

# Local Plan for Music Education

## Update March 2023

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## Local Plan for Music Education

### **Barking & Dagenham Music Education Hub (MEH) Quality and Impact Framework 2023/24**

The LBBB MEH Quality and Standards sub-group has agreed a quality and impact framework based on five key elements (see below).

These key elements will be the basis for impact assessments, alongside e.g.

- pupil assessments.
- questionnaires.
- internal and external examination results.
- outcomes from the London Mayor's Scholars and participants in the London Symphony Orchestra's (LSO) outreach programmes.
- progression into higher education and the music profession.

In addition, starting in 2023, the Community Music Service (CMS) will, as lead organisation for the MEH, deliver a programme of Quality Assurance (QA) visits into all client schools and settings. The details of this programme to be agreed in October 2023.

#### **1. Interests**

- a. We provide an active participation model to develop interest and engagement for all Children and Young People (CYP).
- b. The model recognises and values existing diverse musical identities.
- c. The model will inspire musical growth to fulfil aspirations.
- d. The model will strive to help pupils develop as confident individuals.

#### **2. Experiences:**

- a. We will provide high standard and authentic music experiences across a variety of genres.
- b. We will enable CYP to interact with their peers, teaching staff and external partners.

- c. We will promote innovation, creativity and originality in musical and cultural activities which will produce inspiring and engaging educational outcomes.

**3. Learning:**

- a. We aim to ensure that all CYP are engaged and motivated.
- b. We will deliver positive and inclusive learning experiences.
- c. We will develop independent learning skills and enable CYP to flourish and progress.
- d. We will research and implement best practice in delivery models to maintain continuous improvement in delivery.
- e. We will ensure that Youth Voice is an essential element supported by all hub staff.

**4. Teaching:**

- a. We provide excellent teaching provision that is accessible and inspirational for the diverse communities of Barking & Dagenham.
- b. We will maintain a full programme of Continuing Professional Development (CPD) for all hub staff that will ensure: -
  - i. Staff are kept abreast of the latest developments in pedagogy eg assessment, planning, scaffolding learning etc;
  - ii. Staff are kept informed of the latest developments in repertoire and resources.
  - iii. Staff are fully supported in accessing and utilising up to date technologies to support and improve teaching.
  - iv. Staff are fully supported in continuing to develop their own musical skills to support excellence in modelling.
- c. We will continue to exercise the most robust techniques to ensure the recruitment of high-quality staff.

**5. Development:**

- a. We will develop strategies that build sustainable, diverse and progressive pathways, including into the music & creative industries where appropriate.
- b. We will encourage workforce development through focused CPD that supports continuous improvement in the quality and equity of provision and is reflective of good practice (see 4b).

## Approach to School Engagement

### Barking & Dagenham Music Education Hub

Barking & Dagenham MEH has set the following SMART Objectives for 2023/24:

1. Focus on a high-quality music education offer in schools and wider settings to ensure greater uptake by Children and Young People [CYP] in London Borough of Barking & Dagenham (LBBDD).
2. Develop the vocal strategy for all schools and settings in LBBDD in line with new feedback to keep the programme of activity relevant.

The Hub's targets for school engagement this year are:

- To work directly with 90% schools to develop their School Music Development Plans.
- To attract 95% non-specialist primary Music Leads to participate in at least one CPD session.

Barking & Dagenham MEH communicates with all state-funded schools, including special schools and alternative provision settings. Our plans for regular communications, in terms of both target audiences and scheduling, are laid out in our Communications and Engagement Plan.

The Communications and Engagement Plan outlines the formal options that schools have to feedback to the Hub throughout the year. In addition, the Hub is represented at a number of forums, groups and meetings convened by the local authority and CMS is in constant contact with 100% of schools in Barking & Dagenham, which enables frequent two-way contact.

Our CPD offer to the schools' workforce is aimed at both Music specialist and non-specialists and outlined in the Workforce Strategy and in our Activity Plan for the year. The Activity Plan is a live document. At the time of publishing, it is comprehensive for the autumn term 2023 but is in outline for spring and summer terms 2024.

### **School partnerships**

Barking & Dagenham MEH has active and on-going partnerships with 92% of schools in LBB&D. These partnerships cover a range of activities, including:

- Joint provision of ensemble opportunities in secondary schools
- Music support services in special school settings
- Provision of CPD for teachers
- Project work across KS2, KS3 & 4 and Special schools and school refuser settings
- Provision of “live music performances” by external providers and CMS staff.

We are actively pursuing new partnerships with KS2 schools to provide:

- WCET tech in mainstream schools
- The Beat Goes On
- Voices Foundation

### **School Music Development Plans**

***Barking & Dagenham*** MEH will run presentations to raise awareness of, and provide training in developing, School Music Development Plans at primary, secondary and special school music networks.

Schools will be encouraged to use the SMDP template developed by Music Mark and the SMDP template published by *Music Teacher Magazine*.

Barking & Dagenham MEH offers a bespoke service to every school to discuss the services and support that they need from the Hub, music service or other partners to deliver their SMDP. Some schools will need help developing their plan and they will be encouraged to approach the music service advisors in the first instance.

Where schools ask for 1:1 help, this is tailored to the needs and experience of the Music Lead or SLT member, taking account of whether they are a Music specialist.

### **Curriculum Development**

Curriculum development is supported by the music service as part of its package of services to schools.

Schools can access either a bespoke or packaged service to help them to develop their Music curriculum in line with National Curriculum requirements, with reference to the Model Music Curriculum.

The consultancy and training offered is integrated with the Hub’s support for SMDPs and general CPD offers. It focuses on Ofsted’s three ‘I’s: Intent, Implementation and Impact and helps schools to be ready for the eventuality of a deep dive into Music.

### **Services for schools offered by Hub partners.**

Barking & Dagenham Music Service (CMS) has a comprehensive offer to schools comprising:

- Whole Class Ensemble Tuition in 70% of primary schools
- Large or small group tuition as a follow on from WCET in 72% of primary schools
- Instrumental and vocal tuition in 80% of all schools
- Instrument hire and provision accessed by 95% of schools.

- Ensembles and choirs, provided by the music service or jointly in 15% of schools.
- Opportunities for pupils to perform at least 3 times per year, typically involving 90% of schools.

Ensemble and choir provision in schools is complemented by further progressive provision in central music centre, which are delivered in partnership with 95% schools.

Hub partners also provide services to local schools including:

- Music tech (Conductive Music)
- WCET Music tech (Education & Bass)
- Singing (Voices foundation)
- Drumming (The Beat Goes On)

### **Instruments and equipment**

LBB&D CMS holds a stock of approximately 5,170 instruments orchestral and band instruments in addition specific Whole Class Ensemble Tuition instruments number 300 guitars, 350 ukuleles, 400 Toots, 350 Fifes, 90 plastic trumpets, 60 plastic trombones, 150 PBuzzes & 30 JSaxes.

The Hub also has access to a small number of adaptive instruments and adaptive devices to enable pupils with special educational needs or disabilities to be included in Whole Class Ensemble Tuition programmes to take instrumental lessons. These include left-handed guitars, left-handed brass, restrung violins/violas, Cmpser tech device. Specialist instrument stand for children with missing limbs. Where existing stocks are not suitable for any pupil we work with industry and music retail specialists to create a solution.

### **Information and signposting**

The Communications and Engagement Plan provides more detail about the information available through the Hub's website and other online channels. Information aimed mainly at schools \*includes:

- Services available for schools to purchase from the music service.
- Project and performance opportunities with Hub partners.
- How to initiate conversations with the Hub and its partners about SMDPs, curriculum and bespoke support, including both paid-for and fully subsidised support.
- Professional support including networks and CPD for school staff.
- How Pupil Premium may be used to support eligible pupils and enhance Music provision across the school.
- Progression routes available to pupils within each location in the Hub area, e.g., central music centre, Thames Reach Youth Orchestra, and opportunities with regional and national partners, including National Youth Music Organisations
- Resources related to all the above

In addition, each year we invite approximately 30% of our schools which show particular commitment to Music to become Music Mark schools, which gives them access to a further range of member-only resources and regular briefings from organisations including Ofsted.

