




## **Essex Music Service**

the lead organisation in Greater Essex Music Hub  
E2, County Hall, Chelmsford, CM1 1QH

# **Greater Essex Music Hub**

## **Inclusion Strategy**

**(2025)**

 GreaterEssexMusicHub

 GreaterEssexHub

Supported using public funding by



**ARTS COUNCIL  
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# 1. Introduction

Essex County Council is the Lead Partner in Greater Essex Music Hub. The Music Hub has the responsibility of overseeing the provision of music across the local authority areas of Essex, Southend and Thurrock and work closely with key partners Essex Music Service, Music-on-Sea and Thurrock Music Service who lead on the delivery across the three local authority areas. Key partners provide access to high quality music education for young people and families – both in and out of school. As a Hub partnership, we provide thousands of music lessons weekly, deliver weekly ensemble rehearsals with regular performance opportunities, develop projects to deliver all styles of music and work in partnership with professional musicians and organisations.

Each key partner has already started their journey towards greater inclusion, and it is therefore recognised that the starting point for this journey is slightly different in each area. It is also recognised that the need of each area is different and therefore the activity delivered and the response planned needs to cater to the needs of the local area.

This strategy sets the Hub vision to unify the journey across the Hub region, and provide the foundations to further build an inclusive music education culture where all children and young people are valued and recognised for their unique qualities, ideas, voices and perspectives and where they can see all provision from all key, local and national partners that make up Greater Essex Music Hub as providers of a range of diverse and suitable musical opportunities and progression pathways.

The intention of this document is to answer the following questions:

- What does musical inclusion mean within the Greater Essex Music Hub?
- What are the challenges to becoming fully inclusive?
- What is the starting point for the Greater Essex Music Hub?
- What are the strategic priorities for responding to the inclusion needs?

## What is music inclusion and what does it involve?

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

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

*Dr Phil Mullen*

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

**Commented [PL1]:** @Emma Stoffer - Music Service Inclusion Lead Officer Where is this question answered in this document?

**Commented [ES2R1]:** Good point! I don't think it is directly addressed as an answer, but there are references to cultural, SEND/SEMh, financial and geographical challenges under other headings within the document. Do you think it needs a summary answer?

**Commented [PL3R1]:** @Emma Stoffer - Music Service Inclusion Lead Officer Yes, I do think you need to address each question clearly if you have stated them as the purpose of the document.

Inclusion involves change. It is an unending process of increasing the learning opportunities and participation for all young people, identifying and removing barriers to participation, broadening musical offering and engaging with more young people through new methods. Inclusion is not a task to be completed but is instead an all-encompassing practice that is embedded in all areas of hub operation. Inclusion happens as soon as the process of increasing participation begins, with an inclusive Hub that continues to progress, reflect and respond to the challenges and changes that happen around it.

## What does music inclusion mean within the Greater Essex Music Hub?

Essex Music Service, Music on Sea and Thurrock Music Service, cover one of the largest geographic areas in the UK and combined, have over 250 tutors delivering work to thousands of young people involved in our weekly musical activities.

As a Music Hub, we receive funding from the Department for Education through Arts Council England to increase our provision of excellence to young people across the whole Hub region by supporting their musical journey. By analysing social, economic and educational data, consulting the Youth Voice, and implementing discussion and feedback with our schools, partners and community settings, we are continuing to develop and evolve new and existing provision to meet the needs of service users.

## What are the challenges to becoming fully inclusive?

Creating a fully inclusive service is a continuous journey of growth, development, and adaptation. As a hub, we will strive to expand our thinking, challenge existing methods, and refine our procedures over time.

Change within a large team often brings challenges and resistance. This is a natural part of the process, as understanding the perspectives of both supporters and critics is essential. To provide inclusive services to our users, we must also cultivate inclusivity within our team of practitioners and leaders.

Unconscious bias is something we all have—it's the application of judgments in decision-making, often without realizing it, shaped by ingrained thoughts and behaviors. Common examples include gender bias and affinity bias. Raising awareness about these biases is crucial in fostering an inclusive environment.

Physical barriers, such as venue or equipment limitations, can be difficult to address. However, as a hub, we are committed to overcoming these challenges by prioritizing the use of fully accessible venues whenever possible and investing in accessible instruments, equipment, and technology for all users.

Lastly, a lack of resources, knowledge, and awareness contributes to both resistance to change and unconscious bias. To move forward, we must ensure that staff members have the

knowledge they need in their roles, remain curious, challenge traditional practices, and stay informed about the latest developments in equity, diversity, and inclusion (ED&I).

By embracing these efforts collectively, we can make meaningful progress toward becoming a truly inclusive service.

## What is the starting point for the Greater Essex Music Hub?

The foundation of this process needs to be a transparent and impartial evaluation of our current position as a Hub. By clearly understanding our present state of inclusivity, we can make systematic, culturally informed, and data-driven decisions that steer our strategic direction forward.

## What are the strategic priorities for responding to the inclusion needs?

In 2024, Essex assumed the role of Hub Lead Organisation (HLO) for the Greater Essex Music Hub. As a result, all strategic documents are now developed from a unified Hub perspective, encompassing all three services and partner organizations. This document outlines eight strategic priorities designed to embed inclusion across all areas of provision. The accompanying action plans within each priority aim to address identified gaps, strengthen key areas for maximum impact, and equip the Hub with the necessary methods and tools to effectively assess progress and plan for a fully inclusive future.

## 2. Evidence before practice

As a Hub, we strive to be innovative, and trial and pilot new ideas. However, for a strategy of this importance, we want to demonstrate that there is detailed understanding of context, that the intended change we are seeking to implement is backed on researched pedagogy and that there is complete clarity we can communicate as to our intended outcomes.

Reasons for this approach include our desire to:

- **Make informed decisions** - evidence provides a solid foundation for making decisions. It helps ensure that our strategy is based on proven methods, reliable and informed data and a clear demonstration of need.
- **Be efficient** – by relying on evidence, you can avoid a trial-and-error approach, saving time, resource and maintaining strong and growing engagement with all our stakeholders across the Hub region.
- **Remain credible** – strategies backed by evidence are often more credible, and with the depth of knowledge already in place with many of our partner organisations and schools, our ambition is to be known and recognised as a national lead Hub for our work in Inclusion

The following section of this document therefore presents the data and context that has then informed this strategy

### Geography and Demographics

The Greater Essex Music Hub covers the Local Authority areas of Essex, Southend-on-Sea, and Thurrock.

#### Essex

Essex is one of the largest County areas, with a high proportion of rural farmland across the County, with then focused areas of high densities of population. The administrative county has 12 districts: Basildon, Braintree, Brentwood, Castle Point, Chelmsford, Colchester, Epping Forest, Harlow, Maldon, Rochford, Tendring and Uttlesford.

The district areas contrast significantly with each other in terms of the make-up of the population and of their demographics around prosperity and deprivation, Essex has within its borders the most deprived ward in the County within Tendring, it has significant coastal deprivation, two areas of significant deprivation in Tendring and Basildon and due to its size, has also the barrier of rural isolation.

When looking at the circumstances and needs of young people regarding music provision in the county it is crucial to bear in mind these local differences. Essex continues to see significant levels of growth within its population, with the number of young people in 2022-

23 being approximately 217,000. As part of the population growth, there are significant increases of diversity.

Across all districts of the county, after White British the next most represented ethnic group was White other. This points to the need for a music hub that becomes increasingly responsive to the differing cultural needs of each district area.

## Southend-on-Sea

Southend-on-Sea is the southernmost extremity of the Thames Gateway. It comprises of 11 neighbourhoods and is mainly residential in its use of land. According to the 2021 census, 82.6% of people identify as White British, with the next highest group identifying as Irish, Roma or Irish Traveler at 5.9%<sup>1</sup>.

Southend-on-Sea is one of Essex's most deprived areas with 25.8% of residents living in 20% of the most deprived areas in England. It has a higher index of deprivation (IMD) than both Essex and England as a whole.<sup>2</sup>

## Thurrock

Thurrock is located to the north of the Thames, immediately to the east of London. It comprises of 5 large towns but also boasts 70% greenbelt land with many rural villages. According to the 2021 census, 67.7% of people identify as White British, with the next highest group identifying as Black, Black British, Black Caribbean or Black African.<sup>3</sup>

In Thurrock, more than 1 in 5 children under 16 years-old are growing up in poverty (21.2%), higher than the national rate (20.1%). Child poverty is more concentrated in the most deprived areas of Thurrock – 6% of children live in poverty in parts of Grays Thurrock and Little Thurrock Rectory, whereas the figure rises to 56.4% in parts of Tilbury<sup>4</sup>.

