub income by income source by region

[1] The data groups are our analysis of the Youth Music data categories
[2] NFER analysis: Sharp (2015)

1.2 Dataset uses

We used these datasets in three distinct ways:

- To gain an understanding of the amount of impact Musical Inclusion had at the frontline: the number of participants reached and the amount of work undertaken
- To gain an understanding of the type and extent of the challenges and circumstances affecting participants
- To see what might be different (placing no particular value on any differences) about Musical Inclusion activities compared to those reported by hubs as a whole.

2 Quantitative impact of Musical Inclusion

2.1 Geographical coverage

Musical Inclusion operated in 26 areas of England, and touched almost all hubs, to varying degrees.

2.2 Age

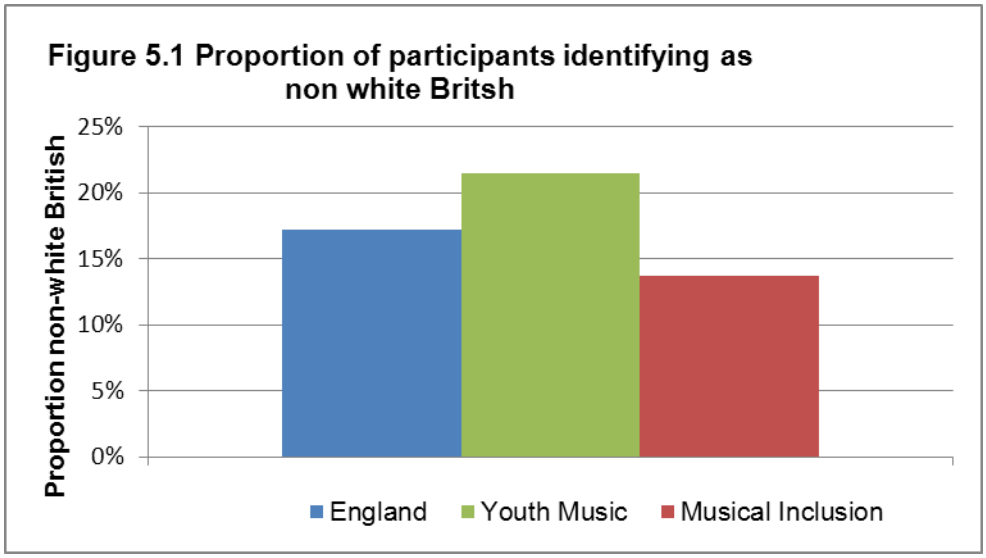
Youth Music's focus is on children and young people of all ages, including 19 to 25 year-olds. Compared with both the population of England (Office of National Statistics 2015) and Youth Music projects (Youth Music 2014) generally, Musical Inclusion projects engaged disproportionately few three-to-five year-olds and almost none of younger ages. This might have reflected the working-with-hubs remit of Musical Inclusion, as hubs' core roles do not include a focus on early years.

2.3 Gender

Participants were slightly biased towards males (53% to 47%) compared with the general population of this age (51% to 49%), but in line with Youth Music project participants as a whole.

2.4 Ethnicity

Ethnically, participants were 86% white British: in other words, the proportion of participants who did not identify as white British was 14% (figure 5.1) Perhaps surprisingly for a programme focused on inclusivity, this is below the average for Youth Music programmes generally of 21.5%, and for the England population (Office of National Statistics 2011).



It is difficult to speculate on the reason – although, taken with the large proportion towards rural isolation as a challenging circumstance (see below), it might be that projects chose to focus energies on addressing outcomes on challenging circumstances rather than on their participant ethnic mix.

Key to supporting a diverse range of participants is a diverse workforce. Yet two reports, written a decade apart, point to the disproportionate barriers faced by participatory artists from minority ethnic backgrounds in gaining work and employment: see chapter 6 section 5.5.

2.5 Amount of work

How much direct music-making work took place during the programme? This is a very difficult question to answer.

Looking at the music-making work, the whole three-year life (including the extension period) of the programme saw some 24,000 individuals (unique in the sense of each being counted only once no matter how often they engaged with an organisation) working over a similar number of sessions. Unfortunately it is not possible to know the total number of participant-sessions (the sum of all the sessions attended by each participant).

But of the 24,000 sessions 1,400 were classed as “tasters” leaving 22,600 classed as core sessions; it is reasonable to assume that each participant attended at least two of those (otherwise such sessions would have been classed as tasters). So a minimum for participant-sessions is likely to be at least 46,000. Earlier programmes where participants specifically attended a set number of sessions include Youth Music Mentors in which participants were expected to attend on average ten sessions each (Deane et al 2011:58). If this applied to, say, a third of Musical Inclusion activities, participant-session numbers might have been as high as 107,000.

How do those numbers compare with other Youth Music programmes? Youth Music’s impact reports count only programmes that closed during a financial year in their statistical analyses. This has the advantage of cutting down on the risk of double-counting, but tends to leave the answer to the apparently straightforward question “how much output has Youth Music’s £9.6m of National Lottery funds created this year?” as “it all depends.” So, in 2012-13, outputs from Musical Inclusion projects were not included in the statistics because the programme was ongoing, yet in 2013-14 they were . . . even though the projects were still ongoing, but this time technically with a new grant. On the other hand, 2012-13 included around 25,000 participants of the national youth ensemble organisations, which in the following year were administered by ACE rather than Youth Music - and so on.

Considering simply the number of music-making sessions, 24,000 Musical Inclusion sessions over three years represents about 12% of Youth Music projects’ music-making outputs over the same time, at a total grant of close to 23% of Youth Music’s funding over the same period. In terms of participants, this is £271 a participant (again, about twice the average cost of £141). Yet these figures are not out of the ordinary: in 2011 the average cost (in terms of grants awarded, not total cost of the organisation, though the distinction matters rather less these days) per participant were for a range from £79 to £463, with a mean of £146 (Lonie, personal communication).

Delivery of music-making sessions was by no means the whole sum of Musical Inclusion’s work. There were also performances, participant accreditation, and workforce development going on, as well as the strategic – and central – work of exploring embedding inclusivity into hubs. Depending on what is included in music session costs, one Youth Music calculation gives 35% of the grant as having been spent on music-making work - in other words, a cost per participant of just £95, and towards the bottom of the range of costs in 2011.

Of course, that means other costs were higher. Assuming a further 15% of the grant was spent on costs ancillary to the music sessions, this leaves a significant sum of over £3m being spent on the strategic work of embedding inclusivity into hubs. There is no doubt that such work – being people-centred, needing to happen across most of the 126 hubs, and requiring time and patience – is expensive. This £3m could, however, fund a full-time middle (arts) manager in each hub for this strategic work.

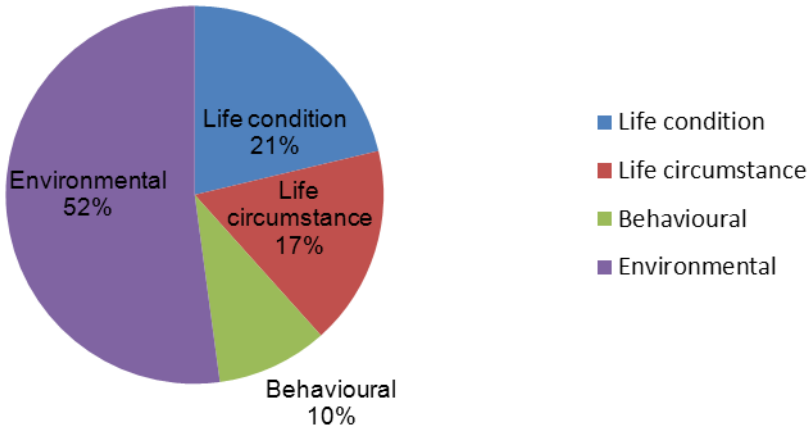
3 Challenging circumstances

3.1 Types of challenge

The focus of Musical Inclusion – as with all Youth Music's work - was on participants in challenging circumstances. In Youth Music projects generally over this period (excluding Musical Inclusion) some 75% of participants experienced challenging circumstances – but for Musical Inclusion projects themselves this figure was over 91%.

Using the original Mullen typology of challenging circumstances (see chapter 2 section 1.3), 21% of participants experienced "life condition" challenges (a permanent condition, such as a disability); 17% a life circumstance challenge (external factors, such as being in care); and 10% a behavioural issue (for example, leading to exclusion from school). But by far the largest category, at 52% was "environmental challenge": in rural isolation, or economic or social deprivation for example (figure 5.2). This category is more difficult to define tightly, and that may have led to some over-claiming. For example, with a rural population of just 18.5% in England, it seems unlikely that 30% of all participants could be in "rural isolation." A further 18% or so are said to be experiencing economic hardship. (The figures for Youth Music projects as a whole are 22.4% and 25% respectively). While over-claiming might be understandable it can affect the reliability and value of the data; we understand Youth Music is addressing this issue for future reporting.

Figure 5.2 Types of challenging circumstances



3.2 Genre as a challenge

If a challenging circumstance is, as Sound Connections describes it (chapter 2 section 1.3) any barrier to accessing music, then musical genre can be another type of challenge. For most young people, genre goes way beyond a preference: music is a cultural determinant and, as such, being unable to access music-making that defines you is certainly a barrier.

Every musical genre is, of course, special and different. But for the purposes of a broad understanding of how different genres might be used by those who play them, it is possible to categorise genres into related groups. One such typology, and the arguments put forward for

its functional classifications, can be found in Peggie (2002); a similar classification, is used by Youth Music (2014:44) and so is used here, too.

Table 5.2 classifies the 38 genres played in Musical Inclusion (see table 5.1) into 25 slightly broader sub-genre groups, and then into four main genre groups: classical; culturally diverse; traditional and roots; and urban, pop and rock. The first two columns show how many of the 26 projects ran any sessions at all in each of the main genre or sub-genre groups. There may be many reasons why projects did not run sessions in a particular main or sub-genre: it wasn't a specialism of the project, or there was no demand from participants, or because a project had not identified it as a useful offer. Nevertheless, this gives some indication of the broadness across different categories The second pair of columns note how many sessions in total across all 26 projects were run in each genre and sub-genre. The last column shows the proportions of genres and sub-genres for Youth Music projects as a whole (including the contributions from Musical Inclusion).

In summary:

- The projects were very eclectic in the range of musical genres offered: urban styles were offered by almost every project; and culturally diverse and traditional styles offered by between two-thirds and nearly three-quarters of projects. European classical styles were offered by over half the projects.

- It is reasonable to assume that the proportion of sessions run in each of the styles is a measure of the popularity of a style among the participants. While more than half of projects offered some work in a range of both western classical and culturally specific styles, for example, these styles represented fewer than 8% of sessions. Overwhelmingly, work focused on a range of contemporary styles, with rock and pop being the most prolific, followed by rap, dance, and hip-hop.

- Compared to Youth Music projects as a whole, the indication is that Musical Inclusion projects' offer is much broader in all categories with twice the proportion of projects offering each category. The sample size for Musical Inclusion projects is very small, however, but this does indicate that the diversity of genre which is a key component of musical inclusion was strongly represented in Musical Inclusion.

Table 5.2 Popularity of genres and sub-genres

Genres and sub-genres [1]	**Projects offering** [2]		**Sessions run** [3]		**Youth Music** [4]
	N=26		N=15,366		
	n	%	n	%	%
Classical	**14**	**54**	**1,203**	**7.8**	**29**
Contemporary classical	9	64	376	31	35
Music theatre	9	64	166	14	31
Opera	2	14	15	1	16
Western classical	10	71	646	54	32
Culturally diverse	**17**	**65**	**1,137**	**7.4**	**28**
African	15	88	628	55	50
Caribbean	5	29	64	6	29
East Asian	6	35	132	12	20
Indian classical	4	24	27	2	20

Genres and sub-genres [1]	**Projects offering** [2]		**Sessions run** [3]		**Youth Music** [4]
Other Asian	1	6	2	0	14
Reggae	10	59	161	14	35
South American	9	53	123	11	25
Traditional and roots	**19**	**73**	**2,138**	**13.9**	**30**
Country	5	26	52	2	13
Folk	17	89	1,460	68	49
Gospel	8	42	91	4	25
Jazz and blues	10	53	460	22	46
Roots	5	26	75	4	19
Urban, pop and rock	**24**	**92**	**10,888**	**70.9**	**47**
Asian popular	5	21	44	1	23
Beatboxing	17	71	501	5	46
Dance electronic	20	83	1,277	12	54
Garage	13	54	309	3	35
Grime	11	46	536	5	36
Hip hop	17	71	1,109	10	58
Indie grunge	15	63	945	9	43
Pop and rock	23	96	3,936	36	73
Rap MC	20	83	1,509	14	58
RnB	14	58	722	7	41

[1] Following typology of Youth Music 2014:44
[2] **Projects offering** columns:

- For each sub-genre, n = number of projects running at least one session in that sub-genre;
- bold **n** = number of projects running at least one session in any of the sub-genres making up that main genre;
- % = projects running at least one session in that sub-genre as a proportion of projects running at least one session in any of the sub-genres making up that main genre;
- bold **%** = proportion of all 26 projects running a session in any of the sub-genres making up that main genre.

For example, of the **14** projects (**54%** of the total number of projects) running at least one session in any sub-genre of classical work, 10 (71% of 14) ran a session in western classical.

[3] **Sessions run** columns: As [2], except

n = total number of sessions run by all projects in each sub-genre;

bold **n** = sum of all the sub-genre sessions in that main genre;

% and bold **%** accordingly

For example, of the 1,203 sessions run in all sub-genres of classical, 646 or 54% of them were in western classical; 1,203 sessions represented 7.8% of the total of 15,366 sessions analysed here.

[4] Youth Music = Youth Music (2014:44)

4 Comparisons with hubs

Between Musical Inclusion projects and the outputs of hubs as a whole there seems to be almost no shared data. The main statistical data for Musical Inclusion comes from the end-of-projects reports Youth Music requires of grantholders. This is comprehensive and, as shown above, is widely used as part of Youth Music's own impact reports. The main statistical data for hubs is the secondary analysis of yearly hub data returns by NFER (Sharp 2015). Almost none of the data in the two datasets is directly comparable with the other, as our broad mapping in table 5.1 shows. What follows is therefore somewhat inferential and should be treated with caution.

Musical activities in Musical Inclusion were largely about music-making. The hubs data reports on two main strands of music-making; firstly, the hubs' "core role" of whole-class ensemble teaching (WCET) in primary schools, and secondly their role in supporting, running and tutoring music-making group "ensembles" of different kinds. For comparison purposes the ensemble work is more akin to the work in projects' "sessions," both being elective on the part of the young person and selective on the part of the hub or project. So we have mostly used statistics relating to ensemble work, but where necessary we have also used data from the WCET strand of work.

This is not a "them and us" comparison of hub work vs. Musical Inclusion work: for a start, Musical Inclusion was part of hubs' work, not separate from it; for another, the scale (see below) is very different, so Musical Inclusion could only be a contributor, not in any sense a competitor.

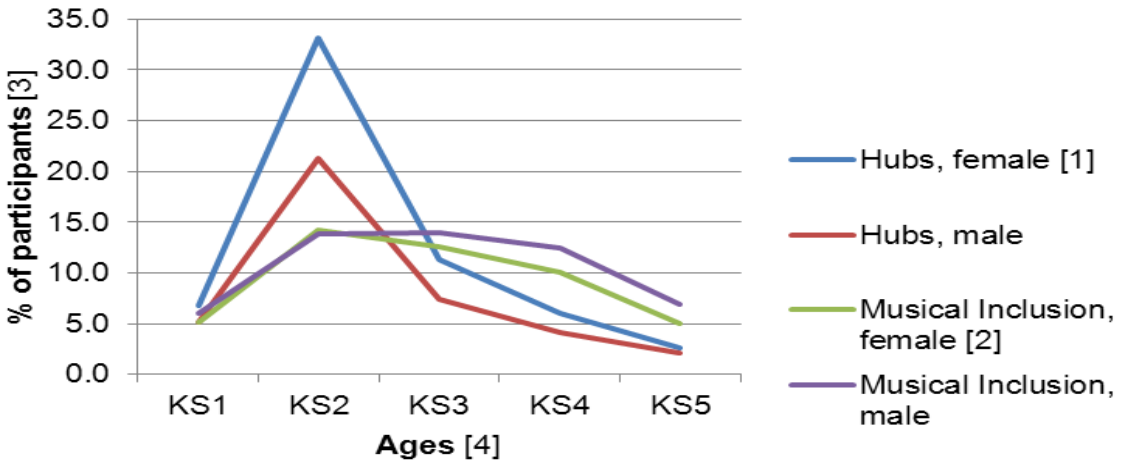
4.1 Scale

As an example of scale, hubs' total budget in 2013-14 was £189m, perhaps £530m over three years. A third of that funding came from the DfE hub grant via ACE, and a third from schools; 17% from parental contributions and 8% from other trading income; 6% local authority grants and 4% grants etc (Sharp 2015:14-15). The Musical Inclusion programme's total budget was £8.6m over three years (Youth Music personal communication); nearly two-thirds of that from Youth Music grants, the remaining 31% coming mainly from other grants or support in kind, and probably close to zero from parental contributions or other trading income. In other words, Musical Inclusion made only a 1.6% contribution to hubs' operations over three years.

4.2 Age and gender

Both Musical Inclusion projects and hubs are asked about the ages and genders of children and young people involved (in any part of the project for Musical Inclusion; in ensembles for hubs). Figure 5.3 shows the differences.

Figure 5.3 participants by age



[1] Girls and young women/boys and young men regularly attending ensembles of the hub (as defined in Sharp 2015:25)
[2] Girls and young women/boys and young men taking part in Musical Inclusion projects' sessions (see table 5.2)
[3] Proportions of the totals (by gender) of those attending ensembles or sessions
[4] Hubs' data on ages is collected by Key Stage; Youth Music's data is collected in two or three-year bands. Youth Music's data has been re-grouped by Key Stage, interpolating where a band spans two Key Stages.

Hubs, with their core role of WCET, focus quite strongly on Key Stage 2 (ages 7-11): nearly three times as many children are involved in ensembles at Key Stage 2 as at Key Stage3 (ages 11-14). Musical Inclusion projects are not so constrained and work much more equally across Key Stages 2, 3 and 4, as the flatter curves illustrate.

There are also differences in gender balance. For the hubs, female pupils are over-represented generally (by 57% to 43%) and the difference is even more striking at Key Stage 2, where girls outnumber boys three to two. Again, the graph shows clearly this is not the case for Musical Inclusion.

4.3 Ethnicity

Hub data on ethnicity is collected for WCET, but apparently not for ensembles. WCET is an in-school activity, so it is not surprising that the ethnicity of participants largely mirrors the school population as a whole; pupils not identifying as from a white ethnic background making up 23 per cent of the school population and nearly 25 per cent of those receiving WCET. These are much higher figures than for Musical Inclusion projects (see section 2.4).

4.4 Genres

If genres, ways of working, and so on are cultural identifiers, so are the labels we use to describe them. Hubs' language is of "ensembles" and "choirs"; Musical Inclusion talks of activity by genre. So we mapped the two types of language against each other, as below (sometimes splitting an ensemble between two Musical Inclusion functional categories). The

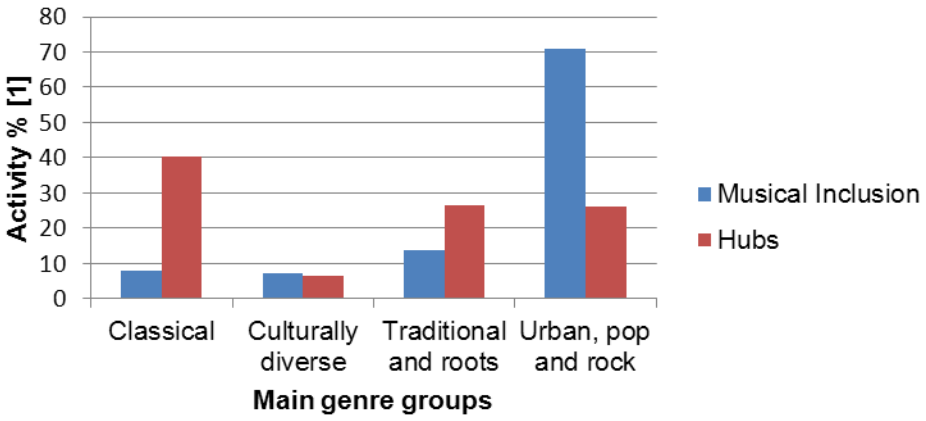
lengths of the sub-categories are in themselves telling: Musical Inclusion focusing on urban and culturally specific styles; hubs on western classical ensembles.