## Projects and partnerships

Partner	Project title	Dates	School(s)	Main Focus
The Beat Goes On	Drumming	September 23	CMS staff	e.g., teacher CPD, composing, performance etc
Voices Foundation	Singing in schools	September 23	CMS staff	CPD
Conductive Music	Inspire reboot	Dec, Jan, Feb	KS2	Music Tech & Science
Music in the Round	Chimpanzees in Happy Town	May, June	EYFS, KS1	Singing and Storytelling
Charanga	Music World	All year	All KS2 schools	Music Curriculum resources
LSO On Track	Activate	All year	KS3	Instrumental Improvisation
LSO On Track	East London Academy	All year	KS4 & KS5	Instrumental workshop
ROH	Youth Opera	All year	KS2	Staff CPD & resources

This captures the projects which are planned and confirmed at the time of writing. It will be updated as projects still in the planning stages and schools' participation are confirmed throughout the year.

## Monitoring and tracking

A modified version of the schools' form (Excel) is used to track schools' engagement with the Hub. This enables us to see at a glance which schools are engaging and the depth of that engagement, so we can target offers effectively.

## School Engagement Plan 2023-24

### Lead Group: LBB Community Music Service

	Objective and (Lead)	Providers and Enablers	Monitor	Activities/Targets Milestones 2023/24	Success Criteria
Sep 1	To work with all settings to improve the music education offer for Children and Young People in LBB and ensure the provision of high-quality music programmes for all.  (IHoS/PMA)	IHoS; PMA. MD; SLT; ELT; MEHB	PGB  IHoS  IHoS  MEHB	<ol style="list-style-type: none"> <li>School QA visits begin (ref. LPME Quality and Impact)</li> <li>Consult with headteachers and schools-based colleagues, by 30/11/23 to develop a Music Teachers' (online?) Conference for July 2024.</li> <li>Key staff to attend events, workshops,</li> </ol>	Evidence of increasing positive relationships with schools in the Borough and the provision of high-quality programmes and opportunities.

				external training, and conferences as available. 4. Review CMS brochure for 2024-25	
Sep 2	To work to provide support and resources to improve the achievement in music of CYP in LBBD (IHoS + PMA)	IHoS; PMA; CMS staff; Schools; Music Mark.	PGB  PGB	<ol style="list-style-type: none"> <li>1. Maintain and develop school membership of Music Mark</li> <li>2. Support schools in their development of a School Development Plan</li> <li>3. Review areas of need for school CPD and develop strategy for delivery from CMS and HUB</li> <li>4. Curriculum development is offered to schools in line with the National Curriculum requirements and MMC.</li> <li>5. Charanga CPD continues in schools.</li> <li>6. Regular Primary Music coordinators meetings</li> <li>7. Develop and improve the hub website to ensure clear, effective and supportive communication with schools.</li> </ol>	Record of the development of the SMEP S Ev tool and increasing school membership of Music Mark.
Sep 3	To maintain the development of a high-quality music education, offer for the EYFS pupils in LBBD schools and settings. (PMA)	LBBD MEH partners; SLT/ELT; other hub leads who already offer EYFS work'	IHoS  IHoS  IHoS	<ol style="list-style-type: none"> <li>1. Implement programmes in line with outcomes from previous review.</li> <li>2. Review requirements from NPME v2.0. and MMC</li> <li>3. Create EYFS self-evaluation for schools. Develop online resource with links to Development matters</li> </ol>	Evidence of an increased range of opportunities meeting EYFS pupils' needs.
Sep 4	To work with all settings to ensure that pupils sing regularly in schools and have access to a diverse	PMA/IHOS ELT	IHoS  PMA	1. Continue to develop a widening range of vocal CPD encompassing a broad range of genres reflecting local interest,	Increase of involvement and engagement of schools in the PMF and CPD opportunities



	and high-quality vocal experience.		IHoS	<p>working with Voices Foundation.</p> <p>2. Choir mentor schools to deliver two workshops and provide ongoing support to others.</p> <p>3. PMF takes place in March/April in 2024</p> <p>4. Vocal work continues to feature in LBBD inclusion strategy delivery.</p>	
Sep 5	Brokering partnership working for the benefit of schools by extending the range of the offer	IhoS/PMA/MD	IHoS	<p>1. The Hub has active and ongoing partnerships with:</p> <p>Charanga</p> <p>Conductive Music</p> <p>Music in the Round-WE compose.</p> <p>Yiddish development</p> <p>LSO</p> <p>Education and Bass</p> <p>Music Industry Day</p> <p>UD Collective</p> <p>Compsr</p> <p>Evergreen</p> <p>RHO</p>	Increase of involvement and engagement of schools in the range of offers from partners.

## Local Plan for Music Education

### Approach to instrument management

The instrument hire scheme in LBB&D is run by Community Music Service. Full details including range of instruments available see table below, Hire/Loan agreement see Appendix A, Charges & Remissions see Appendix B.

instrument	hire charge per term/annum	number (stock)	on hire approx. %	awaiting check or repair %	available approx. %
Flute	£45	383	77	15	8
Clarinet	£45	842	73	16	10
Trumpet	£45	840	52	23	25
Trombone	£45	202	46	35	19
Baritone	£45	51	35	25	40
Euphonium	£45	103	33	32	35
Saxophone	£45	58	78	15	7
Cello	£45	185	41	14	45
French Horn	£45	64	38	12	50
Guitar	£45	703	82	2	4
Tenor Horn	£45	42	0	10	90
Viola	£45	130	76	18	6
Violin	£45	1096	62	3	35

*N.B. indicative only: numbers change daily.*

Class sets are loaned to schools as part of Whole Class Ensemble Tuition at a cost of £1709 per term included in the charge for the programme. Other instrument loans to schools are managed by LBB&D CMS

Accessible instruments are available through the instrument hire scheme and sourced to meet individual needs in partnership with appropriate retailers.

Some schools offer their own instrument loans and local retailers offer hire and hire-to-buy schemes.

## Stock control

Instruments are managed by LBB&D CMS which has storage at a partner school Sydney Russell School. Storage is secure and dry and sufficient in terms of space. Instruments are covered by the CMS insurance policy while in stock. Responsibility for insurance passes to any hirer as part of the hire agreement, irrespective of whether a hire fee is charged.

Instruments are checked and maintained by CMS teachers and suppliers instrument technician on an *ad hoc* basis. Maintenance and minor repairs are carried out in-house. There is some capability to repair woodwind/brass/string instruments in-house and other repairs and higher volume repairs are outsourced.

Records are kept on the CMS database and spreadsheets and cover type, location, and condition of instruments. New information about purchasing and repairs is added to this system. Historic records of the age, origin and repairs of stock are kept via online records.

There are not sufficient funds to replace aging instruments systematically, so the CMS does not routinely monitor deterioration of stocks or anticipate replacement requirements. The level of detail in instrument records would however enable this analysis if required.

There is no policy of selling or transferring hire instruments. Unavoidable disposal of instruments at end-of-life follows organisation's policy for disposal of capital assets. Where possible, parts and accessories are retained for spares. Instruments are scrapped as part of new for old exchange schemes or sold on for nominal amounts for interior and exterior decorations.

## Purchasing

Barking & Dagenham Music Education Hub has had limited resources to purchase new stocks in the last five years. CMS has replaced a small number of damaged beyond repair and broken instruments from earned hire income and some instruments damaged while out on loan were replaced and the cost billed to the hirer.

The few *ad hoc* purchases made recently have been on a Request for Quote basis. Larger purchases valued up to £10,000 require three competitive quotes and above that limit, a full tender process is required in line with organisation's procurement policy. Preferred providers are in place to secure smaller purchases e.g., class sets of Toots.

In view of the serviceable life required of hire instruments, the CMS prioritises buying better quality, branded instruments with greater medium-term prospects of parts availability.

## Instruments purchased with Hub grant.

No instruments or equipment have been purchased with Hub grant in the last five years and no purchases are anticipated in 2023/24. The CMS is able to record details of any purchases in its assets register in line with the Hub grant requirements.

