Hitting the spot
Music and social impact toolkit

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December 2018

A toolkit for Music Education Hubs

This toolkit is designed for leaders, senior leadership teams and strategy/governance groups in Music Education Hubs.

It helps Hubs to understand, celebrate and develop the social impact of their musical work, and to go beyond a purely musical agenda: from social impact as the by-product of a musical activity, to having social impact as the joint or even primary purpose of the musical activity.

It has been produced from a consultation and co-design process with over 40 Music Education Hubs, as well as community music organisations, music teachers/music leaders, funders and music education umbrella organisations.

This toolkit, written and compiled by Ben Sandbrook, has been produced by World Pencil, with soundLINCS, Brighter Sound and musinc, with support from Youth Music.

Contents

"But we're not social workers!"
Why might music organisations be interested in social impact?

"Social mobility is a key priority for the government… We will be looking to Arts Council England to support and challenge hubs to carry out their roles in relation to all pupils, and to focus particularly on provision that is accessible and appropriate for disadvantaged pupils, those with disabilities and those with special educational needs."

Nick Gibb MP, Minister of State for School Standards

"It is useful to create and devise music educational programmes and opportunities through a social impact lens to ensure the opportunities are always answering and reflecting the questions - what and where is the need? In doing so, music can reach more people, with a cohesive direction that is representative, inclusive and sustainable."

Nina Fine, young musician, Sound Connections trustee and Wired4Music member

"Music for social impact should be at the heart of music education. Getting to know and understand the young people we work with through music, and constantly reaching out to those we don't, enables us to bring the transformative power of music into people's lives. Music Hubs have a responsibility to seek out new, and sometimes challenging settings, in which music can really make a difference."

Carolyn Baxendale MBE, Head of Bolton Music Service

"Forward-looking Music Hubs aren't merely *interested* in social impact: they tune the power of music into transformative social possibilities for young people, and are central to catalysing the social change that music can effect."

Nick Owen MBE, CEO, The Mighty Creatives (Arts Council Bridge Organisation for East Midlands)

Why might music organisations be interested in social impact?

- **Core values:** social impact outcomes, such as community cohesion, place-making, personal and community development might be part of your Hub's core values, or those of its partner organisations or the local authority it's associated with.

- **Funding:** social impact programmes can unlock funding, by making your music-based work eligible for non-musical funding where it can be shown to have a social impact, or where you can support other funding agendas, such as of local authority services outside of music/arts.

- **Extending reach:** it can make the Hub's existing music funding, instruments, equipment, human and other resources go further – having more than just a musical impact and allowing a greater community of young people to benefit from your expertise and resources.

- **Hub brief:** Nick Gibb, Education Minister, articulated the expectation that Hubs would support social mobility in a letter to ACE Chief Executive, Darren Henley in March 2017.

- **Young people care about it:** personal and social development was the number 1 recurring theme in a recent national consultation with children and young people.[1]

- **Future-proofing young people:** young leadership, youth social action, developing creativity and other inclusive musical activities can help children and young people develop 21st-century skills and dispositions for learning, such as resilience, curiosity, and confidence, in addition to musical skills.

- **Better music:** it often makes for better musical experiences, motivation and learning, and better music.

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[1] Sound Connections youth consultation 2015-2017 findings

Closely related terms: what do we mean by…

Social impact

In this toolkit we refer to 'social impact' to mean realising opportunities to make positive changes in society, or tackling issues in society.

This might include improving community cohesion, tackling poverty or unemployment, tackling anti-social behaviour, improving the prospects for particular groups such as children and young people eligible for Pupil Premium funding in schools, and those in challenging circumstances.

Social mobility

Social mobility refers to how easily someone can fulfil their potential, regardless of their socio-economic background. Literally, it means being able to move from one part of society, or social class, to another. It looks at situations such as how likely a child in a deprived or poor area is to go to university, compared to a child in a more affluent area.

Social mobility is often most interested in an *individual's* ability, with the support of society around them, to support themselves to be socially mobile, as opposed to society's own responsibility to support them.

Social mobility is very closely related to social impact but could be considered a particular approach, or ethos, for supporting people to achieve social impact for themselves and with their communities.