Table 5.3 The language of ensembles

Musical Inclusion worked with:	**Hubs work with:**
Classical	
Contemporary classical	Large orchestra
Music theatre	Chamber orchestra
Opera	String ensemble
Western classical	Classical guitar group
	Woodwind ensemble
	Keyboard ensemble
Culturally diverse	
African	World/ diverse music band
Caribbean	
East Asian	
Indian classical	
Other Asian	
Reggae	
South American	
Traditional and roots	
Country	Jazz band
Folk	Brass ensemble
Gospel	Woodwind ensemble
Jazz and blues	Windband or military band
Roots	
Urban, pop and rock	
Asian popular	Rock/pop/electronic band
Beatboxing	Percussion ensemble
Dance electronic	Keyboard ensemble
Garage	
Grime	
Hip hop	
Indie grunge	
Pop and rock	
Rap MC	
RnB	

Using these categorisations (and acknowledging that others could be argued for) figure 5.4 indicates the relative focuses of the four main categories. To do this requires comparing the relative proportions of Musical Inclusion *sessions* carried out, with the relative proportions of hub *ensembles* (presumably all busy carrying out musical activities). In broad terms the differences are clear; Musical Inclusion's primary focus is on popular/urban music forms; hubs on western classical traditions

Figure 5.4 Genre comparisons



[1] For Musical Inclusion the percentage of sessions run in each main genre. For hubs, the percentage of the total number of ensembles of the hub (Sharp 2015:29) in each of the main genre groups classified as in table 5.3

4.5 Disadvantage

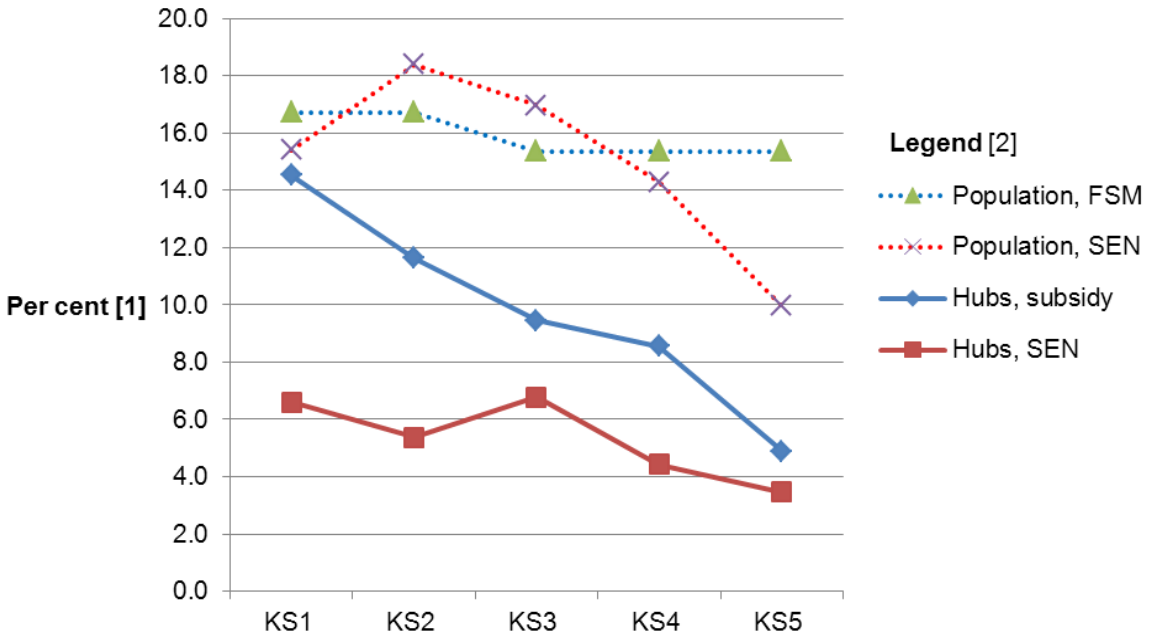
Again, the focus of work is clearly shown in the language of the data asked for. The dataset table shows the Musical Inclusion projects were asked to supply information on challenging circumstance in one or more of 44 sub-categories, while hubs' data return asks only for data on pupils attending ensembles who receive a subsidy to do so or who have special needs (by key stage).

Figure 5.5 shows the results for hubs. Overall, some 11% of pupils participating in ensembles were receiving a subsidy – though this varied markedly from 15% at Key Stage 1 to 5% at Key Stage 5. "However, this figure should be treated with caution because hubs have different approaches to charging and/or subsidising fees for different aspects of ensemble participation, using a range of criteria. In addition, some ensembles are free and therefore pupils would not need a subsidy to attend." (Sharp 2015:8) A reasonable comparator would be the proportion of pupils on free school meals: at around 15% of school population, this is some 50 percent (four or five percentage points) higher than those receiving subsidy: notwithstanding Sharp's warning, it would seem there is still room for hubs to be more equitable in charging policies.

Pupils with special educational needs are disproportionately less likely to be involved in hub ensembles, at around 5%, varying between 7% at Key Stage 3 and 3.5% at Key Stage 5.

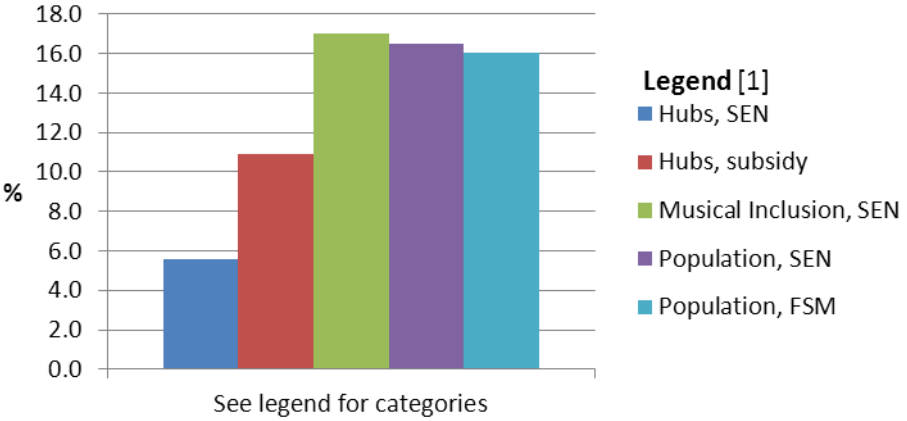
For Musical Inclusion, no breakdown by key stage is available. The proportion of participants in the programme with SEN was around 17% overall (see figure 5.6). This is similar to, though not significantly greater than, the overall proportion of pupils with SEN in the school-age population. Overall, the proportion of Musical Inclusion participants classed as being in challenging circumstances was 91.5% - but this merely reflects the purpose of the programme.

Figure 5.5 Hubs and disadvantage



[1] see [2]
[2] Population, FSM = proportion of school population claiming free school meals
Population, SEN = proportion of school population with SEN support or with statements or Education Health and Care plans
Hubs, subsidy = proportion of pupils playing in an ensemble who receive a subsidy to do so
Hubs, SEN = proportion of pupils playing in an ensemble with SEN support or with statements or Education Health and Care plans

Figure 5.6 Hubs Musical Inclusion and disadvantage



[1] Hubs, SEN = overall proportion of pupils playing in an ensemble with SEN support or with statements or Education Health and Care plans
Hubs, subsidy = overall proportion of pupils playing in an ensemble who receive a subsidy to do so
Musical Inclusion SEN = overall proportion of participants in Musical Inclusion with SEN
Population, SEN = overall proportion of school population with SEN support or with statements or Education Health and Care plans
Population, FSM = overall proportion of school population claiming free school meal

Chapter 6: Hub working

This chapter examines the key area of work for projects: the extent to which they could and did enable musical inclusion to become part of "hub working." It explores how the McKinsey 7S framework can be used to assess the degree to which inclusivity is part of a Music Education Hub's workings. And finally, it looks forward: what does a musically inclusive hub need to look like?

1 Introduction

1.1 Background summary

As chapter 2 section 3 describes, the Musical Inclusion programme was closely related to the setting up of Music Education Hubs. The activities Musical Inclusion projects were required to carry out included working with Youth Music on supporting the implementation of the National Plan for Music Education; and in turn the plan is largely (though not exclusively) concerned with the operation of hubs. Successful applicants for the grants were expected to start work on preliminary activities between April 2012 and September 2012; and hubs were due to start operations in September 2012.

1.2 Scope of "hub working"

We define **hub working** as:

- all the things that make up relations and work in a hub, between hubs, between hub leads, and between hubs and hub leads and non-formal organisations.

The evaluation question (see chapter 4 section 2.1) for this area of our investigation was *what makes for good hub working?* An alternative framing of this would be: *is hub working being successful?* Within the context of musical inclusion we would understand that:

- **good hub working** requires that Music Education Hubs properly address the issue of musical inclusion.

The definition of "properly address" has been an emerging one during the course of our investigations. It generally covered indicators such as:

- a central place for musical inclusion in a hub's business plan, with the work proportionately (as agreed by the hub partners) a part of a hub's activities, and funded by a range of sources (not just Musical Inclusion)
- experts in musical inclusion being partners in the joint development of a hub's business plan, and continuing as strong contributors to the hub's strategic partnership
- a clear and deliverable plan for musical inclusion work to continue post-Musical Inclusion.

1.3 Assessing progress in hub working

Members of the SoundSense team's commentaries on the evaluation objectives vary in style depending on what we found important to tease out from our analyses. On hub working, we

found it necessary to come close to assessing the projects individually. We have taken care to preserve projects' anonymity, and some quotes and case studies here may be composites.

As chapter 2 section 3 explains, exactly how, and to what extent, projects were expected to be strategic change-makers in respect of musical inclusion and hubs was not - certainly in the early period of the programme - very clear. Phrases such as "working with" and "supporting the execution of" cover a wide range of meanings, especially for projects without much history of working with music services on inclusivity agendas. And we were presented with a range of measures and understandings of what the work was, or was supposed to be, or what it turned out to be.

From these, three indicators recurred over the years that enabled us to make some judgements about progress. These were:

- lack of clarity in definitions of delivery activities
- issues between hub leads and non-formal organisations
- inclusivity evident in a hub's methods of working.

These indicators are examined in sections 2 to 4 below.

2 Uncertainty over delivery activities

2.1 Lack of clarity in goals and definitions

Our first-year evaluations around June 2013 and in (mostly internal unpublished) reports to Youth Music suggested some "uncertainties" as to whether some of Youth Music's goals and definitions were clear enough. For example:

- Breakthrough activity was defined as "short-term projects that focus on exploring new ways and ideas to engage with children in challenging circumstances." But we found limited evidence that projects were intending to use their breakthrough activity in that way: or that they were very successful even when they did. There seemed to be uncertainties about whether it was a focus on "new ways of engaging" as much or more than "working with children in with new-to-us challenging circumstances contexts". We did find several projects focusing on the latter including mental health, hospital schools, travellers, music technology and SEN.

- The definitions of cold spot activities seem clear to us: work in areas of *both* children in challenging circumstances *and* limited opportunity; yet we found many projects using much broader definitions than that. We understood that "cold spot" activity would be created in collaboration with hubs and Bridge Organisations; and preferably commissioned by the project from other suitable providers - but with "clear justification" may be delivered by the project itself. We rarely noticed all these ingredients in one project (exceptions being the strategy organisations). Even interpretations of "children in challenging circumstances" varied.

- Cold spots and breakthrough activities often didn't seem to be distinguishable from each other.

This did not mean that projects were doing poor work: we found many examples of useful work being done under the banners of breakthrough and cold spots. The point rather was that the confusion made it difficult for the projects to generate high performance, particularly in understanding and being able to link practical delivery with longer-term strategy.

2.2 Movement by 2014

However, our second-year reports and our third-year evaluation interviews were almost silent on the matter of cold spots and breakthroughs - indicating at the least that the activities were not causing any trouble, more positively that they had found a useful role in the bigger pictures.

3 Links between non-formal organisations and hub leads

3.1 Multiple issues faced non-formal organisations

The best we could say in 2013 was that links to hubs were “variable”. While there were projects that had an understanding of hubs and had found ways to work with them, at strategic levels we found they mostly had not. We heard about unresolved tensions over status and objectives; historical differences between the organisations’ approaches and remits becoming *more* rather than less entrenched; and accusations of hub leads’ lack of transparency, one-way dealings, and difficulties in gaining strategic positions. There was a sense of “them” and “us”: the language we were hearing in interviews from the non-formal sector suggested a hub lead is “good” when they “get it” i.e. when they understand what the non-formal sector does.

3.2 More open dialogue by 2015

Two years on (May 2015), in a conference breakout session we attended (with hub leads, community music organisations and individuals, and others from both formal and non-formal education practices), we observed that these issues were still being raised.

On the one hand hub leads argued that they were being as developmental as they could manage, given the rushed initial application process; new skillsets of fundraising and grant-reporting having to be developed; and additional tasks such as school music education plans (SMEPs) being required by Arts Council England. On the other hand, non-formal organisations complained that they were not being treated by hub leads as equal, strategic, partners but merely as sub-contractors: “Hub governance has to be a true partnership, [hub name]’s strategic group is barely advisory.”

The session participants also gave examples of how it was not just hub leads that were affected by structural issues. Non-formal organisations faced issues of small scale, instability and lack of management support, which led to difficulties in being able to plan hub meetings, and find the resources to allow attendance. Of course, Musical Inclusion grants were designed to alleviate these problems.

While on the surface this may seem like little or no progress had been made over the intervening three years, our assessment is more nuanced. In previous reports we have talked

about the difficulties of dialogue between non-formal and formal organisations: here, a clear professional discourse was being had.

The breakout session, acting as a sort of “safe space” enabled useful exchanges at rather more detailed level than (in our experience) is usual. One hub lead, for example, described their business model: while it may appear that their ACE grant was being spent on a traditional county youth orchestra (understood in this exchange to be largely the preserve of white, more affluent children) rather than on inclusivity, the reality was more that the orchestra was largely paid for out of fees paid by those more affluent children, leaving the ACE grant available to cover the fee-remissions for disadvantaged children such as those on free school meals.

4 Inclusivity evident as part of a hub’s workings

4.1 Slow progress at 2014

By early 2014 projects had been working for two years and hubs had been established only for around 18 months. Assessing a sample of projects against the emerging success criteria described in section 1.2 we found that few would fully match the criteria, and about 30% could be described as relatively weak. A project “fully matching” the criteria showed the following characteristics:

> A non-formal organisation has clever, plural, thought-through tactics for forming differentiated relationships with each hub on its patch. Their intentions and their offers are clear. As an organisation and as individuals, they are respected and carry authority. They have built on the considerable experience they have in the game.

And one we assessed as not matching the criteria:

> A non-formal organisation is making little progress and can’t articulate why, let alone devise a strategy for addressing it. They face (as many non-formal organisations do) intransigence and disinterest from a hub lead and have no tools for combatting it. They aren’t exploiting the assets (e.g. links with schools) that they do have. Their longevity is not a help to them.

In the middle was:

> A hub is essentially its predecessor music service, and can hardly be said to be a model of partnership working. But its head is committed to inclusion, has personal testimony of its value, and works with non-formal organisations (of its choosing) to whom they will listen and attend.

4.2 Evidence now more positive

Assessing the remainder of the projects between late 2014 and early 2015, our judgement is more positive. Continued development suggests that the direction of travel is right and that there are good grounds for expecting that projects could continue to make progress, certainly with hubs which are open to this approach. None of these projects would be rated “relatively

weak": most of them are meeting more of the success criteria of section 1.2; and there are significantly more now that we would assess as fully meeting the criteria.

Overall, we found two main issues that were still slowing down progress towards fuller inclusivity. One was non-formal projects whose aspirations went little beyond supplying musical activities to the hub (or more likely, hub lead). This is not to say that those activities were poor, or not important in inclusivity terms – rather, that such tactics on their own would be unlikely to deliver the sustained embedding of inclusivity that Youth Music was looking for.

The other was hub leads who were not much interested in partnership working, no matter what strategies a project (whether non-formal or a hub lead) adopted. In these cases, we do not believe there is much more that the projects could do on their own to promote embedded inclusivity.

> The head of the non-formal project is a skilled and knowledgeable strategist. Yet they struggle with their hub lead (the music service), which on the face of things espouses partnership, but in practice does little or no partnership working. The governance group consists only of education figures; a partnership group fails to meet and in any case can make no real decisions or effect change as the hub grant is used to deliver the same programme in the hub as in pre-hub days. Most attempts at partnership working are rebuffed or sidelined, even when these are within the hub lead's comfort zone and are paid for by the project.

5 Embedding musical inclusion: a 7S analysis

Chapter 3 section 4 provides a theoretical model - the McKinsey 7S Framework - for assessing the degree to which musical inclusion work can be said to be embedded, or integrated, within hubs. Here, we use the model not for assessing hubs (which is not in our remit) but for understanding where and how projects have (and have not) moved forward on the hub working issues.

The seven S-s are:

- Shared values, or superordinate goals
- Strategy
- Structure
- Systems
- Staffing
- Skills
- Style

Sections 5.1 to 5.7 examine each 'S' in turn.

(A number of the 26 Musical Inclusion projects entering the programme three years ago already had good connections between formal and non-formal organisations, and with at least a measure of inclusivity apparent in a hub's workings. The analysis here looks mainly at those projects that were starting from a lower baseline.)

5.1 Shared values

What are or might be these values or goals? Is "every child should have access to a high quality music education" too anodyne or too prescriptive? What might be the manifestations of shared values/superordinated goals?

At a basic level, there was little disagreement over the values shared between a hub lead and a non-formal organisation: both would agree on the importance of music-making by (possibly all) children and young people. That basic level, however, does not get us very far; and drilling down into detail reveals differences, or at least uncertainties, in values very quickly:

> "Are we all striving for everyone to be excellent musicians? Is that the aim, do we know what the aim is?"

> "I have always worked with vulnerable groups and in a welcoming type of community where you work very closely with social education and voluntary sector, all working towards similar goals. [But] I almost feel we are working more to improve music than the lives of young people when working with hubs, it has almost become separated."

There are tensions over *purpose*. One strategic lead in a hub says they like that "we have a foot in the council arts service"; for a colleague in the same hub this is dangerous talk, even more so when "we start to look at more socially oriented work - I have to remind myself that hubs need to concentrate on educational impact, I have to keep asking where is the learning impact in this."

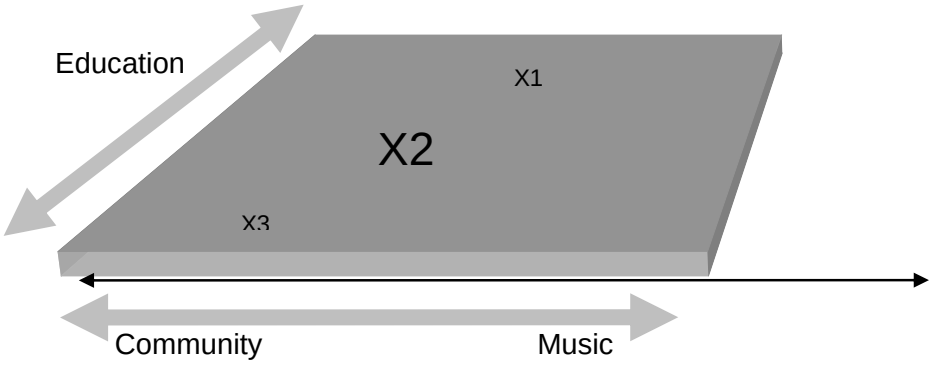
The traditional single-dimension spectrum of community music (with community at one end, music at the other) now had to become a two-dimensional surface mapping three parameters: community, music, and education: see figure 6.1. While it is very important that the non-formal sector maintains its USPs, core values, methods of working, and above all purposes - it clearly must at the least be understanding of and respectful to each sector it works in - whether that's wellbeing, or social justice, or education.

Figure 6.1 The developing complexity of non-formal music-making

Here's one-dimensional non-formal music education:

X marks the spot; sometimes more "community" sometimes more "music." There's one degree of freedom.

Here's what happens when you add "education"



X now marks a spot not on a line but on a more complex plane: X1 looks like formal music education; X3 close to the one-dimensional community music; X2 "community music education" in two degrees of freedom with varying proportions of those three elements

The difficulty of creating shared values here increases accordingly. (So does the continuing terminological issues around "hub" and "hub lead".) Values become evident at times of strain: inclusivity sometimes took a back seat, as section 5.5 about staffing describes.

To help develop more and better shared values, projects' tactics included inviting a music service lead to visit their work, or involving music service staff in a CPD activity. Musicians who worked for both formal and non-formal organisations in a hub could be useful ambassadors for both types of work, perhaps developing understandings of the common ground in quality issues. There was a role to help the hub lead "navigate through the questions of what real inclusive work might look like."

This understanding is two-way, of course: being antagonistic and critical of actions of hub thinking may not be the way to open the door. This project valued the time it spent walking in hubs leads' shoes:

> "We have learned a lot more about the mindset of the music services, the different ways they approach things. I hadn't a clue, I thought they were all the same. They are changing now - some were much more flexible thinkers than I thought they would be. It's not all about flute lessons and the occasional bit of samba - they wanted to do different things but either didn't have staff or money to do it. Some of them I definitely respect more: we have learned more about the complexities of other people's jobs, including people who work in the youth service. We also realise about the bureaucracy - for some of them it's mindblowing."

5.2 Strategy

How are shared values/superordinate goals followed through into strategy? Does the hub have a unified and written strategy which includes musical inclusion work? Or is there another mechanism which gives musical inclusion work parity of esteem?

There are growing examples of where strategy was being significantly influenced by projects: sitting on a strategy board and formalising previously good relations with a music service; concentrating on special needs strategy ("Before our work in this arena we understand that special needs was not on the hub's radar"); or talking in more confident language ("We're learning how to seed ideas. They'll come up in a few months' time as someone else's idea but we are big enough to handle that.")

Some might think such progress over three years somewhat gentle. But the received model of working for many non-formal organisations has long been "strategic opportunism," which recognises that strategy development is a process rather than an event; that where power and influence are asymmetric, incremental steps are useful; that tactics will eventually deliver on an aspirational strategy. So we heard examples of "seizing the opportunities to include children in challenging circumstances where possible", and of being alert to shifts in local authority priorities. And numerous examples of playing a long game:

> "There was a lot of relationship-building without a great deal of overt benefit at the strategic level. Our strategy was to do the work and demonstrate through successful work that we had a lot to offer to them. This has by and large been successful. Challenges included assuring high quality work and avoiding reputational damage. Qualities I've had to develop include: A lot more diplomacy, long-term vision and strategy. Patience. My approach was to offer time, support and ideas. I didn't overdo this. I was calculated with everything. I refused to give a music service £10k to do a project because we wouldn't have benefited. I held it all and developed conditions. I wanted the right opportunity at every time."