## Demographic Data

The following pages contain graphs that represent the different statistical information that we have been able to access regarding each district across Essex. We are seeking to access similar data for Southend and Thurrock and we will update this as a live document as soon as this data can be accessed.

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<sup>1</sup> [https://data.essex.gov.uk/download/e5lox/169/1%20-%20Population%20\(Greater%20Essex%20Trends%202024\).pdf](https://data.essex.gov.uk/download/e5lox/169/1%20-%20Population%20(Greater%20Essex%20Trends%202024).pdf)

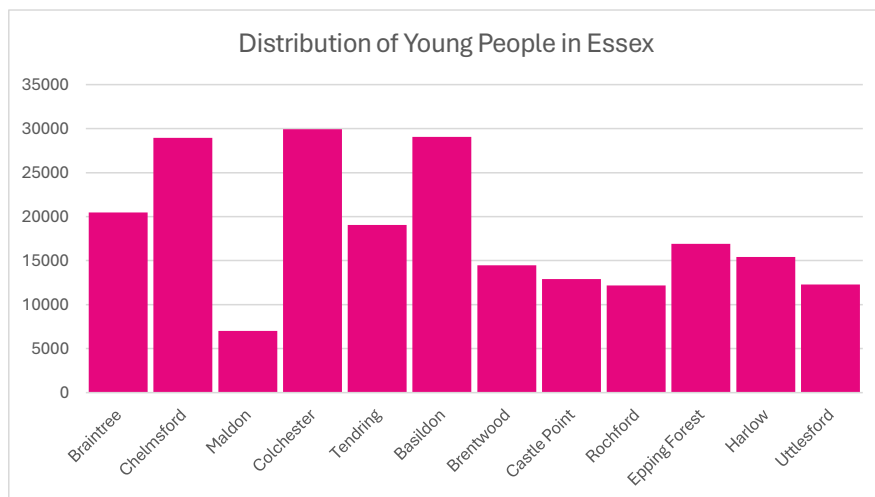
<sup>2</sup> [https://www.smartsouthend.org/pages/aboutsouthend#general\\_deprivation](https://www.smartsouthend.org/pages/aboutsouthend#general_deprivation)

<sup>3</sup> [https://data.essex.gov.uk/download/e5lox/169/1%20-%20Population%20\(Greater%20Essex%20Trends%202024\).pdf](https://data.essex.gov.uk/download/e5lox/169/1%20-%20Population%20(Greater%20Essex%20Trends%202024).pdf)

<sup>4</sup> <https://www.thurrock.gov.uk/thurrock-facts-and-statistics/children-and-young-people>

## Distribution of young people in Essex

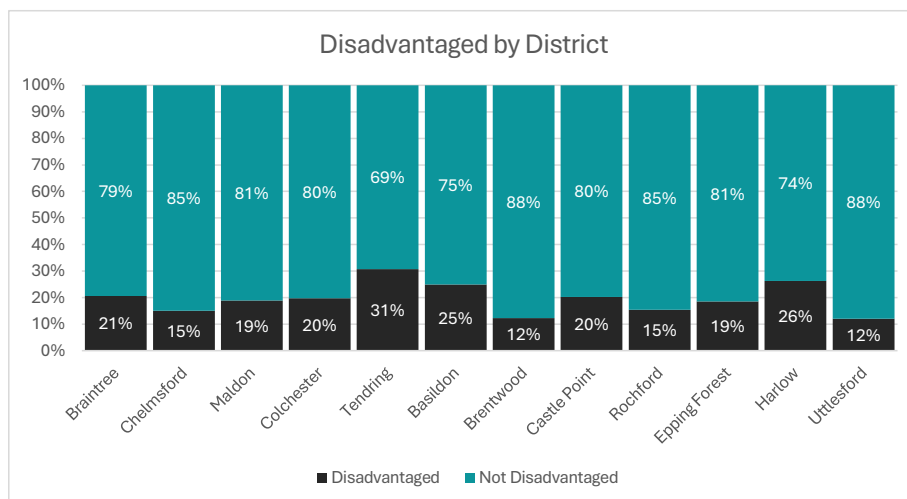
A graph showing the number of young people between year R and year 13 by district



## Disadvantaged by district

A graph showing the percentages of young people between Year R and year 13, classed as deprived by district.

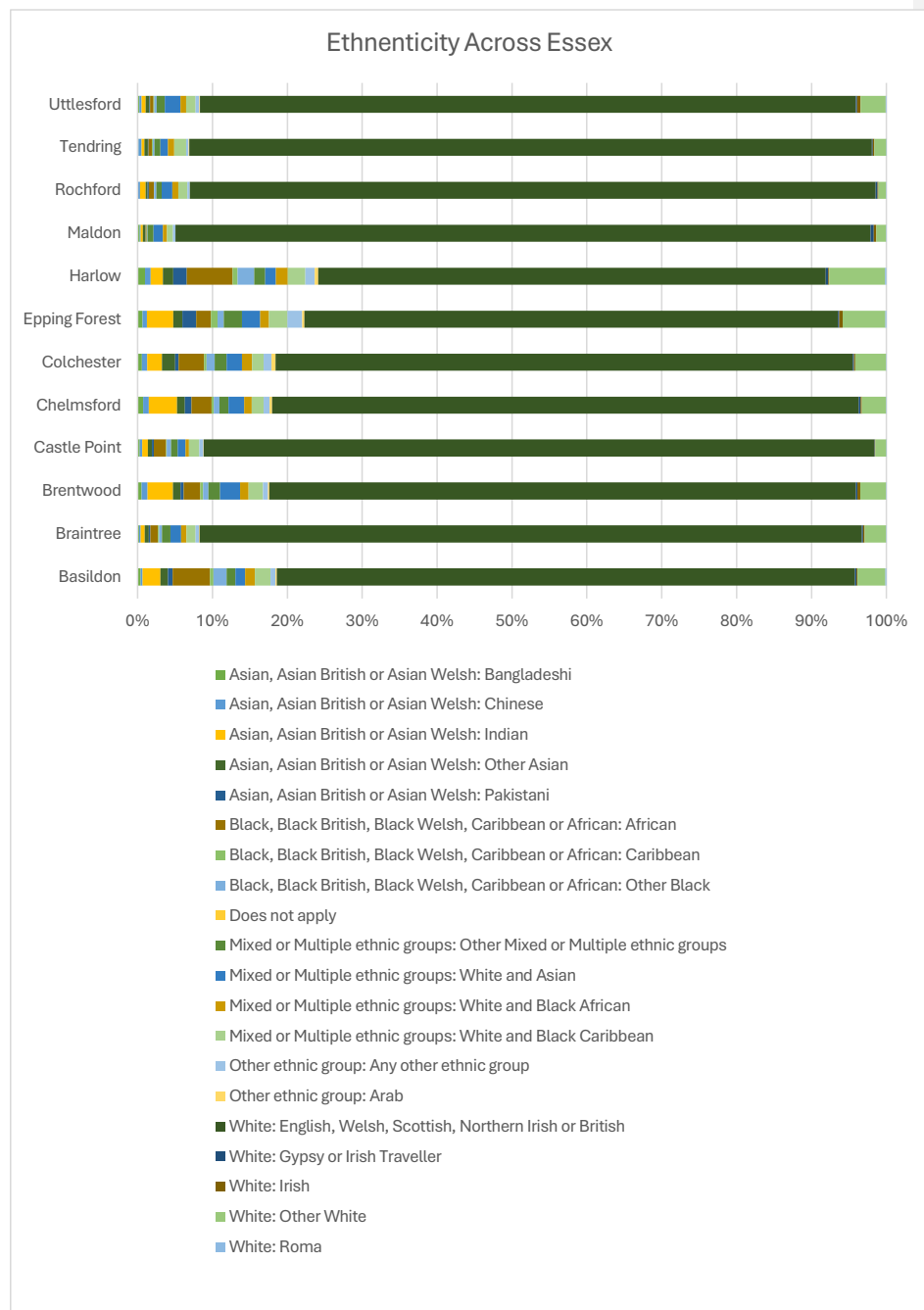
In Essex, a “deprived” area is typically classified as a neighbourhood that ranks highly on the “Index of Multiple Deprivation” (IMD). The IMD takes into account various factors like income levels, employment rates, educational attainment, health conditions, crime rates, housing quality, and access to services





