



Tees Valley Music Education Hub Inclusion Strategy 2020-2022



**YOUTH
MUSIC**



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About Tees Valley Music Education Hub

The Tees Valley Music Education Hub is a partnership of local music educators, local authorities, music industry professionals, community musicians and music practitioners. The Hub is committed to working to deliver the National Plan for Music Education and the four core and three extension roles as set out in the plan.

The Hub will aim to achieve this by working together to provide the highest quality, most affordable, most progressive and most inclusive opportunities to the children, young people and adults in Tees Valley.

Tees Valley Music Service, one of the UKs largest music services, is Lead Partner in the Hub.

About this strategy

This inclusion strategy has been created by Tees Valley Music Service and Musinc, through funding from Arts Council England and as part of the work of the Alliance for a Musically Inclusive England. It outlines the action plan for developing inclusive practice throughout the hub partnership organisations and advisory board. The implementation of this strategy will be driven by an inclusion sub group and will be reviewed and overseen by the hub board.

Core values

Inclusive: Everyone has the opportunity to engage in music making activity and to progress, regardless of background, circumstance, ability, or socio-economic position; removing barriers to music making for everyone.

Progressive: Everyone is supported to progress at their own pace, on their own individual musical journey.

Young person centred: Youth Voice sits at the heart of our work

Passionate: About improving the lives of others through high quality music engagement.

Diverse: Musical, cultural, neurological & physical diversities are valued equally.

TVMEH Equality, Diversity and Inclusion Strategy 2020-2022

Key priority areas:

1. Recruitment and employment practises	
1.1. Review and develop existing recruitment practises to ensure they promote equality, diversity and inclusion explicitly, and actively develop the workforce to include those with skills in contemporary styles of music, technology and working with young people in challenging circumstances	1.1.1. Recruitment processes are reviewed annually to ensure best practise is being carried out
	1.1.2. Statement in all recruitment adverts outlines the MEH's commitment to EDI principles and practise
	1.1.3. Reasonable adjustments are available and made clear in adverts from the outset.
	1.1.4. Inclusion knowledge and skills included in 'desirable' sections of role descriptions
	1.1.5. The essential requirements of job roles is based around potential and competencies
	1.1.6. Key questions around equality, diversity and inclusion included in applications and interviews for new posts and these competencies are valued and considered in recruitment
	1.1.7. Seek to recruit tutors who identify with demographics of local areas and who can connect with underrepresented groups of young people.
	1.1.8. Seek to recruit tutors in contemporary genres of music and technology
1.2. Employment practises are inclusive	1.2.1. New staff receive a full induction, with an individual induction plan designed to support them to thrive and succeed
	1.2.2. All new staff receive inclusion training on induction
	1.2.3. Employment policies enable us to support individual needs e.g. flexible working, alternative IT and workspace requirements

	1.2.4. Staff receive regular support and are aware and able to access other support for both wellbeing and professional development e.g. appraisals and external training
	1.2.5. Expenses are paid to volunteers and widely promoted
1.3. Spaces used for all aspects of work are physically accessible	1.3.1. Access audits are carried out in key venues and inform venue decisions for activities
	1.3.2. Transport is provided as appropriate
	1.3.3. Timing of all work related activity is scheduled to promote attendance by all

2. Embedding inclusion principles and practise

2.1. Inclusion principles are embedded and valued within the organisation	2.1.1. MEH core values reflect commitment to EDI principles and practise.
	2.1.2. Quality assurance practises promote the concept that quality goes beyond musical attainment
	2.1.3. Inclusion is a standing item at MEH board meetings.
	2.1.4. EDI sub-group in operation to ensure implementation of the strategy.
	2.1.5. Inclusion characteristics included in organisational employment documents e.g handbooks or induction booklets
	2.1.6. Do, Review, Improve is made available to staff as a way of monitoring inclusive practise, and staff are encouraged to engage with it
2.2. Inclusive practise is understood and valued by all staff, and regular CPD is offered to induct, refresh and review inclusion principles and practise.	2.2.1. Inclusion audits with staff undertaken annually and results used to identify need
	2.2.2. Specific inclusion CPD to be delivered to all hub staff annually, including working inclusively with large groups (i.e. WCET)
	2.2.3. Focussed CPD sessions offered regularly focussing on areas of inclusion and music e.g. working inclusively in SEMH, SEN/D, PRU settings. This to be offered out to teachers and wider networks
	2.2.4. Staff are signposted to relevant external CPD and training opportunities