These long games have been important for both parties. On the one hand, non-formal organisations needed to wait until hub leads were ready to receive messages about children in challenging circumstances. On the other, many organisations needed to have developed their confidence and articulacy in delivering those messages. Being able to handle authority

in themselves and others is a core skill for this work; and while aversion to power games is a human reaction, it is important to remember that grantholders were receiving substantial funding precisely to maximise their influence on behalf of the powerless. At the end of the programme, projects were much more confident, willing “to have that challenging conversation” and ready to take a strategic lead “I will have to put my concerns with hubs on table - we are part of the hub and here to meet children’s needs".

A “watch and wait” strategy is a hallmark of youth work, too: youth workers have always asked their managers to give them time to build relationships, especially with hard-to-reach young people, before expecting outcomes (Hunter et al 2008). This is not synonymous with “do nothing” however: the waiting must be a conscious and purposeful strategy for maximising influence, and a number of projects now seemed to have reached this point.

> **Do nothing - purposefully**
>
> “The point about working [at the craft of composition, says Brian Eno] is not to produce great stuff all the time, but to remain ready for when you can. [...] There’s no point in saying, ‘I don’t have an idea today, so I’ll just smoke some drugs.’ You should stay alert for the moment when a number of things are just ready to collide with one another. [...] The reason to keep working is almost to build a certain mental tone, like people talk about body tone. You have to move quickly when the time comes”.
>
> (Tamm 1988)

This confidence seems new-found, and a significant mark of development for the projects as a whole over the lifetime of the programme. There are now fewer examples of a project having to be simply reactive to what a hub lead wanted to do, and growing examples of a more balanced relationship (this is a different project to the one quoted above):

> Other projects have problems with hubs as they expected immediate change and approached meetings as though that was possible. We simply listened, advised etc. We have helped [a hub lead] become more modern and are perceived as being helpful. We ask the questions like ‘Is this best for the outcomes for the young people in the area?”

5.3 Structure

Does the structure of the Hub reflect the values and is musical inclusion represented in the senior management of the Hub?

There were more examples of representation of projects in hub groups of various sorts - though mostly not the ones where key decisions were made. This hub lead also sits on another hub’s board, but it’s advisory only:

> “Not sure the hub knows the answer to how much clout [it has]. Recently a new lead officer wrote a job description for members of the board which included the role ‘to scrutinise the budget’; I questioned that as I don’t see why we should do this if we have no power or responsibility for it. In practice I’m one of 12 people on the board including

> [locally-based arts organisations, a college] and some school reps. We have a voice but I wouldn't say had that much power."

There were growing examples of hub structures specifically including inclusivity issues. One hub lists inclusivity as one of its seven overarching outcomes - "having it in a separate category is stronger and it can't be ignored" - and a series of short statements in the business plan clarify what is meant by these terms. Another hub lead made the point that future austerity plans would necessarily encourage local authorities to concentrate their work "more focused on free school meals, less on music service instrumental model."

The technicalities of structure, however, are often overwhelmed by the practicalities of supervening events and the personalities of those running the structures. One authority is very keen on the concept of inclusion, and relations between the arts development officer and the music services officer are good. But in a neighbouring authority the music service is outsourced, the person who runs it is under huge pressure, and "everyone is feeling stretched to capacity with the sense of hanging on for dear life:" it is no wonder that the project is not invited to their meetings.

> A relationship between one project and a music service foundered on personal interactions; a change of personnel at the project led to hopes of better relations - but now the head of the music service is retiring, and the incoming head "feels that 'we do music education and you don't'"

5.4 Systems

A hub's systems might include anything from funding through quality assurance to programme development. Are the shared values reflected in the design and operation of these systems? Do these individually and together treat inclusivity work with parity of esteem or in the same way as mainstream work?

The big issue for some of the more developed partnerships is money: who gets to decide where it comes from, how it is deployed, and for what it is prioritised. For this project there is clear evidence of lack of parity of esteem: in one hub, rock schools are part of the Saturday morning music centres underpinned by hub funding, but another project from a non-formal organisation is not.

> "We're now asking [hubs] what they're going to do and we want to sit with the budget and see what the commitment is. Key question for all hubs which they've only just started asking is - can they explain why some of their community based activity is funded by the hub and some isn't funded?"

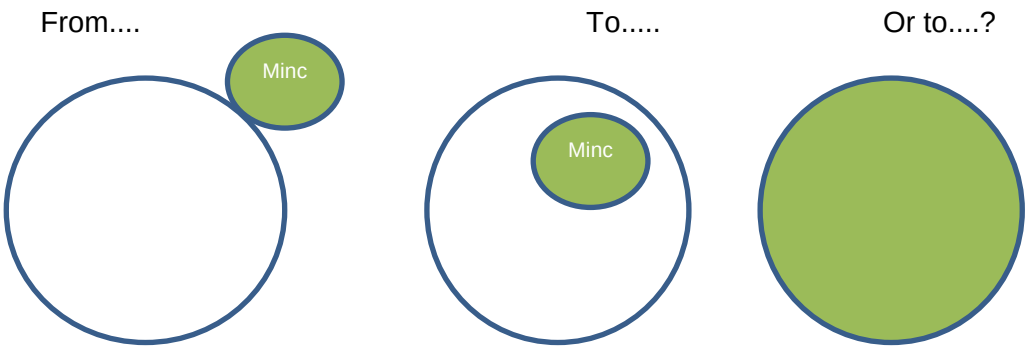
Another project has not only written inclusivity into its business plan, but spelled out the implications: "working with those with most needs will cost more money and we will need to take money away from other sources to do that."

Tactics for dealing with one of the 'S's may backfire on another. So, projects that offered free music sessions to hub leads as a strategic tactic to help develop shared values could find a

systems problem: “there is a danger that the hub can see us as providing all their musical inclusion needs without having to do anything for themselves.”

This is a classic dilemma of approach to change-making. The “wart on the body politic” (see figure 6.2) has the advantages (for the wart) of simplicity, single message campaigning, and an irritation factor - and the downside that it might easily be ignored (the wart is looking after challenging circumstances, we don’t need to) or even lanced (actually, we don’t even need the wart either). On the other hand, the “embedded” model spreads inclusivity evenly throughout a hub so it can’t be lanced - but such shared ownership often means no-one has or takes responsibility for what is embedded: “we are seen to be self-sufficient - that is, children in challenging circumstances are catered for rather than hubs having to take responsibility.” “doing work that young people want to do? hubs can’t see a role for them in this.”

Figure 6.2 embedding inclusivity into hub



5.5 Staffing

Are the staff addressing the strategy sufficient in numbers; sufficiently qualified; well deployed to deliver all parts of the strategy?

Again, practicalities test whether aspiration (in strategy) and intention (in structures) will actually be delivered on. There is unlikely to be any slack in hub partners’ staffing capacity or budget, and it quickly becomes evident that inclusivity is often not the highest priority for their deployment:

> “The focus on SMEPS [school music education plans] has been the most recent challenge and even in hubs where we felt had good relationship we’re aware of people saying that they don’t have time to deal with [inclusivity] as we need to concentrate on schools and curriculum that’s what it’s all about.”

> “The main concern of [this hub] is to move the music school into as many schools as possible. The hub did some work around challenging circumstances but its conclusions [which were that teachers could handle inclusivity work themselves] were not discussed or agreed with partners.”

Staffing is a structural issue. And also a personal one. Many of the non-formal projects were relatively small, few employed permanent musicians, management systems were sometimes ad hoc. Music services are larger concerns and almost always operate within more formal management systems. Shedding workers is not something that any organisation takes lightly, but it is typically easier in the non-formal sector with its more flexible workforce than in a music service, especially a local authority-run one. That makes it more difficult, especially in the short term, to develop a hub-wide staff more capable of inclusivity work:

> "You could sort of see that if [a music service] was creative and entrepreneurial to say - well we could keep it going by commissioning the work out and we might even save some money that way. But then it's in a local authority, there would have been redundancies, it could have been done but I don't think we really expected it.

A "sufficiently qualified and well deployed" staff also needs to reflect the diversity of young people it serves. We were aware, from our interviews and elsewhere that this was not always the case. Chapter 5 section 2.4 particularly notes the issue that – perhaps surprisingly – participants were not as ethnically diverse even as the population as a whole, let alone the average for Youth Music projects generally. While there could be many reasons for this (and arguments for and against any action to broaden the diversity of the workforce) it is very likely that a prerequisite for a diverse range of participants is a diverse workforce. Yet two reports, written a decade apart, point to the disproportionate barriers faced by participatory artists from minority ethnic backgrounds in gaining work and employment; see Barriers to employment, below.

Barriers to employment

Two reports on the barriers faced by participatory artists from minority backgrounds tell very similar tales – yet they were written a decade apart.

The two reports - the earlier *Facing up* (Chinyelu-Hope 2004) and the later *Tell me more* (Johnson 2014) - report common themes. There were problems of language, sometimes to do with cultural understanding. Barriers to employment included the difficulties of breaking into work, whether by fundraising or job-seeking. The balance between a cultural identity and being stereotyped is a tricky one. Cost and time is a big barrier to artists attending CPD, and there are many skills gaps. There are gatekeepers and glass ceilings.

Tell me more unpacks these barriers by looking at conditions for success. Overwhelmingly, employers recruit artists from a "pool" or little black book, "If an artist is not in the artist pool they stand a much smaller chance of getting employed. Artists from outside the artist pool are recruited because they have something to offer the artist pool can't" – in this case, their cultural background, their "representation." Yet this immediately translates into labelling: "every time someone funds or commissions an ethnic minority, it has to come from that box" says one interviewee.

Facing up explores what's going on to create or maintain such barriers, focusing on the notion of "transcultural competence": the extent to which anyone can relate to and understand cultures outside of their own. Employers need to understand the cultural context of an artist's activity in its entirety. Without that understanding, employers risk

the accusations of labelling described above. An undercurrent in many of the discussions was that black, Asian and Chinese practitioners (the specific groups examined for this report) felt blocked from accessing the dominant structures because they were not familiar with the language used in the sector.

And the problems become compounded. The traditional progression route of volunteering is less available to Asian, black or Chinese practitioners because they are disproportionately poorer than people of the dominant culture. Even if they climb that hurdle, they would still need access to someone who would hire their services, and a venue to hold their workshops, and access to technical and administrative knowledge or support – all resources that easy access to networking would make a little easier to reach.

Those practitioners who do manage to pass the gatekeepers of networks face further hurdles, says *Facing up*, in particular the need for space to talk about their own issues in depth. When events were open to all races, discussion on culturally-specific issues tended to become swallowed up by wider themes such as training, or were diluted to a relatively superficial level – most of the time being taken up with the introductory level approaches to discussions that are often part of early cross-cultural encounters. This call to be separate from a network you've fought to be included in sounds perverse – but it's no more than any special interest group would want; and it isn't to say that the only thing black people want to talk about is black issues.

Both reports talk about issues of "hidden" artists. All community music, by definition, happens in local communities, mostly hidden from larger regional or national stages: artists are less likely to be able to develop a track record that carries weight… and we're back into the vicious spiral of compounding issues.

Both reports focus on networks. *Facing up* wants to "increase the openness of networks, so that Asian, black and Chinese community musicians can take part more readily in the cultural structures that get them work and ensure their processes are more fully understood." *Tell me more* suggests a "community of practice network" with dedicated skill-sharing, advice and guidance, and training. And both reports suggest promoting the work of BAME artists more. Proactively seeking out and making known more black, Asian and Chinese practitioners would help ensure that the drive to open networks was not meaningless; and would provide a way for the work to start develop its own track record.

Edited extract from Deane 2014a

5.6 Skills

Is the overall awareness and skillset of the collective hub staff sufficient to deliver the strategy?

One project pointed to the importance of dedicated staff in the hub: "Where there has been significant development it is because there has been a nominated person in place for musical inclusion, usually the deputy head of the hub. In [a county] they employed an inclusion coordinator."

At the level of delivery, too, hub leads by and large recognised the skills of non-formal musicians, and were willing to make such partnerships:

> "Partners to us [a hub lead] are people who we are contracting: partnership is around experience and some match funding in return for some match funding and expertise or specialism."

Although even at this level there can be disinterest from a hub lead, which makes deploying the skills of partners in the hub impossible:

> "I backtracked from the access and inclusion: if the manager doesn't want it to happen [so be it] but at least we might be able to get some sort of partnership happening, so next Friday we have [a national figure] coming up to talk about progression, [...] and it appears the hub lead hasn't even sent the invitation out to schools. [...] I don't know, we're not asking them to do anything outside of their comfort zone [...] and I think aagh, what more can we do?"

5.7 Style

This refers to leadership and management style, and style evident in activity: where the money is deployed, the attitudes of the managers, what work is talked about in what terms, what work is visited. To what extent does this reflect the shared values/superordinated goals?

Ultimately, it is about the people who lead: what they want, how they communicate that. If a hub leader is committed to inclusivity then the team knows and understands this:

> "It has made a big difference having a new hub leader. We had been working without any leadership at the top and this has made a big difference. It's important to have good support at top of hub. I think you need people committed to having an inclusive offer. I think this indicates a change in genres in school settings: the [hub leader and deputy] have been finding out from schools what their individual needs are [so we can] offer what schools, parents and children want from music."

6 Recipe for good hub working

So what is it that projects good at hub working have actually done? The "recipe" described below gives some clues.

6.1 Ingredients

Strategies adopted for achieving influence:

- Having longevity - a decade or more
- Making allies – Arts Council England relationship managers, other hub leads; an understanding of Moscovici's (1969) "contrary dyad": on your own you might be just a nuisance, together you can make a difference
- Taking a long view – but being ready for action

- Understanding about “education” - being able to translate it into both formal and non-formal sector languages
- Being empathic – understanding systematically what makes a hub lead tick: this may be rational, e.g. ‘their agenda’ but it may also be ‘emotional’ i.e. fear of being out-of-control if working in partnerships. And also who presses their buttons: to whom are they answerable and is that a route to influence? How much overlap is there between their agenda and yours, and how can that overlap be maximised?

Tactics developed to help deliver those strategies

- Activities offered - if they were welcome and sustainable
- Help offered - support or the brokering of partnerships between hubs and organisations marked out organisations as different from those who simply want a slice of hub funding
- Open mind – being ready to change assumptions about what music services do
- Being realistic – selling benefits rather than philosophies

6.2 Hub working in practice

What might a hub that adopted such strategies and tactics look like? These case studies suggest a couple of models.

Case study 6.1 Making the case for special needs provision

Since 2006 **Make Some Noise** has delivered projects in special schools and pupil referral units for children with profound and multiple learning disabilities (PMLD) and emotional and behavioural difficulties (EBD). While the projects were highly successful and innovative, winning over hearts and minds of budget holders to embed this work proved too challenging, due to ever decreasing budgets.

To address this, during 2012-2015, Make Some Noise developed a strategy to:

- focus on a partnership with key SEN schools identified by the Staffordshire and Stoke-on-Trent hub and Youth Music as geographical cold spots – areas of low arts engagement with limited opportunities for children to progress musically, socially and educationally
- lead by example over two years with targeted PMLD and EBD schools placing professional and highly experienced music technology specialists) with trainees (not music technology specialists) along with three conferences and three seminars
- focus on developing an enhanced group of mentors to coach teachers and support staff in-situ.

By 2015, Make Some Noise had adopted two approaches. The first was to harness the enthusiasm of schools that needed support to drive this initiative forward themselves but who either didn’t have or couldn’t allocate the necessary funds. One example, Two Rivers Special School, demonstrated a positive change in attitude towards the value of

this innovative approach. Eighteen months into the partnership, this school gave a live music performance of a cover and an original composition at the 2014 Music Mark annual conference. Make Some Noise also ran a training workshop for conference delegates, the majority of whom were heads of services or other organisations.

The second approach was to roll out the successful delivery model with pilot projects across 12 more special schools, to feed in to and enhance the organisation's needs analysis. *"This was a turning point in our sustainability strategy for our partnerships,"* says Tim Sharp. *"Now we have supported Two Rivers in Tamworth and other special schools (Burton-upon-Trent, Stoke-on-Trent and Sandwell) in accessing additional funding totalling £20,800 specifically to focus on music technology.*

"In 2013 we were already identifying a need and appetite for further learning around music technology, therefore we organised conferences to share best practice at a national and regional level. All three conference initiatives led to invitations for specific training, consultation and project delivery with eight hubs. This has also led to training and networking for 80 support staff, teachers, musicians and session workers."

Since the conference in 2014 six music services (Shropshire, Stoke-on-Trent, Telford and Wrekin, Staffordshire, Birmingham, and Hampshire) have all engaged with Make Some Noise to ensure that more accessible opportunities can exist, through the use of technology, to more children and young people within special education.

"Every year since 2012 we've received praise and recognition for this work such as at a Lords' debate, national SEND forum, and hosting a national debate as part of Musical Futures Twitter #mufuchat," continued Sharp.

"We've been told the work is excellent, and the organisation (management and delivery team) have learned a lot. This inclusive approach to young person-led music-making is out there, and hubs want us round the table because of our experience as well as our strategy towards sustainability and legacy. Over the years we have seen teacher release remain a big barrier to building a local network. However our regional conferences and training go some way and our musicians try to build in a collaborative practice within schools, co-working with skilled teachers who will take the learning forward as they move into management. It's good that Two Rivers and other partnership schools are now winning financial support. That may be one way forward that will hopefully grow."

Case study 6.2 Learning from experience

> This project has been struggling to create good relationships with its hub. While it hasn't yet succeeded, experiencing what hasn't worked has at least enabled the project to understand more clearly what good hub working would need to look like, describing one key aspect as follows:
>
> "For us, good hub working would start back at the core requirement of the National Plan for Music Education: the chance for every child to sing and to play an instrument. We would want to be sure that could be achieved and that we had a range of ways in that could be achieved – because schools all have different requirements.
>
> "Then we'd want all the local resources, including freelance musicians, to be available as part of a package of things a school could buy - so if a school didn't want one solution they could go to another person who works in a different way but (having been quality assured) is still going to achieve for their pupils that chance to sing and play.
>
> "Schools don't know where to go to, and they've got no idea how to assess quality. So you would need a central body - to make sure the basics are covered, the quality is there, and that schools know where to go. But that body must not also be a deliverer, otherwise they have a vested interest in making sure their staff were employed.
>
> "Reality always gets in the way. But if you have that overarching vision and framework it enables you to see what opportunities to go for and how things can slot in.

7 Unintended outcomes

Projects reported examples of outcomes outside of those in their funding agreements. Examples included:

- Musical Inclusion was a big ask of the individuals in most of the projects. Most of those people have not only got through the last three years: some told us they have grown as individuals, too: "My own reflective practice has really developed well," said one; "we have the confidence to look as much at what has not worked and why and we don't feel Youth Music will punish us for this." Another pointed to how "thinking and talking about bid processes in an entrepreneurial way has rubbed off."

- There were many acknowledgements of the usefulness of Youth Music's funding for effectively buying time to meetings - funding for development and capacity-building is quite scarce; and for advocacy work (possibly because no-one can guarantee, even on the balance of probabilities, that such work will definitely be a good investment) it is scarcer still.

- There was also a sense of Youth Music using its strengths to do what only it could do - bringing together a very significant number of players across England (one to every three counties or so) to work on the same issue, and to share their knowledge.

Chapter 7: The music

This was a programme about musical *inclusion. The relationships between musical issues and inclusive practice were therefore central to this programme. This chapter explores how these relationships played out in the programme, how that related to the generally-accepted position of inclusive music practice in the UK - and what more has been (and can be) learned.*

1 The context of music work with children in challenging circumstances

1.1 Introduction

We have heard a number of key messages from the projects in this programme about inclusive music-making, which build on and reinforce the practice of the community music sector over the past three decades or so:

- **Holistic approach** - the way musical, social, and personal outcomes are inextricably intertwined
- **Musical plurality** - the importance of many musics, how that leads to multiple knowings – and the challenges that raises for the musician
- **Factors for quality and how to achieve them** - what the musician brings; what the participants develop
- **Developing quality in the workforce** - flexibility, diversity and continuous upskilling
- **Measuring** - quality and progression
- Performance and production

This chapter examines all these aspects along with others.

1.2 A holistic approach

There were close, one might say inextricable, links between helping young people to develop musically and helping them to develop their own sense of self and their social skills at the same time, projects reported:

> "It's the young person who matters more than the music - it's still important that they get to play at a high standard, but the starting point is the importance of the young person not the music in and of itself. That's the difference between the community music approach and the formal."

> "I don't know how to divide the overall quality into musical quality and other qualities. What I wouldn't want to talk about is musical quality in terms of how well technically someone could play their instrument completely separated from their experience of the project 'cause the way we approach it it's all of a piece."

In musical inclusion work, therefore, musical quality must address socio-personal issues as well as musical ones. It brings questions of judgement in both the individual areas of development as well as in the overall development of the young person. And, by the same

token, addressing socio-personal issues requires musicians in particular to enable participants to be the best they can musically; both individually and collectively. Working in three domains (musical, personal, social) at the same time is a complex business and raises a number of issues.

One is that some musicians may not have the background to fully comprehend this holistic approach way of working or to apply an emotionally intelligent (Goleman, 1998) approach with these children. Some may not understand why it can take time to develop a group of children in challenging circumstances in terms of confidence and togetherness and why at times it seems to be all about the group rather than purely musical achievement:

> "In a ten-session project it is hard to see exactly what is being learned musically - with a legacy it is clearer to see: investing time in a project so musical quality can progress"

So projects were clear about what they didn't want to base their musical judgements on, but were harder to pin down on what they did want to look at. In (a very small number of) cases, workers felt that the personal and social developments rendered judgement on musical quality irrelevant. For them the individual transformations for children on the margins were so important that making judgements on the quality of the music seemed carping.