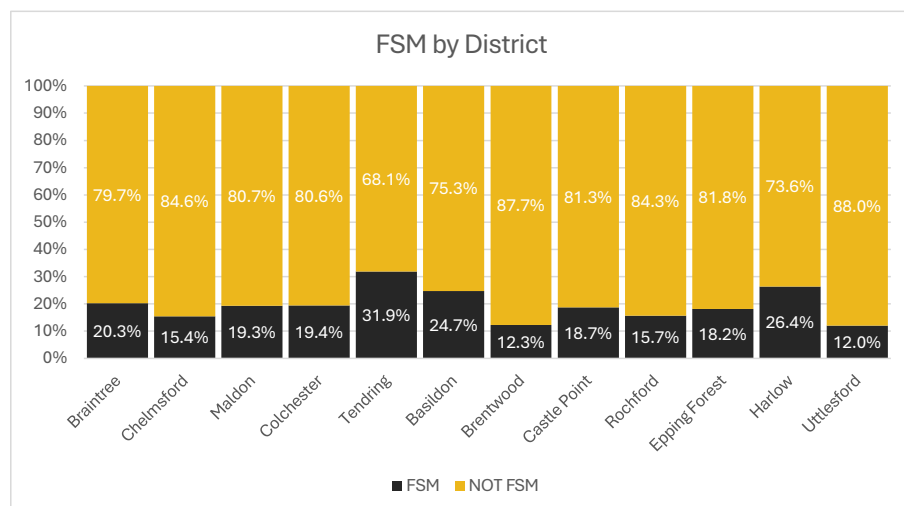
## Ethnicity across Essex

A graph showing the ethnicity of young people between year 8 and year 13 by district



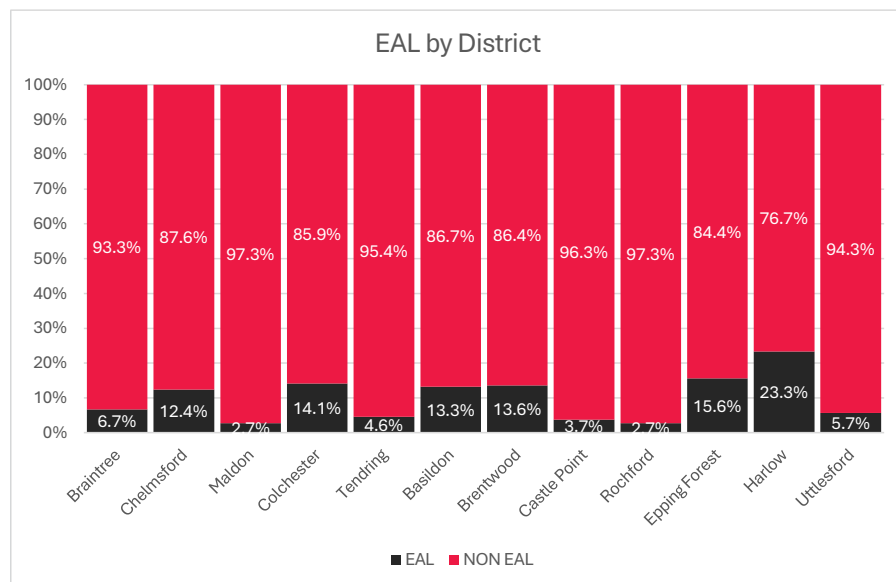
## FSM (Free School Meals) eligibility by district

A graph showing the percentage of young people between Year R and Year 13 who are eligible for Free School Meals by district:



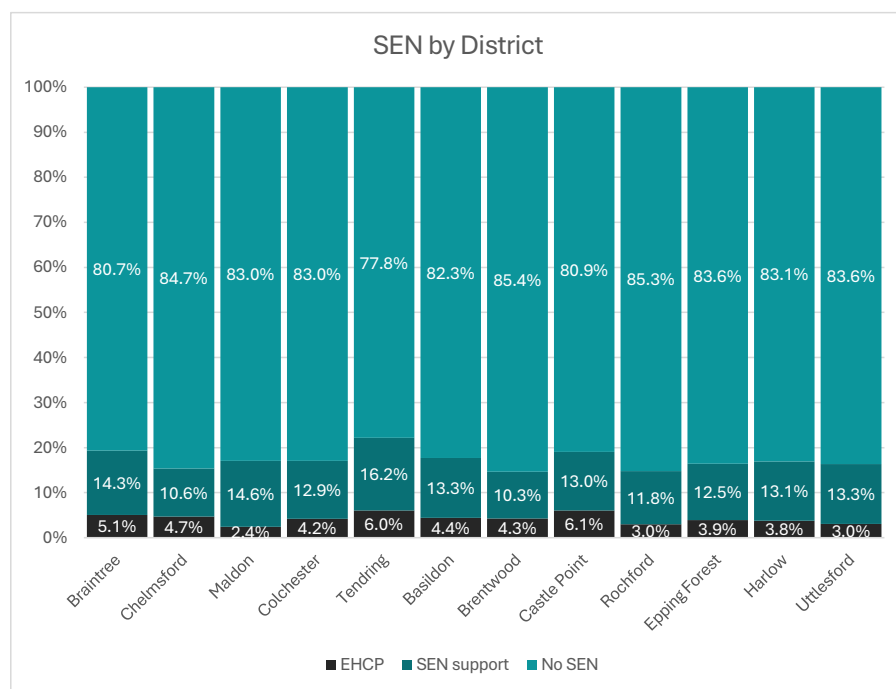
## English as an additional Language by district

A graph showing the percentage of young people between Year R and Year 13 who have English as an additional language by district:



## Special Educational needs by district

A graph showing the percentage of young people who do not have any Special Educational Needs, those who receive support for Special Educational Needs and those with an Education Healthcare Plan (EHCP), by district:



ALL DATA YEAR R-YEAR 13 CENCUS 2021 AND SCHOOLS DATA 23/24<sup>5</sup>

<sup>5</sup> Census Essex 2021 & Schools Dashboard ECC

### 3. Inclusion Framework

The acronym HEARD, developed by the national funder Youth Music, has been adopted by all the organisations within the AMIE (Alliance for a Musically Inclusive England) group, of which the Greater Essex Music Hub is a part.

It has widely been supported as a useful way for Hubs to reflect through different aspects of Inclusion and identifies the next steps in their inclusion journey.

<b>Holistic</b>	placing emphasis on personal, social and musical outcomes
<b>Equitable</b>	people facing the biggest barriers receive the support to enable their equity with others.
<b>Authentic</b>	developed with and informed by the people we do it for
<b>Representative</b>	the people we work with as participants and colleagues reflect our local society
<b>Diverse</b>	all musical genres, styles, practices are valued equally

### Findings through this framework

#### Holistic

This part of the acronym focuses on the workforce delivering on the frontline. There is some truth that musicians who come through a non-formal route into their role, are likely to be more aware of personal and social outcomes within young people than those who have come through more formal routes, or who are teachers. Such individuals are often more focused on academia, grades, curricula and progression rather than delivering with an entirely holistic approach.

Within the hub, we have a mixed workforce, but predominantly one which has come through a formal route or has been with their respective services for many years, delivering one type of work, often through a set methodology.

While the workforce has identified that inclusive practice is the most important aim for the Service and all personnel, there is a need for developing a greater awareness of reviewing the personal and social outcomes of delivery which is encouraged through the mentoring framework.

## Equitable

There has been national debate over the targeting of resource for the most vulnerable, our Music Hub aims to ensure that the needs of each area and the young people we serve are met through the distribution of funding.

We work with supportive partners such as Virtual School teams who provide additional funding which can be targeted towards areas of deprivation such as Tilbury, Grays, Tendring, Harlow and Basildon.