Personal impact

Positive personal impact, on a child or young person, might include:

- educational impacts (such as improving attainment, attendance or progress at school),
- emotional impacts (such as building self-confidence or resilience),
- physical or mental health impacts (such as tackling obesity or depression, or supporting long-term hospital patients),
- artistic impacts (such as being able to use music for self-expression)
- or other changes related to individuals.

In this toolkit, we look principally at social impact, but in almost all cases social impact requires personal impacts within societies and communities so the two are inextricably linked.

Musical inclusion

Musical inclusion is concerned with how all children and young people can participate in music activities, regardless of background or circumstances. That might mean how an existing musical activity, or access to it, is changed to include people who previously weren't included, or developing new musical activities specifically designed for particular young people.

Musical inclusion, social impact, personal impact and social mobility can be closely related, for example:

- many music activities have been shown to have personal impacts, such as musical performance helping with building confidence;
- many inclusive music approaches have been found to have particular social and personal impacts and some are designed specifically to achieve social and personal impacts;
- some inclusive music activities have been found to help narrow the pupil-premium gap in schools (between pupil-premium-eligible children and other children), which is a key social mobility indicator.

Music and social impact case studies

Photo: Hassan Nezamian

This section of the toolkit looks at particular focus areas for social impact and how music organisations (and others) have found ways to use music to make positive social impact.

The three case studies, around community cohesion, pupil premium and social mobility, were the three topics explored in the co-design sessions for this toolkit.

They're not a comprehensive list, of course, but do tell a story of what can emerge when people from different music and social development organisations come together around a table to explore what has been and what could be done with music.

Music and community cohesion

My Music, My Manchester: young people exploring and articulating a sense of place. (Photo: Brighter Sound)

In the wake of Brexit, community cohesion has become an issue more in the public eye. It's a complex issue, which can be (but isn't necessarily) associated with immigration, ethnic diversity changes, lack of income diversity, crime and deprivation. Music can be a powerful social convener, effective at creating joyful experiences to celebrate cultural diversity. Music interventions can also help support some of the root causes of lack of community cohesion, and be a powerful medium for children and young people to explore and articulate social issue themselves.

Supporting Community Cohesion

Sheffield Hallam/DfE research found that the key priorities for promoting community cohesion in a community, to enable different ethnic groups to get on well together, are:

- tackling perceptions of crime and promoting feelings of safety,
- promoting a sense of fairness, belonging and opportunity in the UK (societal cohesion),
- supporting young people to recognise and exercise their citizenship rights, improving the school experience, reducing exclusions and suspensions and tackling bullying,
- tackling deprivation and promoting socio-economic well-being
- improving local services, and
- promoting social mix in schools.

They found that more targeted interventions might usefully focus on

- detached and excluded young people involved in personal risk behaviours, anti-social behaviour etc.
- young people who are achieving academically in the context of deprivation, who appear to be at risk of becoming disillusioned, perhaps as a result of limited opportunities
- young White British/Irish people; people born in the UK

As might be considered intuitive, there is a tendency for less community cohesion in areas where there is more ethnic diversity. But perhaps surprisingly, there tends to be less community cohesion in areas where there is *less* socio-economic diversity – i.e. there tends to be more community cohesion when there is more of a mix of socio-economic backgrounds (including household income) in a particular area.

Examples in practice

Musical animations on hate crime: As part of an inclusive music project, 'North by North East', Gem Arts worked with children and young people to create powerful animated short films that told their stories around hate crime and the impact it has on children and their communities.

Hip Hop and refugees: 7E Youth Academy, Birmingham, ran a successful project to support Somalian refugees. Through rap and song-writing, the groups of young men could tell the stories of their own heritage, lives at home, and life now, and reflect positively on their place in society. And they developed significantly in their lyric-writing and music production skills.

Open-access music overcoming territorialism: Plymouth Music Zone have had continued success running open-access music opportunities to overcome territorial and gang issues. They run open-access music sessions, with some targeted participation, with a mixture of children and young people of different ages, musical abilities, disabilities, economic and ethnic backgrounds. Good music leading and the diversity of participants are key to the community cohesion impact.

Understanding barriers to engagement: University of Manchester's Estate of Mind project found that developing an understanding of the local barriers to participation in music activities was critical to inclusion. For example, they found that children and young people producing a track over 2-3 weeks, rather than 8, improved take-up with more erratic attendees, who needed to encounter a quick outcome, leading to longer-term attendance. And that some less self-assured children and young people in rural environments, needed quieter sessions away from