This holistic nature of work with children in challenging circumstances has been reported on previously (Veblen 2010a: 52) and there are two strong reasons why it is important. First, children in challenging circumstances often suffer from a poor self-concept, a negative sense of who they are and what they are capable of. Frequently they feel they are not competent, not able to do things others can do, and consequently get disengaged from their own ability to learn and to achieve. In addition for some children, issues in their background and circumstances may mean they find it hard to function well in a group. They may be disruptive and have challenging behaviour.

All of this can act as a self-fulfilling prophecy and lead to poor quality engagement and consequently poor musical outcomes. So it's in order to improve the *music* that a good musician would spend time building the group, establishing appropriate ways of working together and supporting each other, using techniques such as a self-reflection and appropriate praise to build their confidence and improve their self-esteem. While this approach may take some time, it establishes a strong foundation for the participants to become a group and collectively raise their ability to achieve musical excellence.

Second are the socio-personal transformations that can take place through holistic music-making, through such mechanisms as self-determination and resignification (see chapter 3 section 7). Enhanced confidence and self-esteem; the acquisition of soft skills and the ability to work well in a group; having inner needs for mental wellbeing met – all of these are addressed through music, and together are the reason why good work can be transformational.

1.3 Different musics, different knowings

Musicians working with children in challenging circumstances use a range of different musics in their educational work. In our interviews we spoke with musicians using grime, hip-hop,

rock, African drumming, experimental computer composition, Japanese Taiko drumming, folk singing, and gamelan styles. This musical pluralism has opened up the creative and performing palette for young musicians. It also raises complex issues in understanding musical quality. The concerns of Taiko are not the concerns of folk singing and so on.

While it would be convenient to look for universals such as singing in tune, playing in time, starting and stopping together, even these prove elusive across the genres mentioned. One musician told us that gamelan, at the early stages, was more concerned with group awareness than with intonation. So, we must use different parameters to understand quality within different genres.

We also found that musicians promoted a range of different ways of knowing. Many do this instinctively - MCs may promote confidence to be creative in the moment through freestyling, without necessarily conceptualising how this way of knowing is different from, say, more formal instrumental learning. Similarly, young people may take away different things from a session. So, it is not appropriate to have a permanent hierarchy of knowings; rather, it depends on the use the young person will have for those knowings.

We observed or heard about a range of those ways of knowing, including:

- **Learning (executive)** - Instrumental and executive knowledge; knowing what to do because something similar has been done before. For example, knowing how to play an instrument well, having command of pieces, being able to read music.
- **Learning (conceptual)** - Knowing how and why things are done: for example, understanding how chords are put together, understanding song structure, knowing about different reverbs.
- **Performance** - A reflexive knowing of what to do in the moment based on dynamic interaction within the music, with the audience and with the other musicians, combined with a knowledge of performance conventions.
- **Judgement** - The ability to make improver judgements, e.g. editing recordings or realising new sections are needed in songs.
- **Creative assuredness** - The ability to produce, with reasonable confidence of outcome, good quality original works either by themselves or with others.

However, the musicians had not (with some exceptions) analysed what made these ways of knowing different from each other, what were their value as transferrable skills or the specifics of how the learner could own their own ways of knowing. Bringing in a focus on meta-knowledge (knowledge about knowledge) is something that can help the growth and development of future young musicians.

1.4 Moving beyond oppositions

Community music has had a long - and to some glorious - history of oppositionality to, well pretty much everything, but perhaps especially formal education (Rimmer et al 2014). As recently as our early interviews, in late 2012, a number of interviewees were clear about musical quality with children in challenging circumstances - that is, they were clear what it was *not*. It was not about the ability to read music notation, or to pass grade exams, or to

perform on traditional western classical instruments - the skills stereotypically associated with formal music education.

> “A really good music leader can work with young people in a real range of abilities, and they have the capacity at work with all of them to make them all feel good about their achievements and help them all progress. And that’s very different from formal music teaching which is all very linear and how can you cope with all sorts of people in the room.”

Defining the work in relation to formal music education is not, at least up to this stage, all that surprising. Musical inclusion work is relatively new, has developed in large part from the grass roots, and is clearly complex, not least in its holistic approach. Defining the work and the quality within the work is not an easy, simple task.

By contrast formal music education is sequential, clearly graded and assessed. It is relatively simple to know quality within that field - assessing a young person’s musical performance in formal contexts, for example, requires using one’s ears and a sound knowledge of the performance expectations - and it is not currently part of formal music education to look at a young person’s personal and social development within that.

As the work of musical inclusion has gone on, musicians have started to move away from defining the work by what it is not, to articulating what it actually is.

> “The word inclusion means different things to different people so you need to be quite specific about what you mean when using it. [At the start of project] we more and more found that others had different interpretations. Our overall message is that music is a form of life-long self-care, that’s what we are about.”

Overall, it is clear that in the course of this programme musical inclusion work has grown up and become aware of its own characteristics; and individuals and organisations have now begun to define what makes for musical, social and personal quality within the work. They no longer need to look at themselves either in relation to or in opposition to formal music education. This is still, of course, work in progress.

> “The relationships [between musicians working in the formal and non-formal sectors] have improved - there is more familiarity with meeting in different ways, bringing both groups together. The intention is to have one workforce that can work in and out of school in ways that are appropriate to setting. The new hub has articulated this: there will be opportunities for peris to work in non-formal settings and for music leaders to work in the classroom. We will have one register, one workforce. Some [practitioners] may prefer to work in either context.”

2 Quality in delivery

We heard from musicians and others about a number of factors that build for quality in delivery with children in challenging circumstances. The list below is probably not exhaustive, but covers many of the approaches and considerations necessary to enable secure musical, personal and social development for the most vulnerable children:

- An environment conducive to group working
- The engagement of the participants
- Shared ownership
- What the participant brings: developing their own voice
- Peer-working and independent learning
- The importance of creativity
- Non-musical qualities of the musician: flexibility, reflexivity, attending and responding
- Diagnostic working - reading the individual and the group

In a sense these may form the beginnings of a shared pedagogy, although all the musicians are sensitive to and wary of a 'one size fits all' approach. This section looks at each in turn.

2.1 Environment

Helping children feel they are entering a new space, where they will be respected and listened to, where it will be fun and where they can do cool things is an important way to begin to get them involved and committed:

> Creative work needs an atmosphere conducive to participants lowering their customary defences and relaxing enough to take up their own autonomy and agency in the activity (Pestano, 2013: 121)

Elements that were useful to the musicians in developing such an environment included:

- equipment and resources suitable to the children's interests and abilities
- a well thought out seating plan
- a welcoming attitude from the musician
- accessible and fun initial activities
- the opportunity for the young people to contribute to setting the ground rules or group contract
- encouragement of all contributions
- a space where it is made clear that mistakes are welcomed.

2.2 Engagement

Many children in challenging circumstances may start from a point of disengagement, disillusionment with an education system that has marginalised them, that doesn't look or talk like them (Allsup, 2013:1). Initial music activities needed to be fast, fun and create a sense of flow, otherwise participants may decide that music is another activity they would disengage from:

> "The last thing you want to do is turn things off so if you use the staff, the stave etc. that won't work. [Introduce] a predominantly simple exercise that you believe the group will take up: use boomwhackers to compose and then let them know what they have done - it sticks more because you are not turning them off. They are improvising on what you have taught them and taking ownership of it."

Musicians tended to find out from participants what they were interested in and then constructed music from that. This was more likely to achieve results than telling them what to do:

> "Unless you do something that people want to do and is in their interest then it is going to be difficult to get them on board, particularly with these groups who are disengaged"

Working with young people's stories and interests fosters a sense of community and creates bonds of recognition in terms of shared experiences and attitudes. It also gives values to the young person's life and narrative, their history becomes the curriculum.

2.3 Shared ownership

Perhaps one of the most distinctive aspects of developing quality work with children in challenging circumstances is the collaborative relationship between the participant and the musician as artists. We found examples of this collegiate approach not only in work with teenagers, but also with younger children at Key Stage 1 and Key Stage 2. Educational democracy and an atmosphere that has been constructed to be safe and respectful seem to lie at the heart of the work.

Such work goes beyond earlier descriptions of work as "child-led" and "young-person centred." It acknowledges that some of the work is led by the participants; some (such as showing and sharing instrumental skills) led by the musician; and some is very collaborative, true shared ownership:

> "It is that level approach where you are learning from each other - it's that sort of an equality of relationship where the facilitator can learn from the young person and values their contribution."

In terms of developing the work, the first thing this approach does is distance the musician from the notion of authority or a position of power. While there are exceptions to this, such as in some cases of dealing with aggressive behaviour, in general the musician working with children in challenging circumstances is more effective the less authority they show (Bick, 2013: 58). It is not helpful if the only power left to a student is the power to misbehave or disengage; giving them control of what kind of music is created offers them a more positive form of power.

For the musician this can involve a leap into the unknown, placing complete trust in the participants' ability to produce good quality music-making without knowing in advance what it will sound like, who will do what when or where the music will lead the group (Abrams, 2013: 64).

This complex way of working is not about the musician abdicating their responsibility. Rather it is about a dynamic responsive interaction between the musician and the young person. The

trust needed for this to flourish can take a long time to build and it may at times be difficult for outsiders to understand the nuances of what is going on:

> "It's about things we all know - inclusive working, young people centred, starting where the young person is, when to push them on and when to hold them in their comfort zone, treating all young people equally, going from what they're interested in and not an external curriculum they must follow, affirming young people's achievements, making them feel good otherwise why would they want to continue. I get very annoyed when I hear people saying I teach the piano - no you don't, you teach a young person who wants to learn to play the piano."

2.4 Developing participants' voice

Central to much of Musical Inclusion was the concept of the young person as emerging artist, writing their own material, using music to develop their self-expression, being in control, making choices. Musicians recognised the worth of what young people brought and gave value to their experiences and interests:

> "Sessions must be about young people articulating their own voice; you might start with something but the ultimate goal is using that space and process to tell the world something about themselves. Not to live up to a pre-conceived idea of a genre. It needs a non-judgemental atmosphere that leads to creation of their own music. It removes baggage and lets them talk about something important to them and artistically important."

In order to show quality in such an encounter the musician should be open to work with the young person's issues and journey, create a safe environment in which to work with personal issues, support the young person in devising suitable frameworks in which to express themselves and sensitively challenge the young person to produce the best art they can:

> "it's about how young people want to express themselves creatively. Make them feel comfortable in the world you're creating so they feel confident enough to express themselves, their voice will be listened to, their opinion counts, their thoughts and ideas are welcome"

2.5 Peer working and independent learning

Projects created opportunities for peer-to-peer working and peer leading. This helped strengthen the group, promote the importance of each individual's voice and gave participants stronger collective ownership over the direction of their musical learning and development. In addition it allowed individuals to try out a leadership role; a generally positive experience often denied them in other learning contexts.

2.6 The importance of creativity

Many interviewees said that creativity and creative expression was at the heart of music work with children in challenging circumstances. It was in most cases preferred by participants of all ages. It optimised the important holistic development. And it created a more level playing

field within mixed-ability groups: everybody had an imagination, which they could fully use, usually with very little guidance.

> “Creativity is the core of every project. That is how the children like it, they want to express themselves. The music leaders have to work hard to make that happen.”

> “I am passionate about creativity - I am hoping to create liberated creative musicians who can make music real and make it their own.”

> “When you get inclusion right it enables higher standards as there is more creative work and more pupil ownership of the outcomes: music builds inclusion and inclusion builds music.”

Creativity is a key transferrable skill that will serve young people well in other contexts: critical reflection, editing, structuring. Crucially, it enables children in challenging circumstances to become comfortable with mistakes, with the idea of trial and error, trial and success (Pestano, 2013: 121).

2.7 Non-musical qualities of the musician

While most, if not all, musicians interviewed spent much time preparing and planning their sessions, none said that it was important to stick with or carry through the plan. On the contrary flexibility - the ability to read the room and respond to what was going on - was seen as vitally important for securing deep engagement and quality outcomes:

> “Leaders need to be able to react when the learning is at very different rates, different things happening than you expect. Flexibility in what young people need from that workshop.”

This reflexivity - constantly reading a group and dynamically interacting with what they presented - was based both on a fast response, looking at what is happening in the moment and making an instant judgement; and also using a slower line of thinking, based on the musician’s long-term intent for the individuals in the group, the collective and the project overall. Balancing both the ability to instantly jump this way and that to improve the work and the group and, as well, to slowly place opportunities into the structure for everyone’s long-term development is a mature set of skills that enhances the quality of all the outcomes:

> “It’s not just about random notes in a room but part of a journey, otherwise kids will be bored and disengage and not get the outcomes, as they won’t feel they have taken risks, gone through a barrier and achieved something.”

2.8 Diagnostic working: reading the individual and the group

Musicians described a “diagnostic” way of working. Rather than operating from a set curriculum, a musician would work with a group, observing them in early activities and asking them for their opinions, to establish what they could do, what they wanted to do and what they needed to do:

> “I start working diagnostically by doing games etc. to establish criteria for success. My approach is to explore musical play, to try and establish what skills are already there so I

can establish a baseline not just for individuals but also for the group. Once they are established - some things I will share with the group, some things not."

3 Structuring quality

This section on quality musicians, and the next on qualities within the workforce, are largely to do with an individual's skills, knowledge and understanding: how they achieve and maintain that quality and those qualities is described in chapter 8 section 4.

As mentioned earlier, approaches to working with children in challenging circumstances are different from formal music education. In the past such approaches have often been perceived (usually by outsiders) to be lacking in structure, if not haphazard. Observing work in the Musical Inclusion project and talking with the musicians we were struck by how sophisticated their approach to structure actually was. They knew what they were doing, why they were doing it, how to do it and when to do it.

Quality in musical encounters with children in challenging circumstances isn't just something that happens. It is structured into the work. Musicians - knowing that they need to work reflexively, to change plans and go with the flow - set up 'skeletal' structures to enable the work to achieve high quality outcomes. These skeletal structures are often only known to the musicians themselves and are often understood intuitively rather than articulated. A lot of the time they don't even know they are structuring the work at all. The work tends to have a 'loose/tight' (chapter 3 section 6) structure – tight in areas like respect for self, others and instruments, to ensure that moods and activities don't overspill into destructive energy, while remaining loose enough to allow for experimentation, interaction and emotional expression:

In any music workshop activity there is a need to maintain a balance between order, enough for the session to function without descending into chaos, and freedom, which "releases the powerful playful inner child and its accompanying energy." (Pestano 2013: 122)

Key goals of the skeletal structure approach can be characterised as:

- Creating an immersive and safe creative environment
- Developing group democracy and respect
- Promoting engagement and feelings of being included
- Sharing ownership
- Positively reframing identity through celebrating achievement
- Encouraging different types of interaction (working in pairs, trios, as two competing groups) to broaden the range of creative relationships
- Using reflection as a tool for musical improvement.

4 Qualities within the workforce

We noted the following lists of qualities of musicians operating across the programme:

Table 7.1 Qualities of a musician

Type	Qualities
Personal	• authenticity • flexibility • being reflexive • reflective practitioner • critical of own practice • ability to work well in partnership with non-music specialists
Musical	• improvisation • composition • listening • pitch for singing • background knowledge of music • understanding of diatonic harmony • good sense of timing • vocabulary of achievable rhythms
Process-based	• facilitation and pedagogy • experimental • differentiated learning • planning • understanding of what you are doing with your musical activities • understanding the purpose and context • changing practice based on thinking about how it went • ability to work on an individual level • understanding inclusive activities

Quality musical outcomes are in part dependent on the quality of the workforce. Having a workforce that is skilled, concerned with their own professional development, diverse both in musical skills and life background and with a true understanding of the issues involved in working with children in challenging circumstances, is a great boost to any inclusion programme. In the early stages of the programme, a number of the interviewees stated that the quality of the musicians employed was their main - and in some cases only - way of ensuring quality musical outcomes. Other aspects of the work have received more attention since then but a high quality and continuously developing workforce remains an important part of the mix.

Based on our observations and interviews, it seems the following pedagogic approaches are important attributes for working with children in challenging circumstances:

- **Responsiveness** of the musician to participant's musicality and their particular interests, and being able to draw those out to help a young person find their musical voice.
- **Coaching and feedback** skills, to enable young people to develop greater understanding of their learning, and enable them to lead their own learning in other areas of their lives.
- **Building trust** - particularly important in work with the most vulnerable young people.
- **Addressing social and personal outcomes** - seeing these as central (alongside musical outcomes) to young people's engagement and development.
- **Ability to reflect and adapt** in response to their own experiences of teaching, and young people/other people's feedback

4.1 Flexibility and diversity in the workforce

Because working with children in challenging circumstances is complex and varied, a flexible and diverse workforce is essential:

> "A really good music leader can work with young people in a real range of abilities, and they have the capacity at work with all of them to make them all feel good about their achievements and help them all progress."

> "As long as you have music leaders who have more than one skill you can meet a variety of needs and that seems to be where it works really well."

Some of those skills are musical ones, some person-centred, and others are about adaptability:

- Offering a range of musical skills, including working in those genres that the young people find themselves drawn to
- Reflecting success in music across different sectors of society - not giving a single vision of the music educator
- Being role models for the young people - letting them come into contact with people with backgrounds both similar and different to themselves
- Being skilled in working with the young people in an emotionally intelligent way (for example those coming from youth work or counselling backgrounds)
- Adapting to working with a wide range of groups – from children with PMLD to those with challenging behaviour.

Case study 7.1 A week in the life of

Graham Dowdall is a community musician. Working with children in challenging circumstances his week is particularly complex.

"**Monday** tends to be the day I allocate to my university work, which involves running a three-hour music workshop session with BA music students, both popular and classical, at Goldsmiths College University of London. That is a small module around giving them a taste of the context, skills and repertoire of community music. They are all in their third year and ready to graduate. There, I operate in a relatively formal way combining talk and practice, which for me is essential in training. A lot of it is about modelling good workshop practice through what you facilitate.

"Monday afternoon I do a lot of college-based admin, some of which could be marking, some is feeding back to students' questions.

"**Tuesday** morning is about preparation as I have two days of workshops following. That could mean writing songs or pieces I am going to use. It could mean arranging material or technology experimentation. I also have to load the car with an enormous amount of equipment: equipment I also have to maintain and to replace; this is quite crucial in tech work.

"Tuesday afternoon I have an hour and twenty minute drive to an after school club in Surrey with kids with moderate to severe learning disabilities. I have spent two years with the same group: nine young people aged between 13 and 16. They have a range of

learning difficulties from quite extreme autism through to Downs syndrome. Some have physical disabilities. Of the nine only one is really verbal. They are supported by two or three teaching assistants.

“Our sessions are an equal mix of improvisation, exploration and repertoire. One great advantage is that it is a long-term project, so development can be observed that wouldn’t be seen in a ten-week project. One young person with Downs and associated learning difficulties is 90% non-vocal and has never worked in a group before. He stares at the wall to avoid eye contact during the day. He has found a love of drumming and through that he has learned to take turns and do solos. He makes eye contact with me and looks at others when they are soloing. He has some form of communication with them, which he has never done before in any context. By using a microphone and delay he has started to vocalise rather than just whisper. The first words the assistants heard him use were ‘oh dear’ in a music session when someone else made a mistake. To me in terms of impact - that persistence is the way forward with young people with special needs. It can take a term before a young person plays an instrument.

“**Wednesday** I have a long drive to east London where I am working in four special schools in a day for Sound Connections’ Musical Inclusion project. This is with a very wide range of young people from four-year-olds with profound and multiple learning difficulties to 15-year-olds with moderate autism. We are using the seasons, including Vivaldi’s Four Seasons, as a theme to run through the year, culminating in a performance in Redbridge drama centre. This means we are working on similar material in all the schools, taking the same themes with the idea of performing together. We are taking little themes from the Vivaldi and adapting them in a way that they can be engaged with by young people who may only be able to use one finger. We use iPads, chime bars, field recordings and boomwhackers.

“As well as the Vivaldi we have co-composed a song for each season – getting words from the young people that represent each season and then I write them into a song that some can sing and the assistants can sing. We are finding ways for the most challenged to find a part whether it is proactively or responsively. The challenge for me is having a methodology that can work in two minutes.

“**Thursday** is spent on consultancy and evaluation work for Drake Music. That is about going to see practice in a number of different hubs across east England where good practice has been identified. My job is observing this and trying to draw out what that good practice looks like. The range is very wide – from formal sessions run by a music therapist in very controlled environments to very exploratory sessions by community musicians. They are both really good but looked very different: both are centred on needs of young people and both delivered with skill. This is a two-to-three hour journey typically.

“**Friday** night is gig night. I am an active performing and recording musician as well as being a community musician. So Friday is about rehearsing and preparing the technology for the set. Then I am off to perform in a live gig.”

4.2 Ongoing development and continuous upskilling

A number of organisations favoured working with a relatively small group of highly skilled, very flexible musicians. This means that musicians who actively and regularly learn new skills and expand their knowledge to work with new groups are very much in demand. This is crucial in a field where much of the knowledge and expertise has arisen within the last 10 years and new advances are being added to the field regularly. When we consider the technological advances made in music over the last five years and their application to - and popularity with - children in challenging circumstances, we can see that a commitment to continuing professional development is an important part of quality assurance in this field:

> "We keep training all the time developing our skills so we can serve the community the best way we can. Facilitators should always be developing their skills anyway as in lifelong learning – people who are out there and not doing that are not really serving their community"

5 Progression

5.1 Multiple progressions

While all projects understood the importance of participants' progression ("The music leader takes them on a genuine journey. There is progression within there - sparking the fire and getting ideas, young people beginning to trust more and express themselves more freely. It challenges them") we found the term covered several activities and a range of meanings.