## Appendix

### Appendix A

#### INSTRUMENTAL HIRE FORM & AGREEMENT

### INSTRUMENTAL HIRE FORM & AGREEMENT

<b>INSTRUMENT</b>	<b>issued by:</b>	<b>Date of issue:</b>	<i>teacher</i>
		<i>to complete</i>	
<b>Instrument loaned:</b>		<b>Serial No:</b>	
<b>Make:</b>		<b>Value:</b>	
<b>CMS Insurance:</b> £45	<b>Paid Today:</b> Yes/No	<b>Already Paid:</b> from	to
<b>Lessons:</b> School / Private / WCET		<b>Teacher:</b>	
<b>PUPIL</b>	<b>Name:</b>		
<b>Gender:</b>	Male / Female	<i>(please circle)</i>	<b>Date of Birth:</b>
<b>School attended:</b>			<b>School Year:</b>
<b>Pupil's address:</b>			

**Postcode:**

**Ethnicity:** *please tick the correct box below that applies to the pupil*

**White**

- British
- Irish
- Traveller of Irish Heritage
- Gypsy/Romany
- Any other White background

**Mixed**

- White and Black Caribbean
- White and Black African
- White and Asian
- Any other mixed background

**Asian or Asian British**

- Indian
- Pakistani
- Bangladeshi
- Any other Asian background

**Black or Black British**

- Caribbean
- African
- Any other Black background

**Chinese**

- Any other ethnic background**

- I do not wish an ethnic background category to be recorded



## **Here at the CMS, we hold weekly Ensembles...**

and once your child reaches the required level they will be invited to join in a weekly musical activity after school on weekdays. This enables large numbers of young musicians to meet to extend and enhance their musical skills, knowledge and understanding.

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## **AGREEMENT**

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- ⇒ I hereby certify that my son/daughter has received a musical instrument from the Community Music Service and this agreement transfers to any change in instrument made by the CMS.
- ⇒ I accept full responsibility for any CMS hired instrument and undertake to maintain it in good playing order.
- ⇒ In the unlikely event that the instrument be damaged through accident, negligence, loss, or theft – at home, school or other place, I will be required to pay a £55 excess fee. Excess for a guitar is £10.
- ⇒ I understand that this hire and insurance charge is made by the CMS yearly and I will continue to pay for the hire and insurance of the CMS instrument.
- ⇒ I understand that if the hire and insurance charge has not been paid:
  - I may be asked to return the instrument and the lessons may cease.
  - I will be invoiced for the full replacement cost if the instrument has been damaged, lost or stolen.
- ⇒ I undertake to return the instrument immediately if requested to do so or should my son/daughter cease to have instrumental lessons provided by the Community Music Service. This payment is non-refundable.

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Community Music Service, The Music Centre, Fanshawe Crescent, Dagenham, Essex RM9 5QA  
Tel: 020 8270 6690 Email: [cmsoffice@lbbd.gov.uk](mailto:cmsoffice@lbbd.gov.uk) Website: [www.lbbd.gov.uk/music](http://www.lbbd.gov.uk/music)

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## **Appendix B**

### REMISSION

#### **Provision Remission Policy**

##### **After School Provision Remission Policy**

Pupils who attend a Barking & Dagenham school and are in receipt of free school meals or their families receive Universal Credit will be entitled to free CMS instrument hire and ensemble membership, the remission applies to all family siblings. Looked After Children will be entitled to 50% lesson fee discount, free instrumental hire, and free ensemble membership.

Pupils in receipt of free school meals or their families receive Universal Credit, living in the borough but educated out of borough will be entitled to free CMS ensemble membership. Proof of remission eligibility will be required.

### **School instrumental Provision Remission Policy**

Pupils who attend a Barking & Dagenham school and are in receipt of free school meals or their families receive Universal Credit will be entitled to free CMS instrument hire and ensemble membership, the remission applies to all family siblings. Looked After Children will be free entitled to free instrumental hire and free ensemble membership. Proof of remission eligibility will be required.

Charges for instrumental tuition if made will be levied by an individual school subject to its own charging policy and in line with the DfE guidance on charging and fee,

## **2007 No. 2239**

### **EDUCATION, ENGLAND**

### **The Charges for Music Tuition (England) Regulations 2007**

#### **Citation, commencement, and application**

1. These Regulations may be cited as the Charges for Music Tuition (England) Regulations 2007 and come into force on 1st September 2007.

These Regulations apply only in relation to England.

Charges for music tuition

2. This regulation prescribes, for the purposes of section 451(3) of the Education Act 1996, the circumstances in which a charge may be made in relation to the provision of tuition in singing or in playing a musical instrument during school hours.

Subject to regulation 3, a charge may be made in respect of tuition (whether provided individually or to a group of two or more pupils) if it is provided at the request of the pupil's parent.

For the purposes of this regulation, tuition is not "provided at the request of the pupil's parent" if it is either—

(a) education provided in pursuance of a duty imposed by section 88 of the Education Act 2002(b) (implementation of National Curriculum for England), or

(b) education provided to a class of pupils in the second key stage

(c), pursuant to the Department for Education and Skills' policy 'Instrumental and Vocal Tuition at KS2'

(d) where the purpose of the education is to enable the pupils to decide whether they wish to receive further tuition in singing or playing any musical instrument (and if so which instrument).

3. No charge may be made in respect of a pupil who is looked after by a local authority (within the meaning of section 22(1) of the Children Act 1989(e)).

*(a) 1996 c.56; subsection 451(3) is substituted by section 56 of the Education and Inspections Act 2006 (c.40) which came into force, with saving provisions, on 25th May 2007. See section 579(1) of the Education Act 1996 for the definitions of "prescribed" and "regulations".*

*(b) 2002 c. 32.*

*(c) The second key stage is defined in section 82(1)(b) of the Education Act 2002(c.32).*

*(d) ISBN1-84478-681-1.*

*(e) 1989c.41.*

Andrew Adonis

Parliamentary Under Secretary of State for Schools 27 July 2007 Department for Children, Schools, and Families

#### EXPLANATORY NOTE

(This note is not part of the Regulations)

These Regulations, which come into force on 1st September 2007, prescribe the circumstances in which a charge may be made for tuition in singing or in playing a musical instrument given during school hours.

They are made under section 451(3) of the Education Act 1996 (substituted by the Education and Inspections Act 2006) which provides that Regulations may prescribe circumstances in which the general prohibition on charging for education provided to a registered pupil at a maintained school during school hours does not apply.

Regulation 2 provides that a charge may be made where the tuition is provided at the request of the pupil's parent and is provided to individual pupils or to groups of pupils. This excludes tuition provided as part of the National Curriculum, or as part of the initial period of tuition provided to a whole class of pupils pursuant to the Department for Education and Skills' policy 'Instrumental and Vocal Tuition at KS2' (DfES Ref. no. 0184-2006DOC-EN), copies of which are available on [www.teachernet.gov.uk/publications](http://www.teachernet.gov.uk/publications).

Regulation 3 provides that no charge may be made in respect of looked after children (within the meaning of section 22(1) of the Children Act 1989).



## **Sustainability Policy**

Barking & Dagenham Community Music Service recognise that it has a responsibility to the environment beyond legal and regulatory requirements. We are committed to reducing our environmental impact and continually improving our environmental performance as an integral part of our business strategy and operating methods. We will encourage customers, suppliers, and other stakeholders to do the same.

## **Responsibility**

The CMS is responsible for ensuring that this environment policy is implemented, however, all employees have a responsibility in their area to ensure that the aims and objectives of this policy are met.

## **Policy aims.**

We endeavour to:

- Comply with all relevant regulatory requirements.
- Continually improve and monitor environmental performance.
- Continually improve and reduce environmental impacts.
- Incorporate environmental factors into business decisions.
- Increase employee awareness and training.

## **Paper**

We will:

- Minimise the use of paper in the office.
- Reduce packaging as much as possible.
- Seek to buy recycled and recyclable paper documents.
- Reuse and recycle all paper where possible.
- Reduce music photocopying across the CMS.
- Reduce the need for document printing.