We are limited through capacity and Local Authority association to then apply for other funding and further grow our provision. We established a charity in 2024 which should continue to provide a source of funding. Any investment into growth needs to be done through the lens of sustainability to ensure it is able to continue and provides a lasting legacy.

We have an ambition to identify further partnerships with organisations who have specialist expertise in particular areas to support the wider growth and remit of the Hub.

## Authentic

*'Developed with and informed by the people we do it for'* as it is framed by Youth Music, brings in two important elements of inclusion, youth voice and shared ownership. Since 2022, the Youth Voice programme has seen significant improvement with student led progression in lessons, and a growing team of young people representing the Youth Voice of the Hub. This will continue to be a strategic priority for partners of Hub in the coming years, building local and Hub wide youth voice teams.

Shared ownership continues to be used to develop the identification and nurturing of young leaders. There will be an expectation that tutors and music leaders across our workforce will increasingly empower young people through the widening of choice and autonomy. This has directly support students' wellbeing, increase their feeling of belonging (something critical for young people from challenging circumstances) and strengthen progression across the Hub's provision.

## Representative

Framed by Youth Music as 'the people we work with as participants and colleagues reflect our diverse society', this is something we are continually on the journey of as a Hub. We are aware of the characteristics of the areas we serve, as has been demonstrated in the statistic content within this document, however our internal data does not currently include characteristics data of each participant and so we are unable to fully analyse our representative engagement within each area.

One of the key tasks for us as a Hub in the coming years is to ensure that those involved in the delivery of work across the Hub region continue to close the gap in diversity. This can be achieved by working with Hub partner organisations undertaking work in which they specialise in, learning from them to improve knowledge and understanding in these areas, and by committing to sharing aims and goals cohesively. It is also essential that we regularly review recruitment policies and ensure that inclusive language is used in recruitment material, to minimise potential barriers to those entering the workforce.

## Diverse

In this instance, diverse is taken to refer to the genres on offer, and is an area of strength for the Hub, although we are continually reviewing and developing our offer. We are working on the provision of diverse vocal opportunities and ensuring that technology is utilised to its full potential, as also a means of engaging some who this provision will be most relevant for. Some of the sub-genres related to Music Technology are currently in delivery and evidence has proved these are well supported, and reaching a different group of young people.

## 4. Vision

Our provision is inclusive with no barriers to engagement, promoting equity of access to all.

- All Essex, Southend and Thurrock young people aged 0-21, regardless of background or circumstances, have the opportunity to discover and develop their unique musical voice and express themselves through the language of music.
- All educational settings in Essex, Southend and Thurrock provide a high-quality music education which includes progression, transition between phases and effective collaboration.
- Young people can access a set of broad, rich and diverse opportunities in order to progress through their musical journey.
- Music education in Essex, Southend and Thurrock is integrated into the wider cultural education provision through collaboration and partnership.

Within each district across the Hub there is an established Community Music provision through which young people can access music education provision. Each setting provides a programme of work that supports the local progression needs and enables young people to access an increasing variety of activities including a range of music genres, music technology, music production and youth leadership.

All key Hub partners have a team of musicians and teachers who are passionate about enabling young people to experience the benefits of a high-quality music education. Not only do young people benefit musically, but we also evidencing strong personal and social outcomes that come from participating in musical activities on a weekly basis.

In our on-going journey towards becoming a fully inclusive music service, we have focused on key aspirations:

### A Child Centered Approach

- Enable every young person in Essex, Southend and Thurrock to start and progress within their own musical journey
- Inclusion at the heart of all our work
- Ensuring the voice of young people is heard and responded to
- Provide clear progression routes with supportive advice and informed guidance

### Musical excellence across the Hub Region

- Supporting schools across Key Stages with academic musical progression
- Class teachers and tutors better supported to deliver consistently high-quality music lessons

- Supportive and self-reflective professional development
- Focus on leading progression in singing across the county
- Developing the workforce to deliver new and engaging provision
- Strengthening the routes into teaching for established musicians and artists

## Challenging Traditions

- Ensuring increasing access to genres and styles at a local level including rock, pop, folk and electronic music with qualifications offered where appropriate
- Support performances within schools of all genres to reflect the local communities and educate about other styles unknown to young people.
- Remain authentic in all that is delivered
- Champion new music, fusions, and musical collaborations

## Developing Musical Communities

- Increasing the accessibility to music making on a local level
- Providing a safe and supportive space for young people
- Community music making that caters for local needs and interests
- Exploring the universal power of singing together
- Catering for life-long enjoyment in music

## Providing life-long learning

- Increasing the investment into Early Years Foundation Stage music to deliver long term, life-long benefits
- Increasing options for learning a musical instrument from an early age
- Parent-baby classes through to adult ensembles and choirs for social prescribing, improved health and reduced loneliness
- Collaboration with other Art forms



# 5. Greater Essex Music Hub Inclusion Charter

## Hub Charter

During 2022-23 Essex worked as part of the IDEA Youth Music funded programme to develop our own Inclusion Charter. In 2024, this charter was re-written following a course of discussion, suggestions and feedback with teaching staff.

## What was the purpose?

We focused on writing an Inclusion Charter to establish a set of guiding principles and commitments that as a whole organisation that we can adopt, to promote Diversity, Equity and Inclusion in all the work we are involved in, and to provide a written declaration of our values and goals to striving towards inclusivity in all we do.

We also had some specific purposes to writing the Inclusion Charter.

They are:

### 1. To demonstrate commitment

An Inclusion Charter is a public way to declare our commitment to E, D and I. It provides a statement of intent to all employees, stakeholders, and the broader community we work in that as an organisation we are actively working towards creating an inclusive and equitable environment.

### 2. To set clear expectations

The Charter outlines the Hub's expectation for behaviours and practices that foster inclusivity. It provides clear guidelines for how all individuals involved in delivering music education should interact with young people and each other to ensure everyone feels respected, valued, and included.

### 3. To guide decision making

The Charter serves as a reference point for decision-making processes, ensuring that diversity and inclusion considerations are integrated into all aspects of our operations. It helps leaders and employees align their actions and choices with the stated values and principles.

### 4. To provide a framework for action

An Inclusion Charter will detail actionable steps and approaches that as a Hub we can continue to promote E,D and I. It identifies continual improvement as we collectively all

work towards the aspiration of fostering a sense of belonging and creating equitable opportunities.

## 5. To encourage accountability

By documenting a Charter which has been produced by all stakeholders feeding into the creation, we aim to establish a framework for accountability. It enables all involved in the delivery of music education to assess progress, hold everyone equally to the statements of the Charter and track the development of inclusive practices.

## 6. To strengthen our internal and external communication

The Charter will be shared internally with all workforce members ensuring all are aware of the commitment to E, D and I and their role within this. The Charter can also be shared with external partners, and all involved in delivering music education highlighting and defining the Hub's ambition to ensure all contribute towards a more inclusive delivery and culture across our county.

## 7. To inspire a culture of change

An Inclusion Charter can act as a catalyst for culture change across the Hub by providing a clear vision for all delivery and promoting dialogue and awareness. It encourages individuals to challenge biases, embrace diversity and actively contribute to a more inclusive culture across the whole Hub area.

## What was the process?

We wanted to ensure that in creating an Inclusion Charter, that all involved in delivering music education across the Music Hub had opportunity to feed into this process, without necessarily being identifiable by their input and contribution.

Therefore, for the first stage of the consultation we created a set of questions that were sent out as a survey for all Hub staff and Hub partners to complete. All respondents were able to submit their responses without including their name.

For the second stage we held roundtable discussions in small groups so that all attendees could participate. Some of the themes and outcomes of the initial survey were presented at the roundtable discussions, and individuals present were then asked to challenge and refine statements so that each one truly reflected the collective view and opinion of what an aspirational statement should be.

Partners as well as Hub workforce were invited to roundtable discussions so that the full broad range of experience, knowledge and engagement across our county was present within this document.

The final stage was a wide-reaching round table discussion at our 2023 Tutor Training Day to promote maximum awareness amongst our tutors. We provided targeted questions for discussion and asked staff to write their answers down.

After the training, we collated all documentation (including feedback) and had a series of detailed meetings reviewing re-drafted versions, before publishing the final document.

## What was the outcome?

Embedded below is our Greater Essex Music Hub Inclusion Charter which contains aspirational statements detailing our beliefs, aims and intentions within all the work that we deliver to ensure we continue forward on our Inclusion journey.