First, the notion of progression in non-formal music is relatively recent: a culture of short-term activities and stop-start projects made progression (of any sort) a haphazard affair. Longer-term funding in recent years (especially from Youth Music) has enabled some organisations to develop long-term progression routes not as dependent on individual funded programmes. Even so, organisations might define progression more in terms of a young person's development through a specific programme rather than their longer-term journey across programmes. Either way, for musicians familiar only with years of one-off sessions, planning for progression is something they may have to learn:

> "We often find that [musicians] are good at building rapport but less good at planning progression across sessions. We've done work to look at this and leaders have to think how progression works. It's not just come and have a good time, it's about how learning works through it."

Second, progression in work with children in challenging circumstances is a mixture of musical progression and personal and social development. For musical progression routes, some projects had to rely on outside agencies which didn't always have an understanding of or sensitivity towards issues of children in challenging circumstances.

Third, young people may not want to follow traditional progression routes and may want to create their own pathways. Organisations working with children in challenging circumstances need to be wise to the bigger picture, and judge how well and in which situations young

people can best be supported in creating and following their own progression routes, and where they need support to integrate into the mainstream:

> "We had a panel of young people and asked them the question, what are best progression routes for you and what can we give you. The response was 'don't you tell me what my progression route is for me and my career; I'll decide, just show me the doors and I'll choose which one to walk through.'"

5.2 Measuring progression

Many interviewees measured progression through distance travelled. This was mostly for the musical development but did in some cases include personal and social development too. The musician or organisation would start with a baseline study of where the young person was at in their musical ability, agree goals together and over time work towards those goals, establishing a true picture of development towards achievements which the young person felt were of interest and the musician saw as being both realistic and also suitably challenging:

> "Understand the person started here and now they're here - they've grown in confidence."

> "Going on a journey, from a baseline, through different activities, [participants] identifying strengths and interests, and then pushing them to progress in that activity, and working towards a goal."

6 Measuring quality

Measuring quality in music work with children in challenging circumstances is also complex. The work is non-didactic and usually non-sequential in that it tends to follow the evolving interest of the young people. Musicians don't know at the start of a session what the music produced will sound like, what will be learned, what the creative journey will be. Again the complexity makes any form of objective, comparative measurement difficult. But measurement is needed for a number of purposes, of which two key ones are internal monitoring and external comparisons or benchmarking.

6.1 Monitoring

In many projects, the quality of musicians' work was monitored through advanced record-keeping, regular on-site visits by managers and through musicians' own structured reflection. Managers have become more adept at pinpointing the knowledge they need about the performance of both the young people and the musicians:

> "Through a very informal induction I can gauge if they are coming from [the] same page. [Monitoring] is in their contract [so is keeping] reflective diaries, also feedback from the workshop setting where I will follow up."

> "[It's] mostly handled by internal quality assurance processes: a sophisticated paper-based system for record-keeping, planning and reflection was introduced over a year ago."

> "[We have a] very simple evaluation form which we go through regularly to make sure it can answer questions for all funders. [We ask leaders] what's positive, how did this develop you as a practitioner. We don't ask, e.g., how you are building a young person's resilience - this gives a very different answer to a free-flowing narrative."

> "That whole business of the differences between different practitioners – we're doing lots of work on developing those people. Freelancers have asked for observation like peris get so we are building that up with our musicians so there is a lot of work to be done on that. There is a cohort of music leaders going through this process, it's changing the way they deliver."

6.2 External comparisons

How do we know if the work is any good? Chapter 3 section 5 discusses the role of quality guides as a possible route to answering such a question, and points out that the challenge for any guide is to become the leader in an overcrowded market.

We analysed data from a range of our interviews with managers, musicians, and observation of two practical music sessions against the quality indicators in Youth Music's own quality framework *Do, Review, Improve* (chapter 3 section 5.4). Projects were not specifically required to address the guide in their work on Musical Inclusion, and we did not ask interviewees questions specifically about *Do, Review, Improve*: what was more important was whether the indicators of the guide were being used pragmatically, even if unknowingly.

Table 7.2 (which builds on table 3.6 in chapter 3) maps the indicators of *Do, Review, Improve* against the data, assessing the subject-matter of each indicator as being acknowledged in discussion or by observation in sessions either "strongly," "occasionally," or "rarely." We would rate half the indicators as being strongly acknowledged; a third slightly; and a sixth rarely or not at all acknowledged. This seems a reasonable result on which to build.

However, the reverse comparison – of the indicators in *Do, Review, Improve* mapped against the quality factors we uncovered in this chapter – revealed a number of areas which that framework does not cover, and which could be considered for inclusion in any revision, including (numbers refer to previous sections in this chapter):

- **different musics** (section 1.3) – the importance of knowing that quality indicators vary from genre to genre, so one criterion cannot be applied to all (though factor S7 (see table 7.2) might be extendible to cover this particular point)
- **different knowings** (1.3) – the importance of knowing that there are different ways of knowing (depending on what is needed to be known); and that again, one criterion cannot be applied to all
- the importance of **group work** (2); and perhaps also **holistic working** (1.2)
- the importance of reflection in action, as well as reflection on action (2.7)
- the skill of **diagnostic working**.(2.8)

Table 7.2 Do, Review, Improve in practice

Youth Music ref	Factor	Acknowledged	Focus
Young people-centred			
Y1	Music-making is placed within the wider context of the participant's life	Strongly	Participant
Y2	Participants experience equality of engagement	Occasionally	Participant
Y3	The young person's performance and technique are monitored	Occasionally	Participant
Y4	Feedback on participant's practice is given	Strongly in progression terms	Participant
Y5	Achievement and excellence are measured in terms of personal progress	Strongly	Participant
Y6	A participant's needs for additional pastoral or other support are identified	Rarely	Participant
Session content			
S1	Activities engaging and inspiring allow participants to achieve their full potential	Strongly	Participant
S2	The musical process is clearly explained	Occasionally	Educative
S3	A participant's views are integral to the session	Strongly	Participant
S4	Participants are supported to progress their musical and other skills through music	Occasionally	Participant
S5	Musician and participant support each other to develop and excel	Strongly	Creative
S6	The intent for the session is clear and reinforced	Rarely	Educative
S7	Participants are supported to broaden their musical horizons	Occasionally	Educative
S8	Participants' musical development and wider understanding are nurtured	Occasionally	Participant
Environment			
E1	The ratio of participants to musicians and managers is appropriate	Strongly, in particular circumstances	Managerial
E2	The space is comfortable	Rarely	Managerial
E3	Sufficient materials and equipment are available	Strongly	Managerial
E4	There is sufficient contact time	Occasionally	Managerial
Music leader practice			
M1	The musician has appropriate musical competence, is an able facilitator, and an inspirational role model	Strongly	Participant
M2	Activities are appropriate to the musical and other needs of the participant	Strongly	Participant
M3	The musician reflects on their practice	Strongly	Managerial
M4	The musician has up-to-date knowledge of appropriate progression routes	Occasionally	Participant
M5	Managers show commitment to the activities	Strongly	Managerial
M5	Musicians and managers communicate before or after a session	Strongly	Managerial

Factors = abbreviated and edited for style from Youth Music (2013). Acknowledged = degree to which factor is apparent during interview. Focus = our analysis

7 The place of performances and technology

Almost all the music work we heard about was described in terms of the workshop setting. This was in contrast to previous evaluations we have carried out, particularly *Move on up* (Deane et al 2011) evaluating Youth Music Mentors, where there was a strong focus on performance and music technology. We feel it useful to give some focus to those two areas because of their potential importance in work with children in challenging circumstances. The following two sections summarise those points of importance – while most of them did not arise directly from our evaluative data, they do not contradict that data.

7.1 Performance

In work with children in challenging circumstances, good performance work can:

- act as a catalyst for individual and collective transformation and growth
- be a motivator for participants
- introduce participants to real world musical settings
- be a place of heightened learning, technically and emotionally
- be a space for (supervised) risk-taking
- act as a culmination point for a project.

The conditions for “good” work include:

- Ensuring the appropriate scale and type of event for the group - from simple end of session sharing with each other through to public performances in front of strangers.

- Managing the physical, emotional and psychological safety of every member of the group; enabling them to contribute well according to their ability and to understand how their contribution positively impacts on the overall performance.

- Ensuring that public performances can be judged as successful on their own terms, for the quality of music and production values alone.

- Ensuring that where young people play alongside more skilled musicians, their contribution is significant and within the framework of supporting their personal, social and musical growth.

7.2 The case for music technology work

Music technology is an important tool for high quality musical inclusion activity as it works on many different levels, drawing together engagement, musicianship, challenge, personal development and more.

Music technology is instantly **engaging**. It uses contemporary sounds that many young people are familiar with and like, as well as allowing for a world of sound exploration. There are no difficult physical hurdles to overcome as there can be with many instruments, and with contemporary apps and software the work is intuitive and flowing.

It is essentially a **creative** form and as such establishes a level playing field for children in challenging circumstances: while children may show different levels of playing skill on non-digital instruments and may have different levels of support in their acquisition of musical knowledge, they are all highly imaginative. Encouraging them to use their imaginations creatively can allow children in challenging circumstances to feel they are achieving, that they are developing skills, that they are good creative learners. This can build a positive sense of self-identity:

> Musical taste is highly personal, and the huge palette of sounds – from traditional musical instruments to loops to synthetic and electronic sounds – means that young people are able to express their individuality. Ownership of their musical creations improves commitment to lessons and engagement in learning. Choosing what sounds to use for a piece of music is in itself a creative act, with a young person demonstrating curation as well as creation.
>
> (Hewitt 2013: 105)

Musicians working on inclusivity programmes understand the advantages of working with technology and use it in varied ways. In the last few years there have been major advances in easy to use and relatively inexpensive music technology. In particular, tablets such as the iPad are allowing students with physical disabilities, learning difficulties and other challenges access to high quality music-making in new ways; and technology is enabling access to music that is technically complex and rewarding. But it is not about the latest technology as much as how it is used creatively:

> “The main area of tech used by community musicians is probably a laptop and a controller keyboard. A lot of community musicians haven't got money to buy iPads. All that said, if you asked me what is the most effective life-changing exchange you can have with young people with learning difficulties I would say microphone and echo win out every time.”
>
> (Graham Dowdall, personal communication)

While the entry-point may be highly accessible, technology work can be challenging and of **high quality**:

> “It comes down to the facilitator. Engagement is easy: producing high quality results is just as hard as it is on a French horn. It is easy to get started, find a loop. That engages people and motivates them to go deeper. Then it is up to us as leaders to ensure learning, creative expression and development occur, that we don't just stay at the point of entry.” (Dowdall)

Using music technology often means manipulating sounds and loops that are of high quality to begin with, allowing children to start with a sense that good quality compositions are within their grasp. With appropriate guidance, a young person – even from primary school level – can learn advanced skills such as orchestration, arrangement, composition, sound balance, engineering and effects processing.

Technology is flexible. On the one hand it supports **personal endeavour**, enabling a young musician to be in control of the total outcome of a piece. For those with challenging behaviour, who find it hard to work in groups, they can get a great sense of achievement just working on their own without the additional challenge of trying to adapt to others.

On the other hand, it develops **group working** skills: creative expression, a musical ear and an ability to respond and interact with other people:

> “There is a view that music tech is about one-to-one, sitting with a computer and a young person, but I think the iPad and other technology has changed the landscape. For me they are about performance; that is, performing with other people. Above all it is about high quality musical outcomes regardless of barriers to learning in conventional ways.” (Dowdall)

Technology supports **self-evaluation**. There is much less didactic teaching (i.e. working through a set list of tasks) and more Socratic direction (i.e. questioning the student about their choices and rationale while allowing them to stay in full control of the creative output) (Mullen 2008). In this way the leader abdicates some of their position power and creates a more equal and comfortable working situation for children in challenging circumstances. Producing a finished piece of recorded music requires listening, reflecting and making judgement choices:

> “By beginning to edit sounds in these ways young people are starting to listen critically, making decisions about what they do and don't like. Thus, editing sounds is not just a craft, but also a context for learning reflective practice. Through editing it is possible to begin to develop a critical faculty and practise positive self-criticism and the development of a creative vision.” (Hewitt 2013: 108)

And finally, music technology enables ready access to **progression**: after all, most homes have a computer, many fewer would have a non-digital musical instrument.

Chapter 8: Workforce development

This chapter firstly examines the ways in which projects carried out development of their workforces, concentrating on how and why that was done, and the importance of taking a strategic approach. The second half of the chapter describes the particular role of practice-sharing in workforce development

1 Introduction

1.1 Background

Workforce development (WFD: also described as 'training', 'continuing professional development' or 'CPD') was a key constituent of Musical Inclusion: successful applicants to the programme were required to 'identify and respond to training needs; and convene a local practice-sharing network' (see chapter 2 section 3.2); in later guidance from Youth Music this was unpacked in at least two different ways:

> As part of this module, hosts will identify ways in which they can engage with a range of organisations to assess training and development needs. Training and development needs could include project management, session delivery and monitoring and evaluation of impact. To support these organisations, hosts of the module could source and promote, or even design, deliver or commission a series of relevant training and development events. We expect these to be very specific to music and children in challenging circumstances and not to duplicate other funded provision.

The specific, and developing, wording here suggests negotiation by Youth Music with others about boundaries. These do not seem to have concerned the projects, which largely created the workforce development activities they saw as most relevant to themselves.

1.2 Scope of this chapter

Workforce development in a programme such as Musical Inclusion is essentially one of the key elements through which the quality of the work is assured. Through its focus on development it can also be said to fulfil part of a manager's duty of care to its workforce, and through its investment in individuals and groups demonstrates a commitment to the professional and career development of that workforce. It does so in two ways:

- developing the knowledge, skills and attitudes of individuals in the workforce
- developing the workforce's collective capacity to work together, support each other and solve problems together.

This chapter is concerned with *how* an individual's knowledge, skills and attitudes are developed, rather than in *what* is developed; for that (in respect of musicians) see chapter 7 section 4. (See table 0.1 for how we use terms such as manager, musician or workforce throughout this report.)

This chapter places our findings in the context of Tom Gilbert's performance improvement model, described in chapter 3 section 3. Key factors of a worker's performance include the degree to which they:

- know what to do, to what standard and why
- are motivated to do the job
- are enabled to do the job

Essentially, this will be achieved by effective management and by organisational policies and practices.

Another way of describing 'developing the workforce's collective capacity to work together, support each other and solve problems together' is 'practice-sharing' - in which in this programme, as chapter 4 section 2.2 describes, we were interventionist evaluators. So we look at practice-sharing in two ways: firstly, through the Gilbert lens - treating our practice-sharing activities (or those initiated by us) alongside those of the projects (and taken into account throughout section 4). And secondly, self-evaluating our activities to explore in detail what does and does not work in practice-sharing: see section 6.

2 The workforces

2.1 The community of musicians in a geographical area

This workforce consisted essentially of:

- musicians wanting to make contact with other musicians and organisations with a view to making a portfolio career in formal or non-formal music education

- musicians in more established music positions - such as music teachers in schools or the music service - who wanted either supplementary music work and/or to dip their toe in the waters of non-formal activity.

Since 2012, many projects have experienced a drying-up of this supply. Cuts in local authority budgets and music services, cuts in the voluntary sector, pressures acting on the music curriculum in schools, and other pressures have not only reduced the supply of musicians, but also meant in some cases that the stream of musicians in the market for general training courses was reduced to a trickle.

This was a particular issue for some of those projects with experience of organising or delivering training under the old MusicLeader model. (MusicLeader was a long-running programme funded by Youth Music until 2012, responsible for offering advice, guidance and skills training to individual musicians: a model used by many of those projects was to offer a 'menu' of open training courses onto which anyone could book.)

Those who tried to replicate previously successful MusicLeader open course activity found the market tougher than previously. Limited supply meant that courses were cancelled, and a vicious cycle developed. One project invested considerable time in developing a package of training for staff in four local hub areas, asking the hubs to assess training needs and activate

demand; another project did likewise. Take-up, however, was minimal, a lot of organisational energy went to waste, and a rethink was required.

The potential of this approach when numbers were high - support for isolated musicians, contact with inspirational trainers which could re-energise those musicians - was not achievable with low numbers. The picture is mixed, but there is some evidence of community musicians moving out of the field for lack of work.

2.2 Partners engaged by projects

On cold spot work (see table 0.1 and chapter 6 section 2.1) in the first year of the programme, some projects had a range of musical partners with whom to negotiate, others did not. Constraints included local politics in some cases:

> "The music service which manages me has a poor history of developing partnerships with music organisations and I have found many unwilling to engage with us."

Some projects thought partners lacked commitment to responsible partnership working, giving the impression that the partners were seeing projects simply as local grant-givers. Still others, predominantly in rural areas, expressed concern that they had limited or no choice of partners because local cuts had undermined and sometimes destroyed local music organisations. On the other hand, other areas reported better and more fruitful partnerships.

Projects engaged a good range of non-musical partners in work. These were often from statutory organisations such as Youth Services, Looked After Children Services and Special Education Needs teachers and heads. A number of projects had helped establish SEN special interest groups.

2.3 Music service staff

Several non-formal organisations engaged with the staff of music services, e.g. through delivering awareness-raising sessions at conferences. Others brokered the engagement of specialists in music education with children in challenging circumstances in hub training.

Some projects were well aware of the potential for increased dialogue with musicians in music services; links we think that should be explored more systematically, whether for strategic or pragmatic reasons:

> "A time ago, community music was group work and whole-class based and music services focused on individual tuition. Now there is some reversal. Community music's focus on looked after children, for example, and mentoring, has developed a one-to-one focus while music services are developing whole class teaching. We need to share experiences."

We also noted instances of music services staff who for various reasons wanted to engage more with work with children in challenging circumstances.

We explored the number of musicians who were employed by both a non-formal organisation and by the music service. Although in some cases this was zero, in others, there was a

considerable number. There was little evidence that in the latter situation the potential for two-way development between the types of organisation was systematically exploited.

2.4 Staff of non-formal music organisations

There was, in the larger organisations, a mix of full-time and substantial part-time music staff, with a number of 4-6 hours-a-week staff in the wider team. There were also administrative support members of staff.

2.5 Discussion

Partner organisations, musical and non-musical, were involved through networks. The focus of these meetings tended to be:

- administrative: clarifying requirements of partners, contractual issues etc.
- information-giving about the respective approaches to the work of the different partnerships involved. This proved interesting and developmental to many attending.

We saw some collective reflective practice and theory-building, but this was not universal. The local area special educational needs groups set up in some projects did move further into the systematic sharing of practice and development of collective guidelines – see case study 8.1, below.

Case study 8.1 More Music SEN networking

> In the SEND group of the Lancashire Music Hub, the music practitioners' network meets twice a term to share practice with occasional speakers (e.g. Sounds of Intent, Drake Music, music therapy). This is open to other musicians as guests. The teachers' network meets once a term with a similar agenda and is recruited by the music service. This has been happening for more than two years and will continue at least for the next three. The teacher attendance is good despite the cost of release. Pete Moser, More Music's Artistic Director and CEO, who leads on SEND for the Hub, believes this will increase as he carries out SMEP visits with every SEND school.
>
> The agendas are focused on sharing practice and with some discussions about the network itself and future organisational issues. More Music also carried out a set of eight pilot projects with a research framework and a report on this is available from the Lancashire hub.

Many Musical Inclusion organisations developed a strong focus on WFD for their own staff and, as this developed, engaged staff from partner organisations in this activity. There was a substantial amount of energy and commitment focused here with examples of very positive practice. These will be addressed more fully below.

3 Workforce development - for what work?

3.1 Knowing why

Tom Gilbert's first question is 'Does the worker know what to do, to what standard and why?' A classic function of initial professional training is 'professional formation' and the development of a common understanding about a field of work. While formal music education workers will typically have undergone such initial training, those in non-formal organisations may well have not. The rich tapestry of routes through which these musicians learn their trade can be, for those well-managed, a major strength. We did find some excellent management of this workforce, but also projects where much seemed left to chance. One manager was clear their musicians didn't want or need to know what funding programme they were working under: "they're much more worried about whether a particular participant will turn up and whether he has a knife."

Others would argue that community musicians are professionals who can embrace complex issues and information. The qualities of a community musician have been known and understood by many since at least the late 1980s (Swingler 1990). In 2006 Sound Sense and MusicLeader developed the code of practice for music practitioners, recently adopted by ArtWorks (Chapman and Deane 2006, Deane 2014). Quality frameworks and discussions on quality abound (chapter 3 section 5). Musicians in the project quoted here knew not only *why* they were doing what they were doing - but *how* they knew that:

> "The purposes of [this project] are to help young people engage where they wouldn't normally have the opportunity; and to support the infrastructure of music providers; [the project] has a great overview regionally. We know that's the purpose because that's the impression you get when you work for them. The commissioning agreement you get from them states their purposes clearly, four or five objectives your project has to meet - these tie in with Youth Music [funding] areas. And you can see it in the development opportunities [the project] puts on too."

Such musicians would meet the Gilbert rule easily - because the organisation they worked for had a culture (see also chapter 6 section 5) of dialogue with its workers, and also focused its workforce development efforts to help musicians create a clear professional identity.

4 The components of workforce development

4.1 Practice

This section will review practice in the Musical Inclusion programme in the light of the following elements of workforce development:

- recruitment and selection of the workforce
- the induction of a workforce into the culture and demands of musical inclusion work
- line management supervision of musicians and their managers and related management coaching
- reflective practice both individual and collective
- the developmental dimensions of team work

- off-the-job training.

It looks particularly at projects' building of their own staff teams.

4.2 Recruitment and selection

A significant move (in at least one project) was the acknowledgement that the demands of musical inclusion work with children in challenging circumstances were distinctive. A number of projects developed a model which publicly advertised places on a structured induction and training course explicitly for music inclusion work which led seamlessly into mentored placements. This practice increased significantly over the course of the programme and became more and more sophisticated. Participants are paid during the placement phase in some projects; in others, payment kicks in on successful completion of the phase. This model can achieve both team development and peer support as well as skills development, and a growing individual and collective understanding of knowing what to do, to what standard and why.