## **Instruments**

We will seek to:

- Purchase instruments that are produced or assembled in the UK as far as is economically viable.
- Ensure instrumental repairs are made sustainably, including batch repairs with neighbouring services and schools.
- Use sustainable options for lubricants and other disposable resources.
- Recycle and reuse instrument parts where possible.
- Recycle and pass on instruments to nonprofit organisations following the end of use of an instrument by the CMS.
- Maintain additional external partners for the recycling of used instruments, eg garden centres, room decorations etc.

## **Energy and water**

We will seek to:

- Reduce the amount of energy used as much as possible.
- Switch off lights and electrical equipment when not in use.
- Adjust heating with energy consumption in mind.
- Take energy consumption and efficiency of new products into account when purchasing them.

## **Office Supplies**

We will:

- Evaluate if the need can be met in another way.
- Evaluate if renting or sharing is an option before purchasing equipment.
- Evaluate the environmental impact of any new products we intend to purchase.
- Reuse and recycle everything we are able to.

## **Transportation**

We will:

- Reduce the need to travel, restricting to necessary trips only.
- Reduce the number of journeys required between schools where possible.
- Promote the use of travel alternatives such as email or video/phone conferencing.

## **Maintenance and cleaning**

We will:

- Use cleaning materials that are as environmentally friendly as possible.

- Use materials in any office refurbishment that are as environmentally friendly as possible.
- Only use licensed and appropriate organisations to dispose of waste.

### **Monitoring and improvement**

We will:

- Comply with all relevant regulatory requirements.
- Continually improve and monitor environmental performance.
- Continually improve and reduce environmental impacts.
- Incorporate environmental factors into business decisions.
- Increase employee awareness through training.
- Review this policy and any related business issues at ELT meetings.

### **Culture**

We will:

- Update this policy at least once annually in consultation with staff and other stakeholders where necessary.
- Involve staff in the implementation of this policy, for greater commitment and improved performance.
- Provide staff with relevant environmental training.
- Work with suppliers, contractors, and subcontractors to improve their environmental performance.
- Use local labour and materials where available to reduce CO2 and help the community.

**DRAFT**

Signed \_\_\_\_\_ *DS Hunt* \_\_\_\_\_

Reviewed \_\_\_\_\_

# Communications and Engagement Plan

## Barking & Dagenham Music Education Hub

### Aim:

A clear, well-considered approach to engaging schools, with ambitious targets, that demonstrates a diverse offer based on a thorough understanding of the needs of all schools.

Barking & Dagenham MEH communicates through a variety of channels and many of these are open and public, so reach multiple audiences. The principal communication channels are:

- Hub website: [www.bandmusic hub.co.uk](http://www.bandmusic hub.co.uk)
- Press and media releases
- Barking & Dagenham Council's school services portal: [www.lbbd.gov.uk](http://www.lbbd.gov.uk)

### Barking & Dagenham Council's headteachers' bulletins

- Barking & Dagenham Council's Governor Services communications
- Hub schools' termly newsletter
- Hub partners' termly newsletter
- Annual SLA contracting process with schools (Feb-May)
- Regular emailed bulletins to all Primary Music Coordinators.
- Staff emailed information using [staff@bdmusic service.com](mailto:staff@bdmusic service.com)
- Direct e-mailing to target audiences

The Hub website is the main source for key information about the Hub and its activities. It details the Hub's vision, aims and priorities and the following documents are available to view or download:

- Needs analysis summary.
- Programme of activity
- Inclusion strategy
- Charging and remissions policy
- Environmental sustainability statement (draft)
- Progression strategy (from early 2024)

The website for CMS allows parents and carers to carry out several transactions including applying for lessons or ensemble membership and hiring an instrument. The website also signposts ensembles and projects offered by partners and opportunities locally and nationally, for example the National Youth Music Organisations.

### Feedback processes and opportunities

- Termly audience and pupil survey in December, March & July.

- consultations feeding into our needs analysis.
- project and event evaluations on an ongoing basis, at both Hub and partner levels
- Complaints & Compliments feedback direct email to [cmsoffice@lbbd.gov.uk](mailto:cmsoffice@lbbd.gov.uk)

We also monitor informal feedback received throughout the year and we encourage our partners to share informal feedback they receive when working with Barking & Dagenham MEH participants.

### Digital assets which enrich communications

We gather evidence of the Hub’s work in the form of photographs, sound clips and videos. These may be generated by participants, partners we work with, and Hub officers and they are uploaded to the most suitable of our social media channels. These are released or shared as appropriate to external and internal partners.

Publication and use of digital assets by the Hub comply with our safeguarding policies and respect the rights of the Intellectual Property holder. All required permissions are gained prior to publication or circulation.

### Linking this plan with those of partners’

Details of the plan are shared widely with Key partners, to inform of timelines and events. Plans to date have not been linked with partners, ongoing planning includes wider consideration of ELMA activities and planning.

### Communications and Engagement Objectives

The Hub’s communications objectives this year are:

1. To communicate more consistently with Performance Opportunity and Wellbeing, ensuring Hub information is included in schools’ information & community bulletins.
2. To focus headteacher/senior leadership communications more effectively through the school’s forum, using the CMS Advisory Group headteachers as points of contact.
3. Communicate with CMS Advisory Group
4. To communicate through email to parents/carers the CMS offer.
5. To develop a digital CMS newsletter for parents/carers & pupils.
6. To communicate more consistently with Special School HoMs, Secondary HoMs, Primary Music Coordinators, EYFS Coordinators, Non-Specialist teachers
7. Half termly staff information email from HOS
8. Communicate with ELMA and other key Hub partners.

These objectives are linked in the audience table and timeline below.

### Audience analysis

Audience	Obj	Key messages	Channels and tools	Frequency or dates	Success measures	Owner
Headteachers and senior leaders	2	Opportunities for partnership within the Hub Advice on using Pupil Premium for Music	Council’s headteacher Schools Forum	Termly Ad hoc	Responses Impressions	SLT
Advisory Group	3	Operational issues, development	Meetings	Termly	Responses, feedback,	HOS

<b>Secondary Heads of Music</b>	6	Curriculum development, operational details	Email, Meetings	Termly	Feedback engagement	HOS
<b>Primary Music Leads</b>	6	Curriculum development, operational details	Email, Meetings	Termly	Feedback engagement	PMA
<b>Music teachers in special schools,</b>	6	Curriculum development, operational details	Email, Meetings	Termly	Feedback engagement	HOS
<b>Non-specialist teachers</b>	6	Curriculum development, operational details	Email, Meetings	Termly	Feedback engagement	HOS
<b>Hub partners</b>	8	Strategy, operational requirements, development	Meetings, email	Ad hoc	Feedback, engagement	SLT
<b>LCEP partners</b>	1	Strategy, operational requirements, development	Meetings, email	Ad hoc	Feedback, engagement	SLT
<b>MPs and Councillors</b>		Awareness, good news, advocacy				
<b>Council Education Services</b>	1	Strategy, operational requirements, development	Meetings, email	Ad hoc	Feedback, engagement	SLT
<b>Council Cultural Services</b>	1	Strategy, operational requirements, development	Meetings, email	Ad hoc	Feedback, engagement	SLT
<b>Parents</b>	4/5	Hub information	Email newsletter	Termly	Engagement, feedback	SLT
<b>Children and young people</b>	5	Hub information	Newsletter	Termly	Engagement	SLT
<b>Staff</b>	7	Information, CPD, events, timelines, planning	Meetings, email, newsletter	½ termly	Engagement, communication, ownership	HOS