	2.2.5. A process is in place for staff who have undertaken inclusion CPD and who demonstrate a commitment to inclusive practice to be certified with 'inclusive aware' status.
2.3. To support schools and in particular SENCO's to make first access whole class music more inclusive	2.3.1. Work with heads of schools and SENCO's to ensure that all students have the opportunity to engage regularly, and discourage taking certain students out of music for interventions etc. Ongoing conversations to emphasize the importance of staff being available to support with children with challenging behaviour.
	2.3.2. Encourage schools to share necessary information about students which would help individuals to engage more fully, e.g. likely behaviours/triggers/capacity for focus etc.
	2.3.3. Develop a mutual understanding between schools/SENCO's and hub staff around communicating the individual needs of the young people. Seek to ensure hub staff feel confident to ask appropriate questions around the needs of individuals in the group.

3. Youth Voice

3.1. Young people are consulted and listened to regarding the musical activities they are involved in, and consulted in general about the way they feel about music participation.	3.1.1. Young people are consulted prior to activities being delivered to them, wherever possible.
	3.1.2. During sessions, young people feel able to voice their opinions and contribute ideas.
	3.1.3. Staff feel confident to allow young people to take a leadership role in sessions
3.2. Young people take an active role in contributing to planning of future programmes	3.2.1. A young people's sounding board exists as a platform for young people's voices to be heard.
	3.2.2. The board regularly considers feedback and input from the sounding board and put young people's ideas into action.
3.3. Young people are supported to become leaders	3.3.1. Young people have the opportunity to lead their own music events and/or projects

4. Marketing and communications

4.1. Marketing materials clearly promote EDI principles	4.1.1. Core values from EDI strategy are included in marketing materials and websites/social media wherever appropriate to do so.
4.2. Websites and materials are accessible	4.2.1. Ongoing efforts to ensure websites conform to accessibility standards
	4.2.2. Marketing materials are available in alternative formats e.g. large print and this is promoted
	4.2.3. Printed materials use minimum 11pt font
	4.2.4. Materials are available digitally where appropriate
4.3. Distribution is targeted to reach underrepresented groups	4.3.1. Marketing plans reflect reaching underrepresented groups as a priority.
	4.3.2. Marketing materials feature diverse people and voices

5. Programming and progression

5.1. Programming reflects a diverse range of musical genres	5.1.1. Programmes seek to fill gaps in provision in certain genres e.g. Indian music and urban genres
5.2. Programmes support progression for all young people, and link to other progression agencies	5.2.1. Where possible and appropriate, programmes make explicit links to employability and leadership skills.
	5.2.2. Progression routes are available for SEN/D YP to access mainstream ensembles over time
	5.2.3. Continued support and development of Open Orchestra
	5.2.4. Develop a LAC ensemble or choir taking into consideration the aims and outcomes will have a different focus i.e. personal and social rather than musical.
	5.2.5. Seek to identify pathways and progression routes for LAC to regularly access music provision outside of whole class teaching.
	5.2.6. Work with partners to extend ensemble offer to include music technology e.g. ipad orchestra or other music tech programmes
	5.2.7. Resources and budget are available to support individuals with financial barriers, who show particular motivation to progress.
5.3. Programmes offer regular performance opportunities for all young people	5.3.1. Young people with SEN/D and challenging circumstances are regularly invited to perform in events either as individuals or as part of ensembles.
	5.4.1. Online opportunities to engage are offered alongside face to face opportunities

5.4. Online and digital opportunities exist to support those who would prefer to engage in this way	5.4.2. Online opportunities are targeted particularly to areas of rural isolation
	5.4.3. Online opportunities are accessible for those with additional needs and disabilities
	5.4.4. There are opportunities to progress to physical activities for those engaging online