4.3 Induction

Where the above practice is not followed, most other projects have recognised the efficiencies and team-building value of collective induction. We did not hear of any instances of quality frameworks (chapter 3 section 5) being specifically deployed here to inform understanding of the job to be done; and there is clearly scope for this to be part of induction. (Chapter 7 section 6.2, however, describes the extent to which *Do, Review, Improve* (Youth Music 2013) is evident in the work whether explicitly or otherwise.)

4.4 Line management supervision and appraisal

While there is evidence of project managers having contact with musicians over, for example, the completion of records (see chapter 7 section 6.1) there is less explicit evidence of the degree to which these records are used as the basis for developmental dialogue with the musician in a structured or semi-structured way. However, at least one project has an annual review and appraisal cycle and expects its project managers to actively review musicians' session records.

In one sample of projects, we examined record-keeping and discovered there was not much evidence of those records being used for structured dialogue. Such a process can be very valuable – particularly, for example, in rural areas where the workforce is wide-flung. We found it was helpful for the supervision to be as much about professional development as about managerial issues. Structure needed to be considered carefully: for some, sessions needed to be quite formally structured; others may do better with a chat in the pub.

Discussions in some projects identified the challenges of managing some musicians very much at a distance. The phone was used with face-to-face meetings being infrequent. The ensuing dialogue tended to be low level and on practical issues. A more structured approach might bring better results and need not be more time-consuming. For example, the practice of management coaching emphasises the developmental, and is frequently conducted by phone.

4.5 Professional support

The life of a part-time musician can be isolating. Several projects took steps to ensure that musicians were well-supported. A major element of this support was through co-working which brings a number of benefits: making it easier to manage groups and to meet health and safety requirements, and for pedagogical reasons. It is however likely to be expensive compared with single-musician working.

An increasing number of projects paid musicians for off-the-job activity which included co-planning and co-debriefing work. In several projects, the practice of two musicians travelling to and from sessions together facilitated this dialogue. In more rural areas this proved challenging as musicians - already thin on the ground when being matched for complementary skills - often had to journey to the venue for a long way from very different directions.

4.6 Reflective practice

Reflective practice is a particularly valuable activity in a profession where the work situation is complex and relatively recently adopted; and there is a substantial need for participant observation, the spotting of patterns, the exercise of judgement and the building of individual and collective theory about the work in order to improve practice.

Reflecting in and on action is a sophisticated professional skill. As chapter 3 section 1 explains, the greatest benefits accrue when the journey around the Kolb Plus cycle is complete, with attention given to the stages of analysis, building theory and using that theory to chart the way forward. It is less productive when musicians and their managers stop in their journey at the first quarter - simply looking back on a session, and perhaps in an unsystematic way.

There was evidence that there have been substantial steps taken in the development of a reflective practice culture both within individual projects and across the programme. These include:

- the feel of the Sharing Practice groups at Gathering 4, when participants (with few exceptions) were able to give conceptually sophisticated case studies of practice for discussion. This suggested a considerable development on a similar session in Gathering 3.

- a project manager and a senior musician spending considerable time deconstructing an ongoing group music project and using theory to critically analyse ways of maximising benefit.

- reports of an evaluation of a band-making project which demonstrated high-level analytical and theory-building skills, and the ability to use these to raise the level of interpersonal communication, to promote personal development in the workers and personal growth in the young people.

- the reflective blogs of posted by number of musicians on the Musical Inclusion group on the Youth Music Network.

We would suggest that considerable progress has been made, and that this progress has enhanced both the quality of practice and the self-concept and professional identity of the profession.

4.7 Teamwork

This has been alluded to in earlier sections. Despite its history of group music-making, community music culture has at its core the individual and often isolated musician. The change in emphasis towards more co-working and teamwork over the last few years in particular - aided by some increased funding and necessitated by the demands of musical activity with children in challenging circumstances - has been significant. Project managers have recognised the affective as well as cognitive benefits of emphasising teamwork. As a result, musicians now potentially get a lot of their workforce development from being members of delivery teams or whole project teams.

4.8 Off-the-job training

Throughout the programme, there were efforts made to acknowledge and promote the range of workforce development elements other than simply attending training events. However this should not diminish the importance of this kind of off-the-job learning activity, which contributes to a wider strategy. Sometimes this training was delivered to the whole project staff team: for example, advice for working with vulnerable children, and understanding the systems and services that surround them. This helped build the concept of the learning organisation (a term coined by Peter Senge). For some specific training (such as music delivery in PRUs) Musical Inclusion organisations still trained the musicians on their own.

Some projects also continued to fund individual professional development activity in related areas e.g. a post-graduate certificate in counselling skills and practice.

4.9 Loose/tight management

Principles of loose/tight management (chapter 3 section 6) are applicable throughout this analysis. In particular, the increasing understanding of the high degree of specialism of this work (chapter 7 section 2) encourages managers to feel the need to be more controlling of their workers; the issues of managing at a distance make control more difficult to achieve and possibly counter-productive.

A manager's job, therefore is to make sure their workers are very clear about the nature, purpose and values of the work (the "tight" management) so that both can be confident the workers will make the myriad of small and large decisions before, during and after a session in a way that is congruent with the organisation's purpose.

Managers used several methods in an attempt to ensure tightness on values and mission including:

- an increased focus on individual and group induction (section 4.3 above)
- conscious pairing of new musicians with established musicians (4.5 and 4.7)
- paying part-time staff for off-the-job activity such as training and reflective practice 94.8, 4.6)

- investing heavily in core staff who were tight around values and redeploying staff who were unable to make the necessary commitment to specialised music inclusion work.

4.10 Other elements

Other elements of WFD we heard of included:

- **Work shadowing** - Placing an inexperienced musician with a more experienced musician as a participant observer to enable them observe what's going on in a session, the group dynamics, what the experienced musician does, how adults work together – and reflecting on it afterwards with the experienced musician. The inexperienced musician can be placed with a number of different more experienced musicians so that they can compare and contrast.

- **Staff conferences** - Bringing the organisation's own staff together with partners and interested others in a conscious community of practice. The need for such conferences to have an agenda which inspires, shares practice and so on reinforces values. Bringing all staff together is a good remedy for the isolation experienced by some musicians. It builds professional identity: "I am part of something bigger and worthwhile'.

- **Hosting regional conferences** - e.g. getting together all Youth Music grantholders in a region. As with staff conferences, it demonstrates that participants are part of a larger community of practice.

- **Action learning** - Action Learning Sets usually consist of six to eight practitioners with a broadly common job focus who meet, initially with a facilitator, for two to three hours every month or two. Each practitioner takes 10mins to present a work problem they are currently experiencing before opening it out to discussion. Other set members, through their style of questioning, seek to facilitate learning rather than give advice.

- **Working parties** - While the main focus of working parties might be, for example, to develop a new system, if well-managed there is usually much concurrent learning and professional development for each of the participants.

Some managers have benefited from taking a collective reflective practice approach to developments in the work: "I've learned considerably from developing a wider partnership project which included Musical Inclusion managers."

5 The value of a workforce development strategy

In our first round of interviews we were told of much good workforce development activity. However we found two issues. The first is described in section 2.1: the continuation of previous models of WFD which were not always appropriate to the requirements of this programme. Secondly, some work could have benefited from greater coherence and focus. A clear workforce development strategy – that was written down – could have helped the projects in two ways:

- It might serve as an aide to help projects consider the full range of components (sections 4.1 to 4.10 above) of such a strategy as opposed to focusing simply on training (4.8).

- The value of a written strategy lies in its writing, particularly if the writing is carried out by three or four people holding different positions in the organisation. The systematic thinking and discussion generated by such a group and then developed into a written strategy can ensure that WFD is integrated into every aspect of the organisation's strategy and not simply bolted on. This integration is obviously further enhanced if the strategy is written not just for one project but for the whole organisation (similarly, a Music Education Hub would benefit from a written strategy for either its musical inclusion work or its whole operation).

We worked with a small number of projects to develop such a strategy: see table 8.1 below.

6 Workforce development through practice-sharing

6.1 The components of practice-sharing

A good reason for singling out practice-sharing for particular study is its relevance to the way non-formal musicians, especially, learn and develop: experientially, and from each other. Throughout this programme, musicians, project managers, and strategy leads in local areas have benefited from a national practice-sharing community which incorporated face-to-face and online methods. The series of gatherings brought together projects from across the UK; and an online community developed from a discussion group on the Youth Music Network, an e-newsletter, a Facebook group and a Twitter account.

Face-to-face practice-sharing includes co-working, shadowing, training and networking activities at a local/regional level (see case study 8.1, above); and conferences and training events/activities at a regional/national level.

Online practice-sharing includes blogging, resource posting, video publishing, emailing video chats, podcasts, webinars and online discussions. It requires two elements that aren't needed for face-to-face practice-sharing: there needs to be a suitable channel for posting or publishing content; and there must be workers who are documenting their practice in some form or another (such as writing, filming, photographing or audio recording).

There is a lot of learning potential in practice-sharing, especially combining face-to-face and online methods. The resulting 'knowledge programme' can contribute both to individual and organisational knowledge, as well as to the professional practice as a whole. It can help people to solve problems, learn about specific aspects of the work, avoid reinventing wheels, reflect more deeply on their own practice, and to become more confident in articulating that practice.

6.2 The places of Wenger and Kolb

We found (sometimes encouraged) examples of the evaluation guides of chapter 3 in projects' practice: in particular with Wenger's descriptions of communities of practice (section 2.2 in chapter 3). In this programme of work, there were many communities – probably more

than in most collaborative work – with their cohorts partially overlapping in a complicated Venn diagram.

We could see a range of communities of practice:

- within a single organisation, perhaps focused only on Musical Inclusion, perhaps including sub-communities focused on other work
- across a local area, again either Musical Inclusion-related or looking at more broader issues of music education
- across a region, specific to Musical Inclusion issues
- across England, and again sometimes specific to Musical Inclusion (the face-to-face gatherings; the Musical Inclusion Youth Music Network, Twitter and Facebook groups) sometimes with a much broader interest (the whole of the Youth Music online network).

Cold spot groups were an example of communities at local level, where projects brought together different sub-projects, musical and non-musical partners. Agendas were often administrative – for example around arrangements for monitoring – but there was also sharing in the early days of the programme about how each other's projects were getting off the ground. Such groups seemed to be making promising starts in deepening as 'communities of practice', collectively learning from practice and how to work together. But there was some evidence that the sharing only went so far and differences of target group led either to clusters around specialisms (special educational needs or looked after children) or the group's energy dissipating, and we found little evidence of them in our later visits (though there could be many reasons for this).

The online work formed a major community of practice at another level:

- learning from and about practice at the cross-programme level, in particular the practice-sharing documents (detailed in table 4.1)
- learning from and about community/working together. This, crucially, was curated, and allowed the social media editor to guide the community into more focused sharing.

In turn, all this *sharing* of practice also encouraged *reflection* on practice, with the potential for deeper engagement with the Kolb-plus cycle (chapter 3 section 1, and figure 3.1) for example with documentation: see section 6.4 below. It is also *collective* reflective practice, and so encourages progress around the Kolb Plus cycle to the third of the five major elements: "what can I learn from others?"

6.3 Local projects, national sharing

We found that combining national events (our gatherings) with online activity gave local projects the benefit of learning from others and helping others to learn, no matter where they were in the UK.

> "I think the national network is brilliant - this kind of work needs a real body of people that understand what you are talking about. It is a great strength to talk about what is going on in other places."

> "I have really enjoyed the gatherings [...] they are structured, there is debate/discussion, the benefit is in the meeting - you can choose [who to talk to] …within 40 seconds I had found someone with similar issues."

> "The Youth Music Network is quite useful for getting stuff out there. I've used the Network to ask for evidence for rural isolation research and contacted other organisations, found it useful as a networking tool."

It worked particularly well when people shared real life problems and their reflections on them either online (see case study), or at national events (see section 4.6). It also worked well when big themes were highlighted and people were encouraged to contribute (see section 6.5).

Case study 8.2 Sharing practice, developing practice

Paul Weston of The Garage, Norfolk, posted a blog on the Youth Music Network about issues of adults other than the music leader being present in music sessions. He posed four scenarios under the title '*Other adults in your session: Help or Hindrance?*' The blog introduction read: *'One of the key challenges when delivering music activities with children in challenging circumstances are the other adults in that setting. These people can be teachers, youth/case workers, carers or volunteers.'*

In under a week there were lengthy responses from projects in Gloucestershire, Reading and Oxfordshire, each building on the last, as these shortened examples show:

Submitted by nick.wright on 25th February 2014 *I recognise scenario 3 which I have definitely come across the past, but am fortunate to be working in a situation more like scenario 4 at the moment [...]The problem I have had on occasion is that...*

Submitted by LucyReadipop on 27th February 2014 *My experience of this is from the other side, or more appropriately, the middle. We were working in a local youth centre on a project for parents experiencing abuse from their children...*

Submitted by anita holford on 4th March 2014 *... Like Lucy, when I take part/visit projects, I'm usually neither a music leader, nor a teacher/support worker, but I think anyone being present in these situations would benefit from - and appreciate - a few tips...*

Submitted by Mark Bick on 4th March 2014 *These are very real issues that have been around for a long time. [...] I remember my early experience of work with adults with learning difficulties [...] I have also had recent interesting experiences in Pupil Referral units. To give one example...*

Online sharing was particularly useful for project staff in rural areas who may not have had access to face-to-face networks.

Case study 8.3 Rurally isolated projects sharing learning

> Jack Sibley, from Music Pool, Hereford, found the responses he received to his blog '*Tackling rural isolation through centralised provision'* "…fascinating. I found out that there were many projects across the country dealing with precisely the same issues. In particular, I entered into an interesting discussion with Ayvin Rogers of B-Sharp in Lyme Regis in which we talked about the importance of partnerships and his feeling that it is important to spread a project around as large a geographical area as possible.
>
> "The latter of these was an opinion that made me think about the way our heavily centralised project was set up and his comments have influenced how I will run the project in the future." Sibley has also benefited from reading others' documented practice:
>
> "I've been particularly interested in the discussion on how to avoid being intrusive when collecting sensitive personal data. It's great that we are able to hear opinions from people working in various capacities; project managers and funders. Kathryn Deane's comments represent a particularly interesting stance that I think it would be hard to access without this facility."

And online could often help people to solve a problem or create guidance quickly and efficiently.

A question about the ethics of collecting and sharing personal information about participants sparked a debate on the Facebook group. Projects from Yorkshire, Gloucestershire, Brighton and Suffolk all contributed; excerpts were posted on the Youth Music Network, and the conversation continued there. The learning was collated through a collaborative Google Doc which is now one of a series of practice-sharing guidance documents designed and printed by Youth Music.

> "I engaged in a discussion with [an organisation] about centralised provision in a rural area. It made me think about centralisation vs outreach. I've just commented on a new blog about Minc in rural East Cleveland/Teesside (promoted by this survey and a look at what's being posted recently to answer this question!). I hope we were helpful to N Yorks' research into rural isolation issues - they have just visited us after I made contact through their blog."

6.4 Value of documenting: reflection

The documenting element of the online community has also encouraged deep learning. Writing thoughts down and trying to make yourself understood is a valuable part of reflective practice. The online community gave managers another reason to reflect on their practice, and another tool for doing so. They may do this independently or with help: our experiences suggested that they valued critical-friend type support (our evaluation visits) as well as being interviewed for case studies.

> "Talking through the process with you was enormously helpful for me. In the past few years I have learned that through dialogue I am able to crystallise my thoughts better than I can when thinking or writing alone. So for me it's a pretty important part of the process to be able to talk with someone else."

6.5 Value of documenting: documentation

Documentation - whether written or visual - is central to building and preserving practice. It is particularly important for non-formal music: this is still a relatively young profession, and the adoption of its values and pedagogy within formal music education is younger still. Its musicians and managers are often themselves informally trained, and much formal training is practice- not theory-based. There can be a tendency for practice not to be well documented, and consequently less shared - hence either perpetually reinvented from scratch, or simply lost. This is inefficient at best, unprofessional at worst.

Documentation has helped projects to develop a collective vocabulary and voice, and in doing so, to improve their ability to advocate their work. This has been particularly evident in Musical Inclusion blogs featuring interviews with community music trainer Phil Mullen and Debra King of Brighter Sound (Mullen and Holford 2015; King and Holford 2015) – see case study 8.4.

Finally, documentation requires documenting. For all types of practice, the act of capturing ideas, techniques, thoughts and arguments develops vocabulary, and can enhance people's skill in explaining and advocating the value of the practice.

6.6 Online barriers

In terms of online practice-sharing, the successes of sections 6.3 to 6.5 did not come swiftly, for three specific reasons:

- It was a (twice) restricted community. Only those working on Musical Inclusion projects could join (restricted audience), and the focus was purely on practice used by Musical Inclusion projects (restricted content). This meant that it wasn't possible to exploit traditional social media behaviours and characteristics such as wider sharing, using content related to a range of interests, including more social/personal and informal content that reinforces a community/brand voice.

- Most projects preferred face-to-face encounters. They found them more rewarding, they were more used to this form of learning and so many simply did not engage with the online elements. Face-to-face sharing is comparatively very expensive.

- Project managers and strategy leads were more active in the online community than those delivering music activities.

Some of the common reasons given for not engaging online were:

- **It's not the way we learn** - Many, especially those who weren't managers, did not see it as a priority or as part of their own development, unless they were alerted to material directly relevant to their situation:

"It's very difficult. I spend a lot of time encouraging people to be active - knowing it's there when you need it is what you need. There are times when it can be an absolute goldmine, but for it to thrive you have to populate it. It's not that it's not important, it's where it sits in one's priorities at any time."

"I don't think musicians or others engage with it."

"I do think these things take time, and we as group members take an age to move our culture of learning, reading / listening and knowing where to go to. The work already undertaken has been valuable, please keep going even through the last few months, without someone drawing threads together in a national perspective it wouldn't happen"

- **It's vanity publishing** - Some workers used the networks to post material that promoted their work rather than exploring the learning from it. This affected the credibility of the networks in some people's eyes. Others were disappointed when people didn't comment on their posts, and some experienced workers felt that the discussions weren't at a suitable level for them to benefit.

  "We have learned that online networking is a lot harder than people think. The inclusion page on Facebook - it is rarely a debate it is more often 'look what we have just done'. We all need to build some more sophistication into it."

- **Technical problems** - Problems ranging from difficulties logging on (having to use a password each time), and the layout of the Youth Music Network site or the Musical Inclusion group (for example that once a certain number of posts have been published, earlier posts are harder to find) were cited.

- **Curatorial problems** - People also said that they didn't always know where to look to find the information they wanted (as there is no index or themed, topic-based, content on the Musical Inclusion Group or to a certain extent on the Youth Music Network itself). No matter how sophisticated the technology, the material still needs a human touch: an editor, curator or librarian to arrange the material, to ensure people find an easy route through it, and to create relevant selective dissemination of the information.

  "I found the network impenetrable. I see something that I think will be great and I go back to find it later and I can't."

  "Could there be a better way of searching for material? Even if you know something is there it's really hard to find it more than a couple of weeks after it's been posted. People will only try this once and will then give up on the site altogether."

- **Not knowing what to share** - A typical comment was a manager who said she felt she could write on a range of topics but wasn't sure what will be useful, or what level of experience she would be writing for.

- **Fear of exposure** - A number of musicians and managers said they were put off sharing practice because they didn't want to expose themselves to criticism or judgement from their peers or Youth Music. Individuals feared they may not really know "what to do, why and to what standard" and that this would be exposed.

"They were much happier talking with colleagues at Gatherings but not at sticking problems on the funder's website."

"We have been unable to get music leaders or partner organisations involved in online practice-sharing in any way. We have encouraged people, directed them to the Youth Music Network, offered to pay people to write blogs etc. They will give up their time for face-to-face networking and practice-sharing, but just don't engage with it online. Sharing your practice in this way can be quite intimidating (what if people don't agree with me/think what I'm offering is wrong, too basic, etc.)."

Some projects also said they didn't feel they should give knowledge away for free when they may be able to make money from it. They were concerned about having their sharing stolen by competitors who may take emerging models and set up rival provision.

- **It's not for me** - Those involved in Musical Inclusion work constituted a wide range of individuals at different stages of their learning, and with a wide variety of different client groups and specialisms. Some were put off the Musical Inclusion group because the content was too diverse and untargeted, and so they couldn't see their problems and their interests reflected in the community.

  "I feel diffident about posting because I feel everyone else is an insider and I'm an outsider. There seem to be cliques where they all know each other."

  "The challenge [for the gathering] must have been huge disparity between organisations some 30 years old and others funded since start and others brand new."

- **I'm not for it** - There was also a perception from some users that unless they were posting content they weren't really involved in the online network. They seemed to feel that simply reading and assimilating the information did not mean that they were a real part of an online community.

6.7 What's needed for success

Our experiences in running this (and other) online networks and social media campaigns leads us to suggest a list of ingredients that may aid success.

- **A clear reason for doing it** - Why share practice? Because it's a way for musicians working in inclusion - including those who currently lack, and others who would not sign up to, specialised training courses - to get better at what they do and improve the outcomes they achieve for and with children and young people.

  More effective projects adopt written strategies for workforce and individual development which include practice-sharing. Practice-sharing - both passing on skills, and learning from others - is then seen as just another form of learning and development, deployed when it is the right tool for the job. High-performing workforce development requires structured reflection on activities - which is why the value of informal, face-to-face, practice-sharing may be insufficient, and some forms of documentation are essential.