## Timeline (live and subject to change)

Date	Title or Type	Obj	Channel	Subject	Owner Contributor /
<b>01/09/23</b>					
<b>04/09/23</b>	Staff CPD	n/a	INSET	Training and information	SLT
<b>05/09/23</b>	Staff CPD	n/a	INSET	Training and information	SLT
<b>06/09/23</b>	KS2 Schools	6	email	CMS live concerts booking 23/24	Office
<b>06/09/23</b>	KS2 Schools Music coordinators	6	email	Information re WCET start dates and instrument loan forms	PMA
<b>25/09/23</b>	Advisory Group report	3	Email	Strategic & Operational reporting	
<b>28/09/23</b>	Primary coordinator meeting	6	Online meeting	CPD. Introduction to partners. Information	PMA
<b>09/10/23</b>	CMS newsletter	5	Website, email	News, events, information	SLT, ELT, office
<b>16/10/23</b>	Staff information email	7	Email	½ termly information report	HOS
<b>16/10/23</b>	Staff information	7	Email	Instrumental pupil numbers	MD
<b>23/10/23</b>	**half-term				
<b>30/10/23</b>	Update POW for newsletter	1	Email	Information on activities and achievements of CMS and pupils	SLT
<b>06/11/23</b>	Primary music coordinators	6	Email	Information and invitation to Primary Music Festival PMF	PMA
<b>11/12/23</b>	Christmas performances		Website, newsletter	Celebration of end-of-term performances and Christmas events	Office, SLT
<b>18/12/23</b>	Staff information email	7	email	½ termly information report	HOS
<b>19/12/23</b>	Celebrate news	1,4,5	Website, Email	Concerts, exams, events, performances in schools	SLT, ELT
<b>25/12/23</b>	**Christmas				
<b>01/01/24</b>	**New Year				
<b>04/01/24</b>	Staff CPD	n/a	INSET	Training and information	SLT
<b>18/01/24</b>	Primary coordinator meeting	6	Online meeting	Training and Information	PMA
<b>19/01/24</b>	EYFS /KS1	6	Email	Music in the Round training and event information	PMA
<b>22/01/24</b>	Advisory Group report	3	Email	Strategic & Operational reporting	HOS
<b>05/02/24</b>	CMS newsletter	5	Website, email	News, events, information	SLT, ELT, office

<b>16/02/24</b>	Staff information email	7	Email	½ termly information report	HOS
<b>19/02/24</b>	**half-term				
<b>26/02/24</b>	Update POW for newsletter	1	Email	Information on activities and achievements of CMS and pupils	SLT
<b>01/03/24</b>	Staff information	7	Email	Transfers Y 6-7	MD
<b>04/03/24</b>	EYFS KS1 & 2	6	Email	Primary Music Festival information	PMA
<b>11/03/24</b>	All schools	6	Email	Brochure and SLA information	SLT
<b>18/03/24</b>	Staff information email	7	Email	½ termly information report	HOS
<b>25/03/24</b>	**Holy week				
<b>26/03/24</b>	Celebrate news	1,4,5	Website, Email	Concerts, exams, events, performances in schools	SLT, ELT
<b>01/04/24</b>	**Easter week				
<b>15/04/24</b>	Staff CPD	n/a	INSET	Training and information	SLT
<b>22/04/24</b>	Staff information	7	Email	Reports	MD
<b>29/04/24</b>	Advisory Group report	3	Email	Strategic & Operational reporting	HOS
<b>02/05/24</b>	Primary coordinator meeting	6	online	CPD and information	PMA
<b>06/05/24</b>	**May Day BH				
<b>13/05/24</b>	CMS newsletter	5	Website, email	News, events, information	SLT, ELT, office
<b>24/05/24</b>	Staff information email	7	email	½ termly information report	HOS
<b>27/05/24</b>	**half-term				
<b>03/06/24</b>	Update POW for newsletter	1	Email	Information on activities and achievements of CMS and pupils	SLT
<b>17/06/24</b>	Staff information	7	Email	Check continuation Y 6-7	MD
<b>24/06/24</b>	Information	5/6	Website Email	WCET performances	ELT
<b>01/07/24</b>	Information	5/6	Website, Email	WCET performances	ELT
<b>08/07/24</b>					
<b>15/07/24</b>	Celebrate news	1,4,5	Website, Email	Concerts, exams, events, performances in schools	SLT, ELT
<b>23/07/24</b>	Staff information email	7	Email	½ termly information report	HOS
<b>29/07/24</b>	**summer hols				
<b>26/08/24</b>	**summer BH				



## Needs Analysis Strategy

The CMS, as the lead organisation for the MEH has a range of needs analysis processes in place. These include the annual service level agreements with schools, the returns achieved from the annual CMS Brochure (revised for 2023/24), parent and student representation on the CMS Advisory group (which meets termly), and annual customer satisfaction surveys. There are 5 key strands to the strategy going forward:

### 1. Youth Voice Music Collective

#### Background

- a. The MEH recognised that current customer satisfaction returns were limited in reach survey and wider consultation was undertaken with CYP and to empower the 'Youth Voice' in partnership with Sound Connections.
- b. A substantial report was produced in 2019 which included recommendations for future actions.
- c. A successful bid to Youth Music in 2020 established a fund of £20,000.
  - i. A consortium met online to discuss the setting up of a LBBD Youth Voice Music Forum.
  - ii. The bid also set out plans to develop open Rap/Urban Music workshops to take place after school in response to some of the genre preferences that emerged from the research, online questionnaires, and focus groups.
  - iii. This will allow the hub to progress by 'actively involving children and young people' and 'developing belonging and ownership' in line with the ACE Quality Principles 5 and 7.

#### Current position

- d. Since 2021 CMS have had a freelance music forum lead in place and work is underway.
  - i. The freelance contract has been extended until 2024<sup>1</sup>

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<sup>1</sup> London Borough of Barking and Dagenham (LBBD)  
Music Education Hub  
Freelance Youth Voice Music Facilitator (YVMF).

#### Contract for services

##### Description

**Contract:** freelance, fixed term contract for services

**Timescale:** 70 weeks. This contract for services may be extended for a further term with the agreement of all parties.

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**Working:** variable, according to agreed activity plan.

**Project Fee:** £21k.

**Phase 1 Timeline:** 15/05/23 – 31/08/23

**Phase 1 delivery days:** 40 days x 7hrs (*delivered flexibly*).

**Phase 1 Project fee:** £7k inclusive (*includes expenses*).

**Payment schedule:** (*following production of invoices*).

- 25% on commencement from 15/05/23.
- 25% on 16/06/23.
- 25% on 21/07/23.
- 25% on 31/08/23.

**Phase 2 Timeline:** 01/09/23 – 31/08/24

**Phase 2 delivery days:** 80 days x 7hrs (*delivered flexibly*).

**Phase 2 Project fee:** £14k inclusive (*includes expenses*).

**Payment schedule:** (*following production of invoices*).

- 12.5% 6 weekly in arrears: (*8 payments in total*).

**Location:** On location in Barking and Dagenham when, where and if possible, and also from home  
**LBBD Music Education Hub (MEH)** The contract is for an experienced creative facilitator for our Youth Music funded YVM project.

**LBBD MEH** is an Arts Council England funded music education hub aiming, as a partnership, to support schools, academies, free schools, and other settings in providing opportunities for every young person in the Borough to benefit from high quality musical experiences, no matter the background, ethnicity, skillset, or level of experience. The facilitator will have regard for these overarching aims and objectives.

There is a large range of partners in place, strong and committed interest from schools and the local community, and a lead organisation in the LBBD Community Music Service (CMS) committed to increased opportunities for the Youth Voice of LBBD to be heard.

The facilitator will be.

- passionate about the value of a strong, diverse, inclusive and independent Music Voice Initiative working with both school and community settings.
- an excellent communicator and social networker.
- have current experience in music making, music teaching or producing.
- function well independently and be able to engage excellently with young people aged 14 – 25.
- able to report accurately to a small and dynamic team.
- covered by an enhanced DBS certificate.

### Services Brief

The service provider will deliver an action research and development project which will develop and establish a ‘music collective’<sup>1</sup> (the LBBD MC) for young people to enable them to have improved access, in a variety of settings, and a greater influence on the music education and participation offer available to them in Barking and Dagenham. The facilitator will explore, broker and enable a diverse range of music creation, performance and publishing options and ensure that members of the LBBD MC have access to, and are listened to by the senior leadership team (SLT) of the CMS, the CMS Advisory Group and the MEH Board.

The facilitator will ensure that the diversity of voices, interests and needs of the youngest borough in London will be represented through the LBBD MC.