→ [GEMH Inclusion Charter](#)

## 6. Current Programmes of Provision

Greater Essex Music Hub already has policies and programmes in place, aimed at removing barriers for young people and enabling access to music education.

This currently includes:

### A Financial Assistance programme

Each key partner has been tasked to provide discounted provision that is delivered at a point of being means tested. Each key partner is expected to provide reduce the fee by at least 50% of young people who are:

- Accessing Free School Meals
- Pupil Premium Grant funded
- From Low-income families

Key Partners may offer additional groups of young people who can also access provision, responding to the local contexts of their own areas.

It is expected that the whole offer of each key partner can be accessed through reduced fees, including all types of ensemble participation, instrumental learning, instrument hire and attendance to any course or workshop.

### Looked After Child provision

Thanks to strong and ongoing developing partnership with Virtual School teams across the Hub region, and through the use of Arts Council England grant funding, we are able to fully fund provision for all Looked After Children (LAC) and all Previously Looked After Children (PLAC).

All key partners are expected to deliver all elements of their service at no cost to these groups of young people, and thanks to the support from the Essex Virtual School, the offer is able to extend to offer fully funded provision for the following in Essex:

- Children subject to a Special Guardianship Order (SGO).
- Children subject to a Child Arrangement Order (CAO).
- Children adopted from care.
- All children who have a Social Worker, or who have ever had a Social Worker

We are seeking to continue to build strong relationships with other Virtual School teams across our Hub region to increase the offer to young people who face barriers. We seek to gather detailed impact data and qualitative feedback from our engagement which helps to evidence the need for further funding, and support.

## Adaptive Instruments

To support young people with physical disabilities, across the Music Hub, there is a range of adaptive instruments to support access to learning, which can be shared to wherever the need is.

These instruments include:

- Soundboards
- iPads
- Skoogs
- Soundbeams
- Pocket trumpets
- Ableton Push controllers

Thanks to the Capital Grant awarded to the HLO in 2024/2025, we are now planning to purchase an increasing diverse range of accessible instruments to ensure we have the correct equipment and technology to support all young people across the Hub region have access to the best music education.

## 7. Pillars of Inclusion

Youth Music developed the IDEA (inclusion, diversity, equity and access) framework for musical inclusion in 2023. This centred around pillars that form the core of their strategy. Having completed extensive work across these pillars to complete our Inclusion Charter, and to review our Inclusion Journey to date, we have chosen to adopt these pillars into our own inclusion strategy as a foundation around which our strategic priorities will sit.

### The Pillars

#### Vision, Values and Strategy

IDEA principles are at the heart of our vision, mission and values, demonstrated by leaders actively prioritising IDEA principles to ensure the continuous development of practice.

#### People and Culture

Developing an inclusive workplace culture where all staff are engaged, motivated and brought into IDEA goals. The workforce, leadership and board is made up of people from a diversity of backgrounds.

#### Key Policies and Procedures

Our organisational policies provide the foundation for a safe, accessible and inclusive culture. They are clear, accessible and regularly reviewed, updated and communicated.

#### Reach and Engagement

We actively monitor reach, engagement, progression and outcomes to ensure equality of opportunity which in turn informs positive action.

#### Musical Offer

Our musical offer is diverse, accessible, inclusive and relevant to young people from different backgrounds and with different musical aspirations. Personal and social outcomes of music are as important as musical ones.

#### Youth Voice

Young people influence our practice at all levels, from co-creating their learning journey to informing programming and strategy.

#### Communication

Our outward communication is clear, concise and accessible to the intended user, and showcases diversity and inclusion.

#### Partnership and Advocacy

We grow, develop and improve IDEA practices continuously through partnership work and advocate for the approach to the wider sector.

## Strategic Priorities



**A** A. Inclusion is embedded across the Hub region. This includes deepening knowledge across the Hub Governance, Senior Leaders, workforce, schools and wider Hub partners.



**B** Inclusive practice is continually supported and nurtured with a range of training alongside a central bank of resources that are regularly updated and promoted through our workforce and partner comms.



**C** The Hub engages with all stakeholders and demonstrates the impact of nurture groups, AP (Alternative Provision), projects for NEET (Not in education, employment or training) students, and LAC provision, providing evidence in research and data analysis around the benefits of music educationally, socially and emotionally.



**D** The Hub welcomes all communities embracing the cultural make-up of the county. We will aim to reach, engage and work with young people from diverse, under-resourced and under-represented backgrounds



**E** Data is used as a driver to target and plan activity. Monitoring and evaluating the level and quality of inclusion through qualitative and quantitative evaluation, feedback and research



**F** Activities on all levels are planned to closely reflect the needs and interests of the young people, ensuring that the young people are involved in developing their pathway in their musical journey.



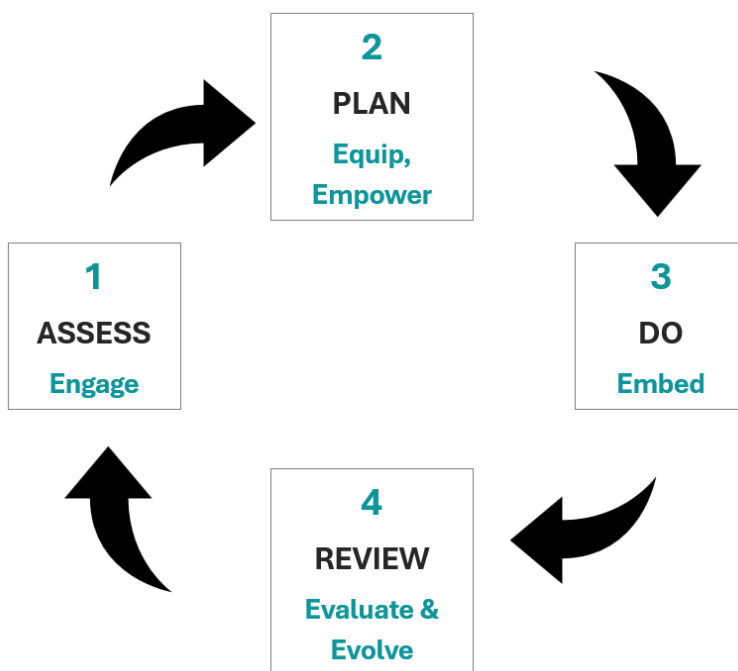
**G** Youth Voice will be embedded throughout the Hub activity with young people being involved in programming local and county wide events, having the opportunity to gain awards and qualifications, and being supported to develop as leaders.



**H** Programmes of study and performance will include composers and music from a multitude of genres, cultures and genders

## Implementation

In order for us to successfully achieve our outlined intentions, we need to constantly assess and review our practice, ensure that all staff are equipped with the knowledge they need to feel confident in their role, in turn embedding inclusive practice in the heart of our delivery.





## 8. Action Plan



### Essex Music Service

the lead organisation in Greater Essex Music Hub  
E2, County Hall, Chelmsford, CM1 1QH

#### A. Inclusion is embedded across the Hub region. This includes deepening knowledge across the Hub Governance, Senior Leaders, workforce, schools and wider Hub partners

	Year 1	Year 2	Year 3
Governance	<p>Ensuring a consistent understanding of what is Music Inclusion</p> <ul style="list-style-type: none"> <li>• Training session from external presenter (Phil Mullen)</li> <li>• Inclusion on each Oversight meeting agenda</li> <li>• Subgroup workforce with a focus on Inclusion</li> </ul>	<p>Engaging and supporting provision across the Hub</p> <ul style="list-style-type: none"> <li>• Monitoring and visiting some of the Hub delivery around Inclusive Music making</li> <li>• Questioning and evidencing impact of Music inclusion activity</li> </ul>	<p>Advocacy and developmental</p> <ul style="list-style-type: none"> <li>• Providing expert guidance and support in the Hubs future planning</li> <li>• Advocating to the wider sector and joining up wider partnerships to support the Hub delivery</li> </ul>
Senior Leaders	<p>Honest appraisal of leadership and training</p> <ul style="list-style-type: none"> <li>• Complete an external led assessment of all delivery and provision by all Key Hub partnership</li> <li>• Complete a joint training for all key partnership leadership with external trainer.</li> </ul>	<ul style="list-style-type: none"> <li>• Review of policies held and implemented by leadership</li> <li>• Workshop space/time to review policies through the lens of inclusion</li> <li>• Each forum meeting has inclusion on the agenda</li> </ul>	<ul style="list-style-type: none"> <li>• Leaders demonstrate confidence and consistency when working with Hub partners and wider workforce</li> <li>• Case study evidence of Music Inclusion from all Key Partner leaders</li> </ul>