- **Curation** - Having someone (or a group of people) with an overview of what's going on, and able to signpost, prompt and curate discussions, gives coherence and continuity to the work, particularly around bigger themes which musicians and managers themselves are less likely to post about. In library science terms this is a form of 'selective dissemination of information' (SDI). There are many definitions and descriptions of SDI (Hossain and Islam 2008:29): in essence SDI uses a reader profile (what the reader is interested in) to ensure they see material of most relevance, and are not offered material likely to be of low relevance; this prevents readers "from being swamped by indiscriminate distribution of new information and to avert the resulting danger of not communicating at all."

Case study 8.4 Promoting specific themes

The Youth Music Network online community received a massive increase in visitors when we posted content relating to two big and complex themes: 'Quality', and 'Integrating musical inclusivity into the work of your hub', with the Musical Inclusion group receiving almost double the average number of visits previously. The two main posts - interviews with Phil Mullen and with Debra King of Brighter Sound - and the associated posts promoting the Google Chats, received many more visits than any previous blog posts. These blogs were followed by online discussions (this time through video via Google Chat), and then by face-to-face discussions at a gathering. The combination worked well, the online preparing people so that best use could be made of time spent together face-to-face.

"Thanks all. So good to hear/see others doing the same job and thinking carefully about it. It can feel quite isolated as I'm sure you all know!"

A newsletter is a key example of curation: content sieved and selected for its audience. Projects liked that pre-digestion ("I do use Facebook, but prefer targeted and edited news by email.") but 'selected' can also mean 'gatekeepered' and there is a risk the audience might not like the selection.

- **Champions** - When someone spotted a piece of good practice online and encouraged others to share it, they often did so. For some, that direct, one-to-one encouragement could overcome the *"it's not for me/I'm not for it"* barriers. Such champions need to be trusted – for example an individual's manager, or national advocates (e.g. from bodies such as Sound Sense, Youth Music and Music Mark).

Champions need also to be skilled in rebuttal of the barriers argument above. For example:

- *it's not the way we are used to learning* - but it is an important, relatively low cost element of our learning, so please try and engage with it
- *it's vanity publishing* - don't be put off writing: it's an important way of reflecting for yourself; don't be put off reading; there's some good stuff out there which we will guide you to

- *it's not a priority* - it's part of your individual learning plan so it becomes a priority.

- **Support for managers too** - Supporting managers might seem unnecessary as they were in any case those most likely to form an active community of practice around Musical Inclusion. This was likely to be because they were party to the funding criteria (which included practice-sharing) and in some cases were already aware of the benefits of practice-sharing for people's development. Nonetheless, there are strong reasons for making sure managers are supported as well as other staff.

  Managers were less likely to receive support around their own practice and more likely to feel in need of sounding boards, shared purpose, and support:

  "For managers and music leaders it can be quite a solitary trade in that you often find yourself working alone, writing and researching alone and delivering to a task or some sort. To have an opportunity to sit and talk and reflect on my journey is really valuable. I often forget to mark my own process in all of this: my focus tends to be the artists and commissioner. It is very rare for me to have time to talk through my own process of working, how we arrived at negotiation and relationships. I really enjoyed new questions and different ways to unpack how we work and what we do. I cannot remember ever placing time to reflect on my work as the manager/coordinator - so immensely valuable!"

  Because of their influencing position, satisfied managers may turn into useful champions.

- **A segmented community** - *'It's for everyone'* doesn't cut it in the online world. People want to network with peers facing similar challenges, needing similar learning, with similar levels of experience and areas of responsibility. Even a 'Musical Inclusion' group is too broad and would need segmenting into more targeted sub-sections.

There should be a group for managers, as they were the largest online group of users throughout the programme. But the fact that managers were driving the online Musical Inclusion community may have been a barrier to musicians, who didn't see themselves and their problems reflected in the community. Intentionally or unintentionally, mangers became gatekeepers. So musicians need their own space – or maybe even three spaces, so they are clear where their home is:

- one for **deepening practice** - getting better at what you do as a musician
- one for **project management** - helping you to manage your projects
- one for **strategy** - helping you to integrate musically inclusive practices strategically

> **Growing a thriving community**
>
> Too often, we treat communities as a homogeneous, single-minded, group of individuals all looking to satisfy the same motivations at the same time. This isn't the case. Communities are complex organisms comprising of eclectic groups of people with varying levels of interest in the topic, different personality types, and means of participating within that topic. The goal of the community professional is to ensure each is as actively engaged in the community as they can possibly be. If we can segment members effectively, we can develop specific messages solely to engage each

> individual group. Most community professionals send the same messages to every member. This is a mistake. The majority of members receive messages that don't appeal to them and ignore all communications from the community (This may be a cause of participation inequality; we're only catering to the needs of a tiny group of members.) Feverbee (2014)

- **A scribe** - Providing an editor to interview and write on someone else's behalf works well –popular even among those experienced in writing. More sustainable might be finding a way to encourage people of the cost-benefits of learning reflective documentation skills themselves.
- **Excellent, people-centred technology** - For the Youth Music Network that includes improved navigation, segmentation and indexing of content; more widely, this would involve continued effective social media activities to publicise and encourage sharing of content.

6.8 Outputs and evidence

The practice-sharing elements of workforce development created many assets, as shown in table 8.1, below. Table 8.2 indicates the numbers of visitors to material in the Musical Inclusion group on the Youth Music Network (this was a closed group just for the 26 projects involved in Musical Inclusion).

Table 8.1 Practice-sharing outputs

Type of material/platform	Quantity produced
Youth Music Network Musical Inclusion Group	283 visitors 188 posts 80 members
Twitter Musical Inclusion account	610 tweets 460 followers (and continuing to build)
Facebook Musical Inclusion group	337 posts 53 members
Musical Inclusion e-newsletter	181 people (73 initially) 15 e-newsletters
National practice-sharing events	4 gatherings with more than 44 attenders 1 presentation at a major music education conference
Content shared	Numerous slides and handouts, typeset and posted from first three gatherings
Curated/written practice documents	6 practice-sharing documents: see table 4.1 1 reader for Music Education Expo 2015
Online video discussions	2 about Quality and Integrating musically inclusive practice

Table 8.2 Musical Inclusion Group statistics

Period	Item	No [1]
April-Dec 14	Average no. of unique visitors to top 3 posts in each quarter:	28
Dec 2014-March 2015	Quality/Phil Mullen	283
	Integration/Debra King – interview	100
	Integration/Debra King - preview	92
	Quality Google Hangout – preview	37
	Quality Google Hangout – post chat blog	25
	Other most popular posts each quarter (20+ visitors)	
Dec 2014 – March 2015	Hub governance and finance	27
	Glos Music Makers' work in PRUs (Dec14-Mar15)	22
Sept-Dec 2014	Relationship-music-teaching-and-music-leading	24
June-Sept 2014	Gathering 3 quality breakout debate	24
	Gathering 3 thank you	24
	What hubs are for, Siggy Patchitt	24
	Music and children in rurally isolated communities call for info	22
March-June 2014	20-questions to help you document and share your practice	48
	Sources for accreditation of young people's work	37
	Towards musical inclusion strategy	32
	Collecting sensitive info	29
	Book for next gathering and have your say	23

[1] Number of unique visitors to page

Chapter 9: Sustainability

Sustainability is important for children in challenging circumstances. This chapter explores the nuances of achieving sustainability and some of the difficulties raised.

1 Introduction

Why does sustainability matter? If it does, how could it be achieved? We heard convincing reasons for musical inclusion work to be sustained that went beyond vested interests:

- sustainability was important for the **participants**, the children in challenging circumstances
- that to ensure sustainable **opportunities** for music-making by children in challenging circumstances, prerequisites were sustaining **musicians and managers**; the organisations that hired them; and (see chapter 2 section 1) the values of musical inclusion
- that sustainability required a sophisticated approach to **financing** that understood:
    - the limitations on the range of **sources** of funding
    - the value of adopting a **marketing** approach
    - the necessity, for long-term sustainability, of **growing the market**
    - the potential in sustaining by **handing over** to another organisation, or of **merger**
    - a number of ways in which **hubs** – with partners working collegiately – could help address sustainability.

2 Why does sustainability matter?

Dictionaries say that sustainability is the ability of something to be maintained at a certain rate or level. Discussions about the importance of sustainability generally assume that this “rate or level” is an appropriate one – not too high, not too low – and in that context, further assume that sustainability is a good thing.

So, for example, one of Youth Music’s generic outcomes was that projects had to “increase the number of sustained, high-quality music-making opportunities”. However, there was no specific charge on the projects to address sustainability, and we found few examples of confident, planned exit strategies built into the projects and ready for execution.

But there was plenty of aspiration to continue the work, and projects gave us a long list of reasons why sustainability was thought to matter. Table 9.1 summarises those (and other long-held) reasons.

While the proposition for sustainability was near-universally agreed, we heard very few instances of projects who considered sustainability in terms of others taking it on rather than

themselves. Some described a strategy of devolving sustainability to those who were delivering on their behalf – but these didn't always convince as being more than aspirations.

Table 9.1 Why sustain work with children in challenging circumstances?

What to sustain	**Why?**
Sustaining participants – ethics and equity	
Musical progression	• For the obvious reason that if work is stop-start (maybe just stop) there is no possibility of progressing, maybe no possibility of even continuing • …and if there is no possibility of continuing, the work shouldn't be carried out in the first place: it's unethical to offer people (especially people less powerful than you) a prize they cannot reach. • For the less obvious reason that it sets up false comparisons: affluent people may have access to 13 school-years of sustained, progressive instrumental teaching; less affluent people have sporadic, one-off workshops. The less affluent have less chance of being of the same advanced standard (in whatever genre) as their affluent peers. • …and that then rubs off on non-formal organisations: their participants are perceived to be of lower standard, so non-formal work must itself be of lower standard.
Social development	• Many children and young people in challenging circumstances experience rejection and abandonment. One-off workshops, short-term projects and stop-start activities can all look to such young people as a further rejection • …and again, if this is the case the work shouldn't be carried out in the first place: it's unethical to offer those in such situations work that is likely to reinforce their negative experiences. • Such work can take many years to be truly effective.
Parity with formal tuition	• Reasons of equity.
Sustaining musicians and managers – to ensure a labour market	
To keep a labour pool	• Developing a workforce competent to work with children in challenging circumstances is complex, costly and time-consuming: see chapter 8. Retaining a current workforce is more efficient than starting from scratch for each separate project. • Experiential learning is a key component of learning, and requires continuing work. No amount of short-term or long-term training off the job can replace that. • Passing-on of skills from more experienced to beginner workers can only happen when the more experienced workers stay in the field.
Sustaining organisations – stability	
To avoid stop-start provision	• Patchy work is made even patchier if you need to re-start an organisation.
For efficiency	• Starting up and winding down even small organisations is expensive • …and generally leads to time when no delivery takes place.
For capacity	• A stable organisation enables more work to be supported, which creates more visibility, which leads to more demand.
Sustaining organisations – long-term strategy	
Corporate knowledge	• Losing an organisation too often means losing the corporate knowledge within it.
Longevity	• Successful strategic work requires longevity – not only to build up the corporate knowledge above, but to build up relationships with others – people, posts and partnerships.

3 Participants

If the point of musical inclusion work is to support young people who wouldn't otherwise have access to music-making – what, therefore, needs to be sustained? This project's lightbulb moment is in the answer to that key question:

> "One thing I've completely changed my mind on is, in the past I'd have said that you need a long term project. Even a year goes really fast – doing a short term project is a complete waste of time, setting young people up to fail if they've got nowhere to go in the end.
>
> "But what I've seen in Musical Inclusion is that short term projects can work really well – if they're in the context of an overall framework; if at the end of it there's a next step for the young person and all the pieces are there. That frees us up from thinking if you start a project with this service are we going to be able to continue it – because if we thought like that we'd have all our resources tied up in a very short space of time.
>
> "It's completely changed my thinking – it's not the project or the activity that needs sustaining, it's the opportunity for the young person."

Such thinking might help another project struggling with the same fundamental dilemma: in a world of finite (indeed shrinking) resources, if you tie up more and more of your funding in sustaining existing provision, there soon will be no money for new provision. And yet, as we have already shown, one of the biggest barriers to parity – of esteem, of progression, of learning – is that children in challenging circumstances get sporadic workshops, while affluent children can get sustained provision.

> "In terms of individual projects we have to think - is sustainability what we want or have we successfully made a change that means that piece of work has served its purpose? There is pressure from every funder that all kinds of work should be sustainable and we as grantholders make all kinds of promises to secure the grant. I think we need to be honest about what should be sustained."

So "sustaining opportunities" requires more sophisticated thinking than just sustaining a project. It involves thinking about who is best placed to offer that opportunity, how they relate to other organisations that might or should be involved; and how hub partners working together can aid sustainability.

4 Musicians and managers

Practitioners (whether managers or musicians) are important to look after for a number of reasons – most notably, of course, because they are the ones working most closely with children in challenging circumstances to enable those opportunities for young people to happen. And as table 9.1 describes, having to start from scratch with a workforce for each project is destabilising, wasteful and harms quality control. On the other hand, having too few

practitioners means that work doesn't happen, so practitioners leave, so work doesn't happen: a vicious spiral.

> "Some organisations have put substantial effort into recruiting, developing and nurturing a core staff team of 10-15 musicians on top of their established staff. This has been a most important development."

> "It is difficult because people are leaving the profession. Bringing in more people to [the] profession does destabilise the profession. It is important to me to keep really good practitioners staying in projects - also it helps quality control. There are exceptions."

> "One thing that will hopefully sustain beyond this project is our professional mentors' scheme. We were aware that not many project managers were capable of running music projects and understood [the links between] music, personal and social outcomes. So we trained six people and are now in mentoring relationships with them and hope they will become the Youth Music bid writers of the next generation."

5 Financing

5.1 Traditional fundraising

Sustainability of provision requires sustained financing. At the micro-level of an individual project it looks like there are huge numbers of potential funders. In the following analysis of funding it is important to note that we did not uncover any examples of double-funding, inappropriate matching, or resources being wasted – rather, we saw projects working very hard to generate funds from these sources for work that had clear beneficiaries and beneficial goals.

We saw (and know of elsewhere) many examples of such sources including arts and non-arts public funding; grants from trusts and foundations; organisations' own earned income, and many more. A few organisations made little use of this "funding diversity":

> One organisation with an income of £309k in 12/13 received 76% of this from one branch of the arts funding sector, and a further 10% from another branch.

But the received wisdom is that funding diversity is a good thing and many other non-formal organisations are traditionally very good at getting finance from a number of these sources. And yet, on a macro level many of these apparently-different funding sources turn out to be one source: as table 9.2 shows, all public funding is derived from taxes and if one branch of public funding spends more, another branch will have to spend less.

Organisations pointed out to us some of the ways in which funding sources conflicted with each other:

- Hub lead telling partners that DfE grant through ACE to hubs cannot be spent on children in challenging circumstances, only Youth Music funding could.
- Funding rules meant an organisation's main grant from source A could be not be matched with grant from source B. Other types of organisations whose main grant

came from source C were allowed to match from B. And yet, A and C funds came from the same source

- One project thought they'd found a rather clever way of floating-off a short term activity to a more sustainable footing. The work was great – but on closer analysis, the same funder was funding the same work – the only difference was the name of the payee on the cheque.

Table 9.2 Financing at micro and macro level

Micro-level: Vast choice of financiers ←		→	Macro-level: Few sources of funds
Finance by sector focus	**by geography**	**by vehicle**	**by type (and derivation)**
arts, education, social, community, health, criminal justice	local, national, maybe regional government	grants or contracts	Public (taxation)
arts, education, social, community, health, criminal justice	local, national, maybe regional self-imposed boundaries	grants, occasionally contracts	Private (endowments)
probably more focused on social and community	largely local	donations, sponsorship, help in kind (all effectively grants)	Private (profits of commercial enterprise)
specific to organisation	operating patch of organisation	sales, contracts	Private (earned income of organisation itself)

5.2 A marketing approach

Rather than relying on public sector grants a number of organisations were developing more sophisticated financing strategies. Looking at financing as the simple marketing exercise of selling a service to a buyer (albeit that the buyer of the service is likely to be different from the consumer of that service) paved the way to thinking about sustainability more commercially. Earned private income (i.e. not including contracts etc. from publicly-funded bodies) is necessarily low for organisations primarily dealing with children in challenging circumstances: in the first example in this section it was just 2%. However it can be a major contributor to music services:

> One hub lead's breakdown of funding was 57% earned income (from parents who could afford to pay for music provision) 2% Youth Music income, 41% central and local government funding.

We were told that such earned income either provided direct cross-subsidy for work that families of children in challenging circumstances could not pay for themselves, or that it at least relieved hubs' core grants budget so that more (or some) of that grant was available for work with children in challenging circumstances:

> One hub lead whose business model exploited cross-subsidy explained [that] their county youth orchestra was funded mostly by parents, with the hub grant actually going to support provision for pupils on free school meals.

The act of fundraising – whether from public or private sources – can be thought of as a commercial transaction: not so much “applying” for “funding” as “selling” to a “buyer”; and that buyer will want to know the answers to three basic questions:

- what are you selling me?
- what benefits will it bring me?
- why should I believe what you are telling me?
  (after Brown in Rimmer et al (2014)

5.3 Growing the market

While public funding is limited and finite, a commercial market has the potential to expand. We found projects that grew the market for their work so that increased numbers of potential buyers could buy more of it. As an example, “embedding” inclusivity in the work of the hubs was an opportunity for non-formal organisations to expand their market. For many projects, however, (see chapter 6) merely engaging with hubs and getting them to take projects’ offers for free had been an uphill struggle – there was little evidence that there had been a developing market within hubs.

A hub could grow its own markets, in many different ways:

> “This project has strengthened the conversation we have with commissioners – the legacy for us is it connects the pieces into a wider conversation; [the work] becomes responsive rather than reactive. In one [project around young people engaging in risky behaviour] the police were the commissioners. [That the project] brings in a lot of groups is a hook for those commissioners.”
>
> “If [a youth arts partnership] continues to be a significant player the relationship might bring EOTAS* into the hub. [I am hoping] the hub will pay for some time to bring non-music organisations into the partnership. [A colleague] would say the same about the hospital relationship.”
>
> **Pupils “educated other than at school,” for reasons other than being home-educated or attending a PRU.*

There are indications that the monetary value of inclusivity work could be positive (i.e. that the savings to the state are larger than the costs of the programme). If this can be robustly proved, then organisations that practise evidence-based policy-making could be a new market for this work.

5.4 Sharing the market

We heard a variety of tactics involving enlarging the pool of organisations that could contribute to, take over, or commission activity themselves. At one level, this is just a different form of finding a willing buyer to sell the activity to, as above, and a pragmatic move to ensure continuation. At a deeper level, giving away your work to someone else may be an altruistic move, placing continuation of the work as more important than your organisation’s survival. It would also be a brave move – requiring trust and faith in the receiving organisations that they would be competent, ready and willing to carry on the work.

> "I do think we are best at having the idea – making it work first time and giving occasional support as others take over – we try not just to walk away but to stay in touch. Sustainability for us is to keep having new ideas because that is what we do. "

> "We are trying to work with settings around their legacy – in [one town] a school has a music coordinator now. We're always trying to identify a music champion in a setting and help them with processes so they can carry on when we have gone."

> "We had an exit strategy: the last six months were to be focused on legacy about practice-sharing, making sure the stuff we had learned would be disseminated, trying to get other organisations to put in bids to Youth Music themselves. [...] We'd be doing exit interviews with the musicians so they weren't left high and dry – so all the way along we've been saying to people we're not going to be here after the end of March so you need to be taking this forward."

The alternative possibility – hardly ever used in community music organisations – is *acquisition or merger*. Merger is usually said to require organisations of equal strength coming together in mutual agreement, maybe to reduce the cost-base or create critical mass. Acquisition might by contrast bring a whole new income-stream, knowledge-base, or intellectual property into an organisation. And we did hear one example:

> A senior local authority manager had recently encouraged one non-formal project to bid for the infrastructure contract to run the county's Youth Service. While the bid was eventually unsuccessful and its focus was on administration rather than curriculum, it not only demonstrated the credibility of the organisation but opened up the possibilities of an established music and media organisation having much to offer work with young people at a wider strategic level.

6 Hubs and sustainability

There are a number of opportunities for creating sustainability through hubs, covered above. Here, we bring them together:

- **Hub turnover** is significant: around £530m over three years. Musical Inclusion's turnover was very much smaller: £8m over three years or just 1.5% of hubs'. There is clearly scope for those hubs currently contributing less than this to inclusivity to think about rebalancing their budgets.

- **Cross subsidy** is described in 5.2, with earned income derived from more affluent students being used to fund children in challenging circumstances.

- A hub as a collaborative **partnership** of delivery organisations is able to exploit economies of scale and efficiencies of working. There is at least the possibility for a hub to ride out fluctuations in labour supply and demand (see table 9.1), though we know of no examples. But we did hear examples of hubs being somewhat less collegiate, with "hub leads getting us to show them how to do it, then pushing us away saying 'ta very much we'll do it from here'". A variant involved a hub lead being

responsible for some funding that a delivery partner was used to handling, and insisting on putting a project manager in to manage their project manager. Benefits of hub working would be lost here.

- A **merger** of hubs, it was suggested in one group, would not only bring economies of scale but also – by including more and possibly bigger partners – a hub lead's power would be diluted and a more equal partnership might be formed. (The counter-argument here was that such a mega hub – which might turn over £10m to £15m – would be ripe for takeover by outsourcing organisations whose values might not chime with those of musical inclusion).

- With hubs there is also the issue of **sustainability** of the practice, where hub leads take on responsibility for the development of suitable progression routes for children in challenging circumstances currently working in non-formal music education contexts. This could come through, for example, new ensembles specialising in iPad performance for students with SEN and others. While there is some evidence of this type of development it is ripe for considerable further development.