The facilitator will ensure, through attendance at CMS SLT and advisory group meetings and at MEH Board meetings that the project remains aligned with the overall brand, mission, vision and values of the MEH and its strategic direction as agreed by Hub leaders.

### Specific deliverables

1. The facilitator will submit, by 26/05/23 a detailed action plan, using the template provided, to the CMS SLT for signing off. The plan to detail the planning and research phase from 29/05/23 – 31/08/23 and the delivery phase during the 2023/24 Academic Year.
2. The continued development of the LBBD MC offer for the creation, recording, performance, and publishing of original music by the young people of LBBD:
  - a. Through a range of regular, free ‘drop in’ experiences across the Borough.
  - b. Through a specific development of a music facility at ‘The Vibe’ including advising on and bidding for the necessary investment to ensure the provision of a suitable environment.

## 2. The East London Music Alliance (ELMA).

- a. recently commissioned Phil Mullen to undertake significant research in order to develop an inclusion strategy for ELMA. For full strategy click [here](#) (The partners are Waltham Forest, Havering, Hackney, Newham, Tower Hamlets, Redbridge, Bexley and Barking and Dagenham.)
- b. The strategic aim of this development is to engage ELMA in medium term partnership work to identify and reach under-represented and disadvantaged groups of CYP, to gain a deeper understanding of their music education needs and to deliver opportunities to meet these needs.
- c. This research and careful gap analysis has identified further needs to be met over the next 4 academic years.
- d. Plans have been agreed for 2023/24 and implementation is underway.

## 3. The Primary Youth Voice Strategy

- a. To establish a School's Music Council by December 2023.
  - i. To explore what music, they would like to be engaging with.

- 
- c. By developing and delivering a strategy to attract a broader age range (14 – 25) and an improved gender balance.
  - d. By developing and delivering a specific 'inclusion' element in the strategy.
  - e. Through maintaining and developing the relationship with UD to ensure that opportunities have a clear progression route for those young people who wish to take advantage of a route into the world of work in Urban Music.
  - f. To explore other possible venues e.g., 'Make it London'.
3. To look to develop a tradition of performance/open mike events in particular with Studio 3 Arts (S3A) in their new setting, the Broadway Theatre and Make it London.
  4. To plan and prepare for a 30-minute Youth Voice presentation at the MEH Symposium on 14/09/23. (This is a twilight event taking place between 14.30 and 19.00. There will be opportunity for a performance element).
  5. To be available to secondary schools (on request) with regard to matters related to the LBBB MC and contemporary music making and recording.
  6. By developing a relationship with Becontree Radio and the Dagenham Film Studios to further support and extend the creation of the LBBB MC 'label'.
  7. To contribute content as required for the revised MEH website and ensure the LBBB MC is well represented.
  8. To continue to develop high level communications through appropriate social network channels.

### General requirements.

You will be available for the duration of the project to attend (online) meetings of the CMS SLT, the MEH Board and the CMS advisory group to update on progress. Such meetings to be scheduled in line with availability.

You will report to the Head of the CMS as required regarding strategy, fundraising and progress.

You will communicate with the Deputy Head of the CMS with regard to finances, invoicing, resourcing and website developments.

### Periodic Review

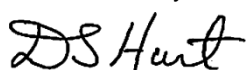
This Agreement is valid from 15/05/23 and is valid until 31/08/2023.

This agreement is not a contract of employment.

This Agreement may be reviewed during the delivery period; however, in lieu of a review during any period specified, the current Agreement will remain in effect. This agreement is for services to the value of £7,000.00 in phase 1 and £14,000 in phase 2, payable upon receipt of invoices. The schedule of payments is as detailed above. Any resources developed will remain the property of the LBBB hub.

- ii. To offer routes to explore music they currently don't know.
      - iii. To ensure cultural breadth, relevance, and respect.
    - b. Initial meeting with key staff by 02/10/23 to draft initial questionnaire for head teachers.
    - c. J Bell to give a 'heads up' to primary heads meeting.
      - i. Aim to establish a pilot group by targeting 6 schools (including SEND setting and ARP).
      - ii. Initial meeting via 'Teams' by 11/012/23 to plan for launch of pilot on 12/01/24.
    - d. Longer term thinking:
      - i. Establish a LBBB central primary/junior music youth voice council meeting regularly online.
      - ii. Establish links with CEP and Inspiring Futures.
- 4. The MEH LBBB music inclusion strategy (see also Performance Framework)**
- a. This strategy will run concurrently with the ELMA strategy and the MEH will, through the CMS, work to identify and reach under-represented and disadvantaged groups of CYP, to gain a deeper understanding of their music education needs and to deliver opportunities to meet these needs.
  - b. An inclusion champion was appointed to the CMS in September 2021 and work will continue in 2023/24.
  - c. An extensive staff survey was undertaken, achieving very encouraging and positive results.
  - d. A programme of CPD has been initiated, focussing initially on diversity.
  - e. Extensive work in special needs settings is underway and will continue during 2023/24.
- 5. The CMS annual brochure to schools.**
- a. This is the MEH lead organisation's key communication regarding provision to all schools in LBBB.
  - b. Some revisions to the current brochure to develop a more commercial approach were made in February of 2022.
  - c. This process was further developed for the 2023/24 brochure to ensure that:
    - i. Schools are clearly identified as 'service users' and the MEH is clearly identified as a 'service provider'.
    - ii. The benefits of working with the MEH are made clearer than they have been previously.
    - iii. Schools will be offered an increasingly broad and more diverse set of packages to support a 'mix and match' approach to service purchasing to closer meet the needs of individual schools.

Yours sincerely,



Digby S Hunt

Deputy Head, Community Music Service



The lead organisation  
for



Community Music Service  
The Music Centre  
Fanshawe Crescent  
Dagenham  
Essex  
RM9 5QA  
020 8270 6690  
[cmsoffice@lbbd.gov.uk](mailto:cmsoffice@lbbd.gov.uk)  
[www.lbbd.gov.uk/music](http://www.lbbd.gov.uk/music)  
<https://www.bandmusicclub.co.uk/>  
05/12/2023

## COMMUNITY MUSIC SERVICE

### INCLUSION STRATEGY

#### **What is the purpose of the strategy?**

Our Inclusive Music Education Strategy will ensure that the hub recognises the unique qualities, ideas, voices and perspectives of our diverse local population. Additionally, the strategy ensures that we will provide a range of diverse and suitable musical opportunities and progression pathways for all those in contact with our service.

#### **Context and Demographics**

The London Borough of Barking and Dagenham lies 9 miles east of Central London. It is an Outer London borough within the London Riverside section of the Thames Gateway- an area designated as a national priority for urban regeneration. The borough's three main towns are Barking, Chadwell Heath and Dagenham.

Barking and Dagenham is home to 218,900 residents and saw the third-largest percentage increase in population in England from 2011-2021.<sup>1</sup> As a result, 31.5 percent of Barking and Dagenham's population is under 20- indicating the importance of investment in youth focused programs<sup>2</sup>. There is a significant ethnic diversity in the borough with 44.9 percent of people identifying as White, 25.9% as Asian and 21.4% Black.<sup>3</sup> We must therefore recognise these statistics and provide high levels of cultural awareness and the provision of a diverse music offer to encourage proportional engagement with our services.

Barking and Dagenham is one of the most deprived areas in the country, ranked as 20th most deprived in England and highest in London according to 2019 government statistics.<sup>4</sup> As a hub, we believe that economic status should not be a barrier to the growth of musical talent in our area and will strive to provide accessible programs despite the population's

<sup>1</sup> <https://www.ons.gov.uk/visualisations/censusareachanges/E09000002/>

<sup>2</sup> *ibid*

<sup>3</sup> *ibid*

<sup>4</sup> [/www.ons.gov.uk/visualisations/dvc1371/#/E09000002](https://www.ons.gov.uk/visualisations/dvc1371/#/E09000002)

economic restraints. Finally, regarding SEN status, needs are growing with 3.3% of children in our borough are registered as holding an SEN statement of need. Over 30% of these statements are diagnosed with Autism. It is our duty as a hub to provide provisions for those with registered disabilities, as we believe that everyone deserves music.<sup>5</sup>

## What is musical inclusion?

‘Musical Inclusion is about removing barriers to ensure all children enjoy full participation in music education which supports the development and achievement of each young person based on their individual abilities, needs and interests’<sup>6</sup>. The hub’s inclusion strategy is based on this vision.