Workforce	<ul style="list-style-type: none"> <li>• Training provision for workforce – Inclusion in Mainstream settings</li> <li>• TPP training offered to targeted workforce delivering work with vulnerable young people</li> <li>• Side-by-side training for workforce to increase capacity to deliver</li> <li>• Reflective practice training sessions offered to targeted workforce</li> </ul>	<ul style="list-style-type: none"> <li>• Reflective practice sessions to self-nominating workforce</li> <li>• Develop a strategic toolkit for tutors working with vulnerable and SEND young people</li> <li>• Training on the use of SEND and inclusion instruments and equipment</li> </ul>	<ul style="list-style-type: none"> <li>• Case study evidence of inclusive delivery, shared with the workforce and wider Hub partners</li> <li>• Launch a toolkit to the tutor workforce via wider tutor comms, and monitor its impact</li> <li>• Peer led training delivered by tutors, for tutors.</li> </ul>
Schools	<ul style="list-style-type: none"> <li>• Inclusion music focus within the Teacher networks run by the Hub</li> <li>• Lead Schools provide evidence and case study material to support the Inclusion work of the Hub</li> </ul>	<ul style="list-style-type: none"> <li>• Appointment of a Special Lead School</li> <li>• Training provision consistently includes Inclusive Music making</li> <li>• Pilot projects around musical inclusion developed with schools, engaging hard to reach young people</li> </ul>	<ul style="list-style-type: none"> <li>• Working in partnership with the Hub, schools engage with projects that support more young people to participate in music education who come from diverse backgrounds, or have barriers to music education</li> <li>• Schools evidencing wider Inclusive Music making within their reporting</li> </ul>
Hub partners	<ul style="list-style-type: none"> <li>• Refresh knowledge and familiarity of the Hub Inclusion Charter within existing Hub partners across the Hub</li> <li>• Visit partnership work to identify existing strengths</li> </ul>	<ul style="list-style-type: none"> <li>• Partnership agreements state expectation around the support for the Hubs inclusion journey</li> <li>• Case study evidence of Musical Inclusion delivery</li> </ul>	<ul style="list-style-type: none"> <li>• Hub partners collaborate together to support their inclusive journeys and strengthen the delivery for young people</li> <li>• Partners recognise their role and responsibility within the Hub inclusion journey</li> </ul>

**Commented [ES4]:** I am unsure whether this is a refresh of the charter including partner input or ensuring partners are aware of the refreshed charter?

Refresh of the Inclusion Charter 'within or with' existing Hub partners

**Commented [PL5R4]:** Updated as this is about raising awareness rather than working on the document again.

**Commented [ES6]:** Could this be worded differently? 'Case studies evidencing Musical Inclusion in delivery'

**Commented [PL7R6]:** I am not sure what this change achieves? It only changes from one to plural case studies.

**B. Inclusive practice is continually supported and nurtured with a range of training alongside a central bank of resources that are regularly updated and promoted through our workforce and partner comms**

	Year 1	Year 2	Year 3
With workforce	<ul style="list-style-type: none"> <li>Gather examples of good practice to share as case studies to the wider workforce</li> <li>Side-by-side delivery of specialist delivery work to develop confidence, knowledge and Hub capacity</li> <li>SEMH and TPP training for Hub staff</li> </ul>	<ul style="list-style-type: none"> <li>Develop a strategic toolkit for tutors working with vulnerable and SEND young people</li> <li>Create a bank of videos from delivery tutors detailing learning from delivery of Inclusive music making</li> <li>Develop a mentoring scheme for tutors who want to further develop inclusive practice, and run a programme of development, training and support</li> </ul>	<ul style="list-style-type: none"> <li>Review the use of the strategic toolkit and identify any further areas that workforce and Hub partners would like support in</li> <li>Middle leadership engage in training and support to develop their capacity as mentors through the lens of musical inclusion</li> </ul>
With Hub partners	<ul style="list-style-type: none"> <li>Case studies documenting inclusion work regularly feature within communications and newsletters</li> <li>Engage with Hub Partners who have strong practice with regarding to musical inclusion to share resources and guidance that might support other Hub partners.</li> </ul>	<ul style="list-style-type: none"> <li>Scope with Hub partners the areas of musical inclusion that the most support is needed.</li> <li>Share data regarding the known location and current engagement of young people across the Hub, supporting the development of informed partner activity</li> <li>Support collaboration with Hub partners, working together to support their inclusion delivery within their funded provision across the Hub</li> <li>Conduct review meetings with reference to the Inclusion Charter, discussing areas of support needed</li> </ul>	<ul style="list-style-type: none"> <li>Offer purposeful Hub partner training within Inclusion, developing practice and understanding</li> <li>Develop a partner resource bank across the Eastern region and in partnership with sector leadership</li> <li>Launch a central bank of resources to support Hub partners within the area of Inclusion</li> </ul>

**Commented [ES8]:** LOVE this!

**Commented [PL9R8]:** Good good!

**Commented [ES10]:** Explore with Hub partners, areas of musical inclusion that most need support?

**Commented [PL11R10]:** 'Explore' feels like a joint activity, where as Scope suggests that this is an activity we are going to lead on.

Schools	<ul style="list-style-type: none"> <li>• Pilot a Head-Start programme, supporting tutors to develop this skill, and working in collaboration with the SENCo</li> <li>• Musical inclusion and curriculum progression CPD for SEMH units attached to mainstream settings</li> <li>• Develop a programme of work with schools that provide support for young people with hearing loss</li> </ul>	<ul style="list-style-type: none"> <li>• All Hub funded whole class delivery features a Head-Start element to the delivery</li> <li>• Inclusion area on internal newsletters, highlighting best practice and case study evidence</li> <li>• Track, promote and resource a diversity calendar</li> </ul>	<ul style="list-style-type: none"> <li>• The Head-Start programme is embedded within Hub funded whole class delivery</li> <li>• Develop inclusive programmes of work that schools can easily and purposely engage with to support wider provision within their own settings</li> <li>• Develop an additional programme of work in partnership with schools that responds to an identified need.</li> </ul>
		<ul style="list-style-type: none"> <li>• Deliver a programme of work for young people with hearing loss, evaluate and gather feedback, sharing the learning on a national level</li> </ul>	

**Commented [ES13]:** Develop inclusive and clearly defined programmes of work that schools can easily engage with and buy in to

**Commented [PL14R13]:** I want this to be very central to the school offer, rather than be a discreet provision/programme. Have updated the wording slightly.

**Commented [ES12]:** Not sure this makes sense?  
Suggestions:  
 •Develop a programme of work with schools that provide support for young people with hearing loss  
 •Working with schools who support deaf young people, develop a programme specialist programme to support this provision

**Commented [ES15]:** Explore rather than scope?

**Commented [PL16R15]:** Wording updated

**C. The Hub engages with all stakeholders and demonstrates the impact of nurture groups, AP (Alternative Provision), projects for NEET (Not in education, employment or training) students, LAC provision, and support for Special Education Needs and Disabilities (SEND) young people providing evidence in research and data analysis around the benefits of music educationally, socially and emotionally**

	Year 1	Year 2	Year 3
<b>workforce</b>	<ul style="list-style-type: none"> <li>Targeted workforce training to increase numbers of tutors able to deliver specialist provision – TPP</li> <li>Create a resource explaining what nurture groups are and an overview of how they are run, to be used as part of tutor induction, as well as for the wider comms.</li> </ul>	<ul style="list-style-type: none"> <li>Develop a 'How to' tool kit of how to run nurture groups</li> <li>Launch a buddying scheme for tutors to support development through side-by-side delivery</li> </ul>	<ul style="list-style-type: none"> <li>Review needs for further training and ensure each area of the Hub has suitable capacity to deliver this work</li> <li>Reflective practice groups for workforce to support sharing of learning.</li> </ul>
<b>Stakeholder engagement</b>	<ul style="list-style-type: none"> <li>Newsletters to parents and schools advocate for and include music inclusion activity.</li> <li>Communications include case studies, evidence and data of delivered projects showing impact</li> <li>Social media posts demonstrate and reference the Inclusion work the Hub delivers.</li> <li>Images are captured that demonstrate the Inclusive practice delivered by the Hub</li> </ul>	<ul style="list-style-type: none"> <li>Local Authority Inclusion Strategies detail how Music can be used as a tool for Inclusion.</li> <li>Case studies written by young people, showcase the impact of music provision capturing their unique perspectives.</li> <li>The website for the Hub is updated with imagery that relates to the Hub's Inclusive work</li> </ul>	<ul style="list-style-type: none"> <li>The Hub engages with School leadership, subject leadership, SENCo's and school governors to detail and demonstrate a broad and inclusive offer, backed by data and case study evidence</li> <li>Parents and young people are able to access music provision locally which is appropriate to their needs</li> </ul>

Young People	<ul style="list-style-type: none"> <li>• Pilot a NEET project in the Mid quadrant of Essex where data shows a high proportion of young people not in education, employment or training</li> <li>• Analysis of the Music Hub engagement with AP settings</li> <li>• Fund delivery for LAC and PLAC in all elements of work and engage with all virtual schools across the Hub</li> <li>• Scope appropriate instruments, equipment and technology for SEND settings using the capital grant</li> </ul>	<ul style="list-style-type: none"> <li>• Work with Hub partners to engage NEET young people within programmes of work that are funded sustainably</li> <li>• Develop new engagement with AP settings and deepen engagement with current engaged settings</li> <li>• Work with all Virtual Schools as partners to sustainably provide a programme of support for LAC, PLAC</li> <li>• Increase numbers of CIC accessing provision</li> <li>• Pilot inclusive instruments and technology within SEND settings with evaluative feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Provide routes into training, employment or work experience opportunities for NEET Young People across the Hub</li> <li>• Promote case studies of positive engagement with young people in AP settings.</li> <li>• Maintain LAC, PLAC and CIC continuation and ensure clear pathways for progression</li> <li>• Purchase further inclusive instruments and technology based on the pilot feedback</li> </ul>
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**D. The Hub welcomes all communities embracing the cultural make-up of the county. We aim to reach, engage and work with young people from diverse, under-resourced and under-represented backgrounds**

	Year 1	Year 2	Year 3
Engagement	<ul style="list-style-type: none"> <li>• Scoping where the under-represented communities are and identifying current engagement across the Hub partnership</li> <li>• Review of wider barriers that prevent under-resourced young <i>people</i> from engaging in provision</li> <li>• Engaging with Hub partners who are already connected to communities across the Hub region</li> </ul>	<ul style="list-style-type: none"> <li>• Engage with 2 targeted communities to scope provision and understand need</li> <li>• Draw up a broad plan including financial support provision to tackle known barriers to support under-resourced young people engage</li> <li>• Develop delivery in partnership across the Hub ensuring high quality, authentic and developmental delivery</li> <li>• Pilot Hub partner delivery in targeted areas with clear evaluative frameworks in place</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence sustained engagement with previously targeted communities with further detailed plans of engaging new targeted communities</li> <li>• Review action plan to tackle barriers to participation, reviewing participation data, and growth in engagement from all young people referenced in this priority</li> <li>• Create case studies of best practice where appropriate</li> </ul>
Workforce	<ul style="list-style-type: none"> <li>• Review the diversity data of the key partner workforce to understand what gaps exist and where wider partnership representation may be needed</li> </ul>	<ul style="list-style-type: none"> <li>• Deliver targeted training from Hub partners regarding the targeted community provision</li> <li>• Side-by-side delivery with targeted communities, working alongside identified Hub partners.</li> </ul>	<ul style="list-style-type: none"> <li>• Delivery of provision by workforce, supporting wider provision for the Hub.</li> <li>• Case study evidence capturing the impact of work with targeted communities</li> </ul>
Schools	<ul style="list-style-type: none"> <li>• Scoping of existing good practice and identify gaps and needs, in consultation with schools</li> <li>• Examples of curriculum design shared across school network meetings, and within CPD delivery</li> </ul>	<ul style="list-style-type: none"> <li>• Increase confidence with school teaching staff to deliver cultural learning through targeted music projects, programmed to develop teacher knowledge and confidence.</li> <li>• Delivery of Authentic cultural provision in school, supported by Hub partners</li> </ul>	<ul style="list-style-type: none"> <li>• More schools evidencing authentic and meaningful delivery within curriculum design, and working in partnership with the Hub to remove barriers to participation</li> <li>• Curriculum development tools available for schools, along with access to a range of Hub partners to provide advice</li> </ul>

**E. Data is used as a driver to target and plan activity. Monitoring and evaluating the level and quality of inclusion through qualitative and quantitative evaluation, feedback and research**

	Year 1	Year 2	Year 3
Monitoring & Driving Activity	<ul style="list-style-type: none"> <li>Engage with young people and their parents/carers to gain feedback on provision</li> <li>Collate data from partners to aid needs analysis and case studies and identify areas where more data/feedback is required</li> <li>Expand needs analysis data to report on more areas of activity in Southend and Thurrock</li> <li>Use Council data to identify specific locations of ethnic minorities or under-represented groups</li> </ul>	<ul style="list-style-type: none"> <li>Annual survey of young people and parental feedback launched</li> <li>Formal survey of SEND and AP settings to feed into future needs analysis</li> <li>Develop Power BI tool to determine differences between regular/ongoing provision and one-off workshops</li> <li>Include SLA school data into needs analysis</li> <li>Inclusion sub-group (from Board governance) established and informed to challenge proposals</li> </ul>	<ul style="list-style-type: none"> <li>Identify ways in which music interventions can be included in other dashboard such as SEND to increase profile of music</li> <li>Refresh student survey and include school survey to identify future needs</li> <li>New initiatives are planned linking directly to what change in data we are hoping to see</li> </ul>
Evaluation	<ul style="list-style-type: none"> <li>Demonstrate impact of inclusive activity through case studies and feedback</li> <li>Evaluation report on new inclusion initiatives e.g. Head Start and Endangered Instruments programme</li> <li>Engage with young people on what areas / how they would evaluate GEMH provision</li> <li>Share simple evaluation mechanism with all DLTs and Key Partners to standardise</li> <li>Regular tutor reflection session</li> </ul>	<ul style="list-style-type: none"> <li>Monitor effectiveness of inclusion initiatives through expanding evaluation data into attendance and achievement</li> <li>Launch research programme with a partner to fully evaluate and research impact of regular music interventions with a vulnerable group of young people</li> <li>Publish one case study written by a young person</li> <li>Regular Inclusion case studies are published on our website and from/with partners</li> <li>Improve attendance at tutor reflection sessions and open up to partners</li> <li>Share simple evaluation tool with schools partaking in inclusion initiatives</li> </ul>	<ul style="list-style-type: none"> <li>Showcase impact Year 2 research at conference/internal SLT</li> <li>Training with middle leaders to enable them to evaluate how inclusive their provision is and empower them to make plans for improvement</li> </ul>



**F. Activities on all levels are planned to closely reflect the needs and interests of the young people, ensuring that the young people are involved in developing their pathway in their musical journey**