The prerequisite for the above is hubs feeling **responsibility** for and **ownership** of inclusivity. As chapter 6 describes, progress has been patchy. But there have been developments, such as:

- one hub lists inclusivity as one of its seven overarching outcomes
- another notes that future austerity plans would necessarily encourage local authorities to concentrate on inclusivity issues
- a hub partner asks questions about parity of esteem between inclusivity work and traditional genre activity
- a hub partner specialising in inclusivity notes the danger that the hub may think inclusivity is finished business and the rest of the hub partners need do nothing for themselves

This all suggests that there is significant development in many hubs towards (at the least) having the debates about inclusivity.

Part C Closing

Chapter 10: Reflections

The starting point for this work was the National Plan for Music Education. This chapter returns there, to reflect on what has been learned to date and how this work might best be taken forward.

1 Introduction

The catalyst for Musical Inclusion was the introduction of Music Education Hubs as the prime mechanism for teaching music-making for children and young people, as chapter 2 section 2 describes. So it seems reasonable that the starting point for a reflection on all our findings stretching over the previous 140 or so pages, and summarised in chapter 1, should be:

- What contribution has Musical Inclusion made to the National Plan for Music Education's vision of high quality music education for all children?

In this chapter we start first with some positives and celebrate the significant developments and improvements in musically inclusive working that projects have achieved in the last three years.

The next important reflection is then:

- What challenges will musical inclusion work face in the future?

2 Distances travelled

Over the past three years we have been exploring five main elements that have contributed to Musical Inclusion:

- the music
- hub working
- workforce development
- practice-sharing
- sustainability.

We have been carrying out an evaluation (which is exploration for the future) not an assessment (which is an audit of the past). Nevertheless we start these reflections by noting that on a number of measures we have seen considerable distance travelled in those elements over the past three years, and some of these are indicative of potential for the future.

2.1 The music

Some might say there is little distance to be travelled in understanding the role of music in social and personal development. Three or more decades of community music work have cemented the key characteristics of a (developing) pedagogy centred on a holistic approach (the way musical, social, and personal outcomes are inextricably intertwined) and musical plurality (the importance of many musics, how that leads to multiple knowings) – and how those two factors demand particular and sophisticated qualities (personal, inter-personal, musical, and more) in a musician working in this field (7:1.1 – using the same referencing system as in chapter 1).

But we found a somewhat mixed picture of where musicians were at in respect to these characteristics. While we saw and heard about much good work, we noted (a very few) examples of less than sophisticated approaches (7:1.2); and rather more instances of work relying on intuition rather than analysed self-knowledge (7:1.3). On the other hand, it is clear that throughout the course of this programme those working in musical inclusion have grown more aware of its characteristics; and individuals and organisations have now begun to define what makes for musical, social and personal quality within the work (7:1.4). And we heard a range of well thought-through understandings of quality factors (7:2) which we think would take relatively little work to codify into a pedagogy for musical inclusion work (7:4).

Using all that to underpin our evaluation, we were also able to analyse our data against the quality factors in Youth Music's quality framework *Do, Review, Improve* – and vice versa (7:6.2). Musicians were addressing many of the factors, though there is scope to develop others. At the same time, there are a number of important quality factors which the framework does not cover.

2.2 Hub working

Hub working (which we define as "all the things that make up relations and work in a hub, between hubs, between hub leads, and between hubs and hub leads and non-formal organisations") is a complex business, so we used a number of tools to explore the issues. In particular, we used our first and second rounds of interviews to make 'before' and 'after' assessments of progress in hub working (6:1.3 and 6:2 to 6:4); and we carried out a McKinsey 7S Framework analysis (3:4) of the degree to which musical inclusion work could be said to be embedded, or integrated, within hubs to help us understand where and how projects had (or not) moved forward on the hub working issues (6:5).

In summary, after three years of projects developing hub working, our judgement is:

- Whatever measure we use (before and after interviews, 7S analysis, our professional reflections, triangulated data) we find there has, overall, been significant movement forward on hub working.

- These developments were more readily seen in the intangibles: strategy and values in 7S, confidence and articulation in other measures, shared professional discourse.

We believe the "collective impact" (Kania and Kramer 2011) of bringing the 26 projects together – not only physically in the gatherings and virtually online, but as a community of practice – has helped these developments.

Two constraints were clear however. The first was that Musical Inclusion was only a tiny part of hub working: financially, only 1.6% (5:4.1). Secondly, the core business of hubs overall is different from that of Musical Inclusion projects, particularly in age focus and genres (5:4). Putting both constraints together, it would be unreasonable to expect wholescale change-making to be able to take place.

2.3 Workforce development

The development of the workforce for Musical Inclusion faced various challenges. An early one was that some projects, used to delivering a menu of courses in a previous guise as Youth Music MusicLeader development agencies, tried to replicate that model in Musical Inclusion. But the market was different, and the reasons for delivering activity were different, so success was harder to achieve (8:2.1). Those projects which recognised that, rethought their approach, and most importantly developed and wrote down a workforce development strategy, were then achieving better results (8:5).

2.4 Practice-sharing

Here the 'after' picture is reassuring on a number of counts. We found that combining our gatherings with online activity gave local projects the benefit of learning from others and helping others to learn, no matter where they were in England. We heard about the factors that supported success (8:6.3), and we identified values of documenting (8:6.4 and 8:6.5). Given that these successes did not come swiftly (8:6.6), there was certainly distance travelled here, especially as we heard from projects clearly about what the barriers were.

2.5 Sustainability

Given we added sustainability as an evaluation objective later in the programme's life (4:2.1) our work here does not lend itself to a distance travelled measure. Except, perhaps, for hubs: there were a number of individual (possibly slight) examples of hubs' feelings of responsibility and ownership of inclusivity (9:6) suggesting useful developments here.

3 Future challenges

According to Youth Music's submission to an independent review (which is being built on to develop its business plan for the next five years) *Towards a musically inclusive England*, (Youth Music 2014) the charity has a "commitment to a musically inclusive England". It works "particularly with children and young people whose challenging circumstances act as barriers to accessing music-making;" and one of its focus areas is the challenge of "embedding musical inclusion within Music Education Hubs." Its ambitions for 2016 to 2020 include:

- **A musically inclusive England** - To embed an approach across England which goes beyond access, establishing musically inclusive practices at the heart of all Music Education Hubs.
- **Coherence between formal and non-formal music education** - To encourage a seamless connection of activity and practice between young people's passion for music out of school with what they do in school.

- **Youth Music Network** - To be the online community for professionals across the whole music education sector, supporting development and practice-sharing with research, resources and guidance.

Not everything has yet been solved, and our findings point to significant challenges that musical inclusion work still faces. In order for Youth Music to lead successfully on developing musical inclusion in the ways set out above, it will be important to know what the challenges (and successes) are. Table 10.1 shows how the state of musical inclusion will positively address those ambitions, and where there are still challenges to be faced.

Table 10.1 Addressing Youth Music ambitions

Ambition	Positives	Challenges
A musically inclusive England	• We have seen good development in a good number of hubs (10:2.2) • Development has accelerated over the three years (6:4.2) • There is good reason to think that further progress could be made (6:6)	• 'Embedding' inclusivity in 'all' hubs is still a tall order (6:5.4) • A stalling of progress would mostly be for reasons outside the control of non-formal organisations (6:5.3) • There are limits on how strong the embedding is likely to be (6:5) • Limits would include the nature of the partnership either side might want: a partnership with shared risk is unlikely to be in non-formal organisations' interests • There are limits on the percentage of hubs where even a weak embedding could take place
Coherence between formal and non-formal	• We have seen examples of coherence (2:CS2.3) • Further coherence might well be possible	• Strong coherence might be more difficult to attain than strategic embedding; there are many more systemic issues to overcome (6:5) • Workforce development is a key factor (8) • Values underpinning the work need more articulation before significant dialogue can occur (6:5.1) • The difference in scale between hub operations overall and the much smaller Youth Music contribution is likely to make balanced coherence more difficult to achieve (5:4) • There are a lack of opportunities/arenas where formal and non-formal staff can come together (face-to-face, online, in publications)
Youth Music Network	• After a slow start, online practice-sharing is showing some growth • This growth might well continue	• Online communities don't build themselves (8:6.6) • There is a long and challenging list of preconditions that have to be met for online engagement to thrive (8:6.7) • The technology and promotion of the Youth Music Network needs further improvement (8:6.7)

Chapter 11: Recommendations

Our work confirms and amplifies evidence about the potential power of musical inclusion. Here we offer recommendations arising from our work, which we believe would enable that power to be realised.

1 Introduction

We were not asked to provide any recommendations in this report. However, given the direction of our findings about the potential power of musical inclusion we felt it right to conclude our work with a look at a set of high-level themes, messages and actions which - in our view - could move forward the practice of musical inclusion considerably.

We present this set under the following four high-level themes. These are deliberately broad: the highly important detail has to be the subject of much negotiation and discussion beyond the scope of this evaluation:

- Children in challenging circumstances
- Musicians working with these children
- The management of this work
- Hubs.

We have considered a range of “stakeholders” – those who might have the power, resources, influence or drive to deliver the changes, make the developments, or create the messages we recommend – and found that in many cases our recommendations need to be addressed to most of them simultaneously. For example, recommendation A is addressed on the one hand to government and other policymakers, but also to non-formal music-makers on the other hand. Stakeholders come from various sectors related to young people, music-making, arts, education and social and personal development - but depending on the message, organisations and individuals might be either proponents or recipients. These include:

- Government, particularly DfE and DCMS
- Arts councils, particularly in the context of Musical Inclusion and Youth Music
- Hub leads
- Hub partners
- Schools
- Music education sector
- Participatory arts sector
- Children and young people

2 Children in challenging circumstances

2.1 Losing out

Music-making, it is argued, is not only a fundamental human right but also of pragmatic benefit. There is much testimony and plenty of research which leads to these conclusions; and we found further testimony and generated some analysis which backed up these baseline assertions.

And yet, children in challenging circumstances disproportionately lose out on music-making opportunities. Whether you subscribe to the rights argument or the benefits argument, this inequality is wrong, and yet that message has yet to penetrate all areas of music education.

We therefore propose:

> ***Recommendation A***
> There is a need for more, better targeted, and more persuasively delivered advocacy, with persistent and consistent voices spreading the central message of musical inclusion: that children in challenging circumstances lose out on music-making opportunities and this disadvantage needs to be rectified.

2.2 Sharing understandings

Those who might dispute recommendation A would point to a number of alleged shortcomings in inclusivity working: a lack of agreement around values, perhaps, or definitional vagueness. As chapter 5 makes clear, there is also a difficulty of comparing statistics between the hubs data collection and the data collected by Youth Music for its impact reports. A pre-requisite to A is therefore:

> ***Recommendation B***
> There needs to be more clarity around some of the basics of musical inclusion: its vision, values, language, purposes, statistics and more. This is not a recommendation for standardisation or simplification of the non-formal sector, but for ways to ensure that those engaging in debates can share an agreed currency. We might make an exception on the no-standardisation rule in respect of data collected by hubs and by Youth Music: it could be helpful for at least some of this data, especially around disadvantage, to be more directly comparable or even collected jointly.

3 Musicians working with children in challenging circumstances

3.1 Quality musicians

For recommendation A to hold water, there needs to be musicians of quality with the qualities that enable them to work holistically. The pre-requisite to this is an understanding of what qualities will deliver quality. Our findings (and those of other studies) indicate that the sector is developing a clear pedagogy for non-formal, inclusivity work. Although some would say that such a pedagogy is already fully formed, our findings showed that there are a number of

points where the practice can be improved yet further. It is still too vague in intention and reliant too strongly on just the worker's intuition in practice: workers need to become much more aware of articulating what they do musically with young people that promotes specific change. Musicians work with a range of client groups in varying settings, so pragmatically, such a pedagogy needs to be as broad and generic as possible.

> ***Recommendation C***
> A clear, unequivocal (yet still flexible) pedagogy for musical inclusion work needs to be developed. This needs to be broad enough to be universally adoptable across the whole range of non-formal music education. The development needs to build on work to date (including quality frameworks such as Youth Music's *Do, Review, Improve*) and ensure a range of voices are listened to.
>
> There is no shortage of research showing the value of music-making work with young people; but what is needed is applied research: how that research can be translated into what work works best in each individual session, setting and client group. In particular we need to research more deeply into what specific aspects of practice encourage personal and social development and in what ways, so that they can consciously become part of music leaders' ways of working.

3.2 Quality development

Much of the continuing professional development of musicians (and often their initial training) falls to the responsibility of the organisations that hire or employ them. The difficulty here is two-fold: most of the musicians are itinerant, working for whichever organisation hires them; and most organisations (certainly the smaller ones) similarly work on whichever grants or contracts they hold at any particular time.

This double-whammy makes for workforce development that is ad hoc, impermanent, and unstructured. It becomes worse in times of austerity, relegated to a nice-to-have. But this makes it even more important for projects should think systematically and strategically about what they're doing and why. (In parallel with - but separate from - this evaluation, we have written a toolkit for projects doing this thinking-through.)

Such a strategy would, of course, have to be built on the agreed pedagogy of recommendation C. And, while we appreciate the importance of difference between and autonomy of organisations, this strategy should lead to a more coherent and purposeful offer of development to musicians which would go beyond the requirements of a specific project. This will serve the musicians better, and therefore the children and young people they work with to. Funders would have a central part to play in developing this coherent offer.

Because reflective practice is not only a useful tool for professional development but a fundamental feature of inclusive working, we pick this out for particular mention.

Recommendation D

Organisations should always have a properly-developed, thought-through and written-down workforce development strategy; it should be based on the agreed pedagogy for this work; it should as far as possible be universal within the organisation rather than specific to a particular funding stream; and it should be coherent across the sector. Funders should both require all this and ensure that they fund it.

Reflective practice is a central feature of inclusive working. It needs to be systematic, with reflections documented and carried through into actions. Greater use of collective reflective practice in organisations would provide a firmer basis for quality practice and workforce development

4 The management of non-formal work

4.1 Project management challenges

We ask the managers of musical inclusion (and similar) projects to do a very complex task: balancing the need to satisfy a range of (sometimes conflicting) grants conditions with keeping (often small) organisations afloat; trying to keep track of practice among their peers; recruiting the right musicians; trying to support them in this complex and difficult field often at a distance; and, in this programme, addressing Youth Music's national concerns over which individual projects have little influence. There is much isolation: contact and sharing with peer organisations is rarely possible locally, sometime only nationally. And all this is often done with relatively limited training or support. Work is needed to investigate how this situation can be made better.

Again, this is not an issue limited to music-making work with children in challenging circumstances, and any investigation would be enhanced if it took a wider brief.

Recommendation E

An investigation is needed into how best managers working with children in challenging circumstances (and allied fields) can learn and be supported in their profession.

4.2 Championing the work and workers

Community arts has not always had a good press - its quality and pedagogy have been criticised; its universality confused with dilettantism; its purposes alternately ignored and found threatening - all leading to its work and workers being undervalued. Some of these criticisms to some extent have been justified (as the need for the recommendations above imply), but much has been the result of the profession underselling itself. Once recommendations A to D are in place, the profession should have a new confidence about the value of its work that should be promoted widely.

In particular, the message that the work of musicians is highly complex needs promoting heavily for a variety of reasons: to aid the case for similarly complex training; to ensure employers realise the wide skill-base needed; to raise the status of the profession; and not least, to ensure musicians themselves understand their purpose in this work.

Where to start placing these messages? Musial inclusion work is part of the spectrum of music education work – sometimes overlapping with formal work in schools; mostly of course being part of Music Education Hubs; at other times operating far away from formal education. The **Music Education Council** (MEC) is the responsible third-tier infrastructure organisation supporting and bringing together all sectors of music education; and it will be a particularly important vehicle for discussing, debating and promoting messages.

At the same time, these messages are not unique either to musicians, to work with children, or to work with those in challenging circumstances - but they are universal for all artists working with all client-groups where the purpose is to enable change and socio-personal development through arts activity. For this reason, **ArtWorks** is particularly important: its investigations into participatory arts have run alongside Musical Inclusion throughout the last three years, and their findings chime with ours. The continuation of ArtWorks activities provides potential for the value of promotion to be enhanced, particularly through the newly-formed ArtWorks Alliance: a sister third-tier infrastructure organisation to MEC supporting participatory artists working with any client group in any artform (ArtWorks Alliance no date).

The combination of MEC and ArtWorks Alliance will offer unique potential for distributing messages about this most wide-ranging and multi-faceted work.

Recommendation F

Musicians working with children in challenging circumstances do extremely complex work combining musical, social, and personal skills. This message needs heavily and widely promoting.

Two important vehicles through which this message needs to be promoted are the Music Education Council and ArtWorks Alliance.

4.3 Practice-sharing

We selected this particular issue for a number of reasons. Firstly, because peer and experiential learning is a key component of learning in this field both for musicians and managers. Secondly, because the practice of practice-sharing is multi-faceted: sometimes it looks like debate and dialogue; sometimes like workforce development; sometimes like many of the other points above. Thirdly, there are complexities of sharing local practice nationally and vice versa. Fourthly, the practicalities are challenging: face-to-face meetings are preferred by many, but are very costly and time-consuming; and online sharing requires significant support and curation for it to be successful.

Yet it is because of, rather than in spite of, these challenges that practice-sharing by both managers and musicians needs to be strongly encouraged.

Recommendation G

Practice-sharing is a powerful development tool in this field, and needs to be strongly encouraged, in both face-to-face and online forms.

Musicians in particular need to be supported and encouraged to engage with online practice-sharing and professional development.

Online work needs to be properly planned, supported and curated: it is not an easy option. Useful curatorial approaches include the selective dissemination of information.

4.4 Sustainability

By sustainability we mean, ultimately, the availability of continuing opportunities for children in challenging circumstances to engage with the music-making of their choice. Pre-requisites for this goal are a stable workforce of musicians competent to work with children in challenging circumstances; a management competent to manage such musicians and create opportunities for children in challenging circumstances; and adequate financial resources to support both.

None of this is easy. The main source of finance – grants funding – is necessary but not sufficient, and that leads to patchiness and impermanence. That in turn makes for a workforce of musicians which is unstable: if there is no work, musicians leave the field, reducing the ability of managers to supply workers so work offers dry up. Bringing in new musicians is costly and inefficient because of the need for sophisticated training; and this is exacerbated by the need for a workforce that's diverse in many ways. New ways of thinking are needed, too – for example, ensuring there are progression routes for young people to follow that are self-sustaining.

Recommendation H

There is a need for a comprehensive investigation into long-term sustainability of work with children in challenging circumstances, including explorations of:

- the continuing importance of grants funding, and how it might be increased
- robust figures on the monetary value of the work which (if positive) might make marketing the work much easier
- other financial vehicles for sustainability such as growing the market and partnership working
- how to maintain a stable workforce that can cope with local shortages and surpluses, for example by ensuring musicians are competent to work with a range of clients
- how to make efficient use of managers, how to equip them with skills in negotiation
- the role that self-sustaining of musical opportunities by young people themselves might play.

5 Hub working

Musical Inclusion was a programme based around Music Education Hubs. We have hardly mentioned hubs in our recommendations so far. That is largely because all the recommendations are both addressed to and are addressable by hubs (reminding ourselves of our definition of a hub as opposed to a hub lead). However, for the avoidance of doubt, we have this particular recommendation for hubs:

Recommendation I

Hubs should acknowledge the importance of work with children in challenging circumstances and the musicians who do it, both learning from and advocating for musical inclusion within and beyond the sector (recommendations A and F); and taking part in developing and clarifying the definition of the term (B)

Hubs should both expect musicians to be of quality and play their part in developing them (C, D, G)

Hubs should both expect managers to be of quality and play their part in developing them (E, G)

Hubs should play their part in exploring the sustainability of work with children in challenging circumstances (H)

6 Supporting Youth Music's ambitions

These recommendations, while important in themselves, also help to address the challenges in table 10.1. As examples:

- Recommendations A and B (on advocacy) will help mitigate the challenge of embedding inclusivity in all hubs, and B addresses the issue of values and coherence
- Recommendations C (pedagogy) and D (workforce development strategies) relate to coherence and workforce development
- Recommendations E (supporting managers) and F (messaging through music Education Council and ArtWorks Alliance) could create opportunities for formal and non-formal to come together (coherence)
- Recommendation G (practice-sharing) addresses the Youth Music Network ambitions
- Recommendation H (sustainability) not only supports but addresses coherence issues

7 The result

We believe implementing our recommendations would lead to:

- a better understanding by the whole music education sector of the value of musical inclusion
- an accepted pedagogy for the work of musicians and managers based on agreed values and fundamentals of the work
- acknowledgement of the importance of musicians and managers working holistically and in context;
- agreement over training and CPD
- sustainability of opportunities for children and young people.

In other words

- A better deal for children in challenging circumstances who will benefit from the high-quality work of first-class musicians.

Chapter 12: The people

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Kathryn Deane, Anita Holford, Rob Hunter, Phil Mullen

2 Grantholders

Organisations – often called “projects” throughout this report – holding Musical Inclusion grants:

Brighter Sound Ltd
Bristol Music Trust
CYMAZ Music
Daisi
Hereford Arts In Action Ltd T/A The Music Pool
Hertfordshire Music Service
HMM Arts Ltd (The Hive Music and Media Centre)
Make Some Noise West Midlands Ltd
Middlesbrough Council
Midlands Arts Centre (mac birmingham)
More Music
National Centre for Early Music
North Music Trust
Northamptonshire Music & Performing Arts Trust (NMPAT)
Nottingham City Music Development
NYMAZ
Oxfordshire County Music Service
Rhythmix
SoCo Music Project
Sound Connections
soundLINCS
SoundStorm
SoundWave
The Garage Trust Ltd
Wiltshire Music Service
Yorkshire Youth and Music

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Sound Sense is the UK professional association for community musicians. It led this Musical Inclusion evaluation team

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