## What are the main challenges to inclusion in our area?<sup>7</sup>

1. **Medical conditions**- Young people challenged by educational/ physical/ sensory, lifelong conditions and complex needs.
2. **Socio-economic conditions** - Young people challenged by social and economic deprivation. This is an area of particular interest in our borough.
3. **Cultural conditions** – where issues and structures within the dominant society create inequalities due to gender, ethnicity, sexual orientation, cultural or faith-based backgrounds.
4. **Social Conditions** - Young people who live in state or foster care, refugees or subject to insecure relationships, bullying or violence.
5. **Educational conditions** - Young people with behaviors which have led to exclusion in mainstream schooling or society.

These five areas are considered our driving strategic priority groups regarding inclusion. They will be referenced within our action plan to ensure that we provide musical opportunities for all those who face significant challenge in our borough.

## Capacity and Funding to provide for groups facing challenges

The hub works with funders to ensure that a sufficient percentage of funded revenue is allocated annually to specifically working with children from challenging circumstances (CCC) listed above. Due to this, the hub is committing to sustainable resourcing for inclusion and can ensure that practical application of the action plan below.

## Action plan

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<sup>5</sup> <https://modgov.lbbd.gov.uk/Internet/documents/s150161/SEND%20Provision%20Report.pdf>

<sup>6</sup> [http://network.youthmusic.org.uk/sites/all/migrated\\_content/files\\_from\\_html/A\\_simple\\_guide\\_to\\_dev](http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_dev)

<sup>7</sup> For more information on these areas regarding the music hub, please refer to: [ELMA Inclusive Music Strategy](#)

To provide an actionable and measurable inclusion strategy which aligns with the inclusion priorities and obstacles listed above, the music hub has an Action Plan. This plan aligns with both the priorities of our neighboring music hubs in the ELMA network and our own Barking and Dagenham focused inclusion needs.

The CMS has appointed Elizabeth Kitto as the Inclusion Lead .

<b><u>Strategic Priorities 2023-2024</u></b>	<b><u>Measurables</u></b>	<b><u>Dates</u></b>
<b>1. Inclusion of those with medical conditions: Actions</b>	<ol style="list-style-type: none"> <li>1. The CMS will begin pilot programmes in primary ARP units to provide opportunities for all Primary and Secondary SEN groups to learn an instrument, no matter their physical, medical or educational needs</li> <li>2. The CMS will offer SEN based workshops for adults spread across each year</li> <li>3. The CMS will provide training for all CMS staff in working with SEN</li> </ol>	Annually – April 2024 and April 2025
<b>Reflection</b>	Feedback from SEN groups and spaces on targeted resources and adaption in plans to reflect observations and better cater programs to needs	April 2025
<b>2. Inclusion of those with challenges related to Socio-economic conditions: Actions</b>	<ol style="list-style-type: none"> <li>1. The CMS will provide cut priced classes and offers for those from lower socio-economic brackets and PP children</li> <li>2. The CMS will offer workshops from multiple locations across the borough to overcome travel difficulties linked to economic status</li> <li>3. The CMS will provide opportunities for socio-economically challenged young people to sit music exams</li> </ol>	Annually – April 2024 and April 2025
<b>Reflection</b>	The CMS will review its PP vs non PP uptake to ensure that those involved in CMS services are socio-	April 2025

	<p>economically reflective of the wider borough statistics and act where this is not the case</p>	
<p><b>3.Inclusion of those across cultural barriers - Actions</b></p>	<ol style="list-style-type: none"> <li>1. The CMS will review its world music offer to ensure that children are educated in music from numerous cultural backgrounds with particular focus on foregrounding music of black origin</li> <li>2. All CMS staff will have EDI training</li> <li>3. The CMS will work within the community to offer workshops and musical opportunities to target those who identify as LGBTQA+</li> </ol>	<p>Annually – April 2024 and April 2025</p>
<p><b>Reflection</b></p>	<p>The CMS will review its diversity statistics specifically around race, faith, gender and sexuality to ensure that uptake is reflective of the wider borough statistics and act where this is not the case to encourage a broad representation of residents.</p>	<p>April 2025</p>
<p><b>4.Inclusion of those with challenging social conditions</b></p>	<ol style="list-style-type: none"> <li>1. The CMS will work with teams in the Young Women and Girls Fund to work with vulnerable females who may benefit from a female musical lead and deliver workshops.</li> <li>2. The CMS will work with youth workers in the borough to better understand current needs of young people and use it to form future plans.</li> <li>3. Continue seeking resources with the aim for developing the inclusion programme beyond 2025</li> </ol>	<p>Annually – April 2024 and April 2025</p>
	<p>The CMS will review its uptake of LAC vs. non LAC children and the success of its work</p>	<p>April 2025</p>



	with vulnerable groups to ensure that those involved in CMS services are reflective of the wider borough statistics and act where this is not the case	
<b>5. Inclusion of those with challenging educational conditions</b>	<ol style="list-style-type: none"> <li>1. The CMS will reach out to mental health teams within the council to recruit individuals for workshops. This will ensure the most vulnerable under 21s in the borough are able to access music as a tool to promote wellbeing.</li> <li>2. The CMS will work with council teams including the YARM to ensure children with SEMH have opportunities to practice music in extra curricular settings.</li> <li>3. Develop programme with secondary aged children at risk of exclusion</li> </ol>	Annually – April 2024 and April 2025
<b>Reflection</b>	The CMS will review its uptake of NEETs and the success of its work with these groups via feedback and surveys and adapt the offer based on observed and reported outcomes	April 2025
<b>Final Priority: Consistency</b>	<ol style="list-style-type: none"> <li>1. Continue seeking resources with the aim for developing the inclusion programme beyond 2025</li> </ol>	2025 onward

**Responsible Officers**

**Elizabeth Kitto - CMS Inclusion Lead**

**Digby Hunt Interim Head of CMS**

## Key Documents / websites

- DfE (Department for Education) (2011). *The Importance of Music: a national plan for music education*. London: DfE. <https://www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education>.
- Lonie, D. (2013). Why music? A research rationale for making music with children and young people experiencing additional challenges, in Mullen, P. and Harrison, C. (eds.). *Reaching Out: Music education with 'hard to reach' children and young people*. London: Music Mark, 3-11.
- Mullen, P. (2011). Working with Children in Challenging Circumstances. *Conference presentation at Leading Music Education Conference*. London, Ontario, May 2011.
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# DRAFT Workforce Development Plan

Barking & Dagenham Music Education Hub

## 1. Context

The music education workforce in Barking & Dagenham comprises teachers and teaching assistants in maintained and academy schools and instrumental/vocal tutors employed or engaged by Barking & Dagenham Music Education Hub or schools and those working privately.

Additionally, there are musicians providing independent music education activity in early years settings, at youth centres and community groups including across our partnerships projects; A CMS alumnus, Rejus Yakas (Violin) performed in an LSO commissioned string chamber work Dream City with LSO players in a ten-piece ensemble by Ayanna Witter-Johnson.

## 2. Professional Development

Barking & Dagenham Music Education Hub has an extensive programme of Continuous Professional Development – CPD, in place for tutors and staff.