	Year 1	Year 2	Year 3
<b>Ensemble</b>	<ul style="list-style-type: none"> <li>Pilot an ensemble leadership programme with an assistant conductor vacancy at each flagship Hub ensemble</li> <li>Develop self-expression and youth leadership through inclusion of young people's composition work within concert programme and courses</li> </ul>	<ul style="list-style-type: none"> <li>Broaden the conductors programme out so that all Hub ensembles have assistant conductors appointed, and supported by expert training and coaching</li> <li>Provide a composition workshop series for young people</li> <li>Form a youth committee for each flagship ensemble to contribute to the planning and development of repertoire, activities, and programmes.</li> </ul>	<ul style="list-style-type: none"> <li>Assistant conductors are appointed more widely across the Hub with responsibility to direct local ensembles, while attending centralised coaching and mentoring</li> <li>Youth committees feed into hub youth voice as well as ensemble</li> <li>Link the young ambassadors programme and participants to key ensemble provision across the Hub</li> </ul>
<b>Communities</b>		<ul style="list-style-type: none"> <li>Review refreshed data of the needs and current engagement of each community across the Hub region</li> <li>Review local provision and identify potential barriers to prevent young people progressing in their musical journey</li> </ul>	<ul style="list-style-type: none"> <li>Review delivery across each community and ensure this is in line with need and reflects the feedback from young people, and the data captured</li> <li>Utilise young ambassadors to further support the removal of identified and known barriers to support wider participation</li> </ul>
<b>Workforce</b>	<ul style="list-style-type: none"> <li>Middle leaders review the present and effectiveness of youth voice within the lessons and delivery observed</li> </ul>	<ul style="list-style-type: none"> <li>Tutors evidence youth voice in teaching and learning delivery of all types, consulting with young people regarding their progression and development</li> <li>Training for middle leaders as mentors to develop youth voice participation, and develop young leadership at a local level</li> </ul>	<ul style="list-style-type: none"> <li>Tutors enable young people to have agency over their own learning journey and enable communication around students' own progression and developmental needs</li> <li>Youth voice in teaching and learning is regularly observed during quality assurance visits</li> </ul>

**G. Youth Voice will be embedded throughout the Hub activity with young people being involved in programming local and county wide events, having the opportunity to gain awards and qualifications, and being supported to develop as leaders**

	Year 1	Year 2	Year 3
Young Leaders	<ul style="list-style-type: none"> <li>• Scope out where we are on the Youth Voice ladder of participation in all areas of work</li> <li>• Work with young leaders from the Young Essex Assembly to develop a wider youth leadership programme</li> </ul>	<ul style="list-style-type: none"> <li>• Engage with the Multi-school council as a representation across the Hub region to support local youth voice activity</li> <li>• Seek to expand membership to include young people from NEET, AP, SEND and CIC</li> </ul>	<ul style="list-style-type: none"> <li>• Young leaders are identifiable and present in ensembles, youth voice teams, schools and evident within key partners planning</li> <li>• Young leaders are actively curating and driving the Youth Voice activity at a local level and feeding this into strategic decision making</li> </ul>
Accreditation	<ul style="list-style-type: none"> <li>• Develop an accreditation scheme with the Youth Service to support the development of young leaders</li> <li>• Introduce young people to the Jack Petchey awards and discuss and design a programme to support young people to achieve this award</li> </ul>	<ul style="list-style-type: none"> <li>• Wider engagement with more young people</li> <li>• Clear progression from young people within the awards scheme</li> <li>• Young people working towards nomination for Jack Petchey award</li> </ul>	<ul style="list-style-type: none"> <li>• Implementation of 'young ambassadors' in ensembles, schools and partner organisations</li> </ul>
Workforce	<ul style="list-style-type: none"> <li>• Tutors recognise the importance of youth voice and are aware of the opportunities for young people to develop their youth voice outside of their provision</li> </ul>	<ul style="list-style-type: none"> <li>• Tutors actively direct young people to youth voice activity in the hub region and encourage the young people they engage with to take steps in leading their musical pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Tutors support and advocate for the accreditation schemes offered by the Hub</li> </ul>
Schools	<ul style="list-style-type: none"> <li>• Consultation/self-analysis to identify depth of youth voice engagement</li> <li>• Support for schools to develop and establish their own youth voice activity within the subject area</li> </ul>	<ul style="list-style-type: none"> <li>• Support schools to establish a youth leadership scheme with accreditation, supported by the Hub</li> <li>• Development of a large-scale youth consultation, with young leaders, schools and existing youth panels across the Hub partnership</li> </ul>	<ul style="list-style-type: none"> <li>• Widen the engagement with the school youth leadership scheme with accreditation</li> <li>• Deliver the youth consultation with a large-scale event to gather and then provide feedback, led by young people, supporting the Hub to write its future LPME</li> </ul>

Hub partners	<ul style="list-style-type: none"> <li>• Hub partners analyse youth voice provision within their activities, identifying areas of strength and areas of development</li> <li>• Hub partner youth activity is mapped by the Hub</li> </ul>	<ul style="list-style-type: none"> <li>• Partners youth voice activity is included within reporting to the Hub Inclusion Lead</li> <li>• Partners are supported to review their work within the context of the ladder of youth participation</li> </ul>	<ul style="list-style-type: none"> <li>• Partners support the Hub through their youth voice activity and participate in the ambassador's programme, providing support and development for future young leaders</li> </ul>
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**H. Programmes of study and performance will include composers and music from a multitude of genres, cultures and genders**


	Year 1	Year 2	Year 3
<b>Ensembles</b>	<ul style="list-style-type: none"> <li>• Compositions written by young composers, living composers, female composers and a range of genres as is appropriate, are performed by Hub ensembles</li> </ul>	<ul style="list-style-type: none"> <li>• Work with partners to gain knowledge and insight into ensemble repertoire choices, and authenticity in delivering this work</li> </ul>	<ul style="list-style-type: none"> <li>• Ensemble activity supports hybrid working across multiple genres of music within one ensemble</li> <li>• Local ensemble provision as well as Hub wide ensembles cover a wide range of repertoire</li> </ul>
<b>Senior Leaders</b>	<ul style="list-style-type: none"> <li>• Evaluation of current programmes of study delivered by the Hub, focusing on repertoire choices and genres on offer</li> <li>• Data presented outlining current percentages of music used nationally for exams and performances by composers of different cultures, genres and genders</li> </ul>	<ul style="list-style-type: none"> <li>• Options of diverse repertoire and genre to be discussed in forum meetings</li> <li>• Ensure youth voice participation is involved in selecting diverse repertoire</li> <li>• Detail how we are embedding a range of music from different cultures, genres and genders across the hub practice</li> </ul>	<ul style="list-style-type: none"> <li>• Leaders work with hub partners to broaden knowledge and understanding of working with diverse genres in practice</li> <li>• Evaluation of current programmes of study, creating a case study showing clear progression in the execution of a diverse delivery</li> <li>• Provide informed guidance to support the planning and delivery of a diverse musical programme across the hub</li> </ul>
<b>Workforce</b>	<ul style="list-style-type: none"> <li>• Include focus on diversity of programmes of study and use of curriculum resources (eg Charanga) in annual training</li> <li>• Trinity College London to provide guidance and support around repertoire choice</li> </ul>	<ul style="list-style-type: none"> <li>• Build in and embed diverse repertoire into concerts and events</li> <li>• Be aware of changes to exam material and embed youth led progression</li> <li>• Ensure that communications highlight cultural events, acknowledge national days, and encompass a diverse range of genres. (eg. ECC Cultural Calendar, Black History Month, Nation Women's Day)</li> </ul>	<ul style="list-style-type: none"> <li>• Workforce specialist group discussions during training days to share resources that enable further diversification of repertoire.</li> <li>• Provide networks within the workforce to support the delivery of resources, choose repertoire and deliver the exam board set works and materials.</li> </ul>
<b>Schools</b>	<ul style="list-style-type: none"> <li>• Evaluate musical resources used in schools curriculum across the Hub region</li> </ul>	<ul style="list-style-type: none"> <li>• Diversity of music programming in curriculum and performance to be part of schools network meetings</li> </ul>	<ul style="list-style-type: none"> <li>• Curriculum, concerts and vocal festival programmes include music from diverse genres, cultures and genders</li> </ul>

		<ul style="list-style-type: none"> <li>• Provision of resources that supports the diversification of provision within the curriculum</li> </ul>	<ul style="list-style-type: none"> <li>• Hub partners work closely to support the diversification of school delivery</li> </ul>
<b>Hub partners</b>	<ul style="list-style-type: none"> <li>• Identify Hub partners who have in-depth knowledge and can support with this area of work</li> </ul>	<ul style="list-style-type: none"> <li>• Side-by-side project work with schools, ensembles or young people</li> <li>• Workshop offer for all stakeholders</li> </ul>	<ul style="list-style-type: none"> <li>• Hub partners recognise their role in enhancing the diversity of culture, and the expansion and variety of genres and composers used within the hub</li> </ul>



## **Essex Music Service**

the lead organisation in Greater Essex Music Hub  
E2, County Hall, Chelmsford, CM1 1QH

 GreaterEssexMusicHub

 GreaterEssexHub

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