### 2.1. Music focused CPD by B&D MEH

Primary music coordinator meeting/training sessions continued to be held online throughout the year and attendance at these sessions is very good. Training at the sessions this year have included an introductory inset from Conductive Music, an in-house training session on the new NPME and a training session on writing a 'School Music Development Plan'

### 2.2. Music focused CPD In partnership

We deliver our professional development through extensive partnership work in schools, early years settings and venues. This is snapshot of what we have delivered in the past 12 months;

- **Charanga**  
Through the hub's partnership with Charanga, supporting schools with CPD and Training has benefited 42 teachers from 18 schools. Teachers regularly attended webinar-based and face-to-face professional development courses. Many more have viewed recorded webinars online after the events. Charanga has offered CPD to cover not only the use of the Charanga platform and how to share materials for students to access at home, but also a wider range of sessions ranging from developing listening skills, teaching pupils with autism, learning for students with additional needs, to sessions focusing on music and wellbeing and music technology.
- **The Beat Goes On**  
Ollie Tuner the director of The Beat Goes On delivered a 2.5-hour training session to CMS staff on 4<sup>th</sup> September. The session included many quick and effective games and activities using body percussion and vocal sounds that could be extended and adapted for teaching both whole classes and small groups. Ollie left a lot of useful resources for staff.
- **Voices Foundation**  
Charlotte Brennan delivered a 2.5-hour session to CMS staff on 5<sup>th</sup> September. The session looked at how to

teach musicianship through singing, exploring how to teach songs well and how use instruments with vocal work in a whole class setting. Charlotte covered a wide range of materials and genres.

- **Evergreen**

The Evergreen team delivered CPD sessions to teachers at 6 Infant schools and Early Years settings. The sessions that followed the whole school concerts looked at ways that staff might use singing and playing classroom percussion to tell stories and set scenes. The staff were left with resources and activity ideas.

- **Music in the Round**

This CPD session was open to any teacher or TA who would be bringing their key stage or EYFS classes to the Music in The Round – Sir Scallywag Concert in June. During the session over 30 staff learnt the all the songs and actions that would be used in the interactive concerts. They were taught how to teach these to their pupils and were also left with resources and given suggestions about how to put on their own 'mini productions' of the story in their schools.

From 2024, we will review how this support may be offered more widely to develop the whole music education workforce locally beyond just staff.

### 2.3. Essential training by B&D MEH

- **Reports writing** Pupil templates, sections for completion, prepopulated information. Description of requirements. Explanation of timeline and completion for report readers. Distribution process. Staff were shown the report form and given an explanation of what would be included and generated by mail merge (i.e. Pupil name, instrument, school and school year). They were also shown an example of a 'good' and 'positive' report and another spoof one using very negative language and inappropriate comparisons with other students – for some trombone student called Digby Hunt.... Staff were provided with a list of possible statements to use and the correct use of the words practice and practise.
- **Health & Safety** Risk Assessments, good practice, liability, Ridor, employee support
- **Safeguarding** The law, risk, abuse, disclosures, staff perpetrators, CMS policy, annual training requirement level 3
- **CMS development** ACE requirements, changes to funding, staff challenges in changing environment.
- **Inclusion** EDI the law, how teaching is impacted, what does EDI look like for us – this has been outlined in 2023 in our Inclusion strategy <https://www.bandmusichub.co.uk/wp-content/uploads/2023/11/CMS-5-page-inclusion-policy.pdf>

### 2.4 Networking

We run networking sessions that are folded into partnership work. The Music Mark offer is circulated to Heads of Music and we communicate via Teams regularly.

We are improving how our alumni connect with each other in their own early careers. We are addressing this issue strategically through the development of our outline Progression Strategy with the creation of a group to drive forward as clear role models.

We actively encourage school-based teachers to participate in networking and TeachMeet events offered by Music Mark, which usually take place termly. We also publicise Music Mark's regular Ofsted updates, which are valued highly by schools.

## 3. Workforce development

We have mapped out some barriers to recruiting appropriate personnel. We recognise that some incentives in hiring the right people will be based around focused and strategic recruitment, professional development opportunities, and a commitment to creating an inclusive and supportive work environment for music educators.

### 3.1. Barriers

- **Specialised Skills and Qualifications:** Music education requires specific skills and qualifications, such as a strong background in music theory, proficiency in playing one or more instruments, and knowledge of teaching methodologies. Finding candidates who possess both musical expertise and effective teaching skills can be challenging.
- **Limited Pool of Qualified Candidates:** The pool of qualified music educators may be smaller compared to other teaching positions, making it difficult to find suitable candidates. This can be particularly true in certain geographic areas or for specialised music disciplines.
- **Lack of Diversity\*:** The field has historically been less diverse, and we are working with our inclusion policy to promote inclusivity and attract candidates from underrepresented backgrounds. We are also posting job adverts in accessible formats and use a range of channels to communicate these postings.
- **Technological Competence:** As technology becomes increasingly integrated into music education, we will focus more on supporting digital upskilling.
- **Retention Issues:** Factors such as pay, transport, workload, competition from other providers may contribute to a high turnover rate. Capacity is closely monitored and reported back to the board.
- **Community Engagement:** In particular, freelance music educators often need to be actively engaged with the local community, whether through performances, outreach programs, or collaborations.

\* **Diversity** Based on 2023 data, the CMS Hub Lead Organisation has 20 staff ranging from part/full time teaching staff and managers. The majority of teaching staff fall in the 35-49 age range, largely female and of white or white any other ethnicity.

*This workforce data demonstrates that our workforce does not reflect the diversity of the school population in Barking & Dagenham. This is why our strategy is to maintain our broad partnership work to deliver as much as possible directly with schools.*

### 3.2. Supporting staff

*Our induction programme is continually being refined and whilst it has a standard foundation, it will be tailored to the learning styles of each individual.*

- We are exploring 'shadowing' days of certain team members to better understand everyone's roles.
- 1:2:1 meetings with line managers are monthly .
- Annual reviews are carried out to ensure performance is being discussed in the open and two-way feedback is generated within a set process and training identified.
- As well as the senior leadership team [LG] meetings, we have manager meetings [MG] that are an opportunity for peers to share operational issues and problem solve together.

## 4. Pay policy

We follow the **local council's policy** which are based on these key principles:

- The Council can demonstrate fairness and equity in what it pays people at different levels and in different parts of the Council;
- Pay is set at levels which enable the Council to recruit and retain the quality of staff needed to help achieve its objectives at a time of financial hardship; and
- Pay levels are competitive and affordable for the Council.

Partnership agreements specify that musicians engaged on the project – both partners' staff and freelancers – must be paid at least **Musicians' Union rates** encourages them to treat the musicians they engage fairly.

We are also keeping the gender pay gap front and centre and monitor the local authority's data on this annually <https://gender-pay-gap.service.gov.uk/Employer/dLQr4igX> Presently, women earn 99p for every £1 earned by men.

# LONDON BOROUGH OF BARKING AND DAGENHAM

## MUSIC EDUCATION HUB

### GOVERNANCE from 01/03/2024

1. Governance arrangements will ensure a clear separation between strategic planning and monitoring.
  - a. The London Borough of Barking and Dagenham (LBBd) Community Music Service Hub (MEH) Board hereinafter known as 'The Board' with membership as below;
    - i. Chair
    - ii. Vice Chair
    - iii. a senior officer from London Borough of Barking and Dagenham (ex officio)
    - iv. the Interim Head of LBBd Community Music Service (CMS) (ex officio)
    - v. CMS Primary Music Advisor
    - vi. CMS Business Manager
    - vii. Culture & Well Being Lead
      1. Three music industry representatives
    - viii. a secondary head of music teacher
    - ix. a primary school head teacher (or delegate);
    - x. a EYFS head teacher (or delegate);
    - xi. CMS Parent/Carer representative
    - xii. CMS Pupil representative
  - b. Strategic Partnership representatives
    - i. Arts Council Relationship Manager as an observer;
  - c. Up to 3 additional members co-opted by the Board;
2. the group to meet at least four times a year (eg October , January , April and July);
3. This group will define, research, establish, review and monitor the work of the LBBd MEH by;
  - i. agreeing the terms of reference;
  - ii. clarifying the membership and role of the Executive;
  - iii. setting the vision and clarity of purpose;
  - iv. establishing, maintaining and developing the membership of the partnership;
  - v. communicating the strategy;
  - vi. agreeing and ensuring quality and outcomes;
  - vii. support the Head of the CMS in the strategic development of the service in line with the Strategic requirements of the DfE, ACE and the Board.
  - viii. evaluating progress, value for money and the application of funding;
    1. ensuring that the Hub demonstrates high regard for the needs and views of children and young people, in particular through the oversight of the regular needs analyses undertaken by (LBBd CMS);
    2. commissioning delivery through the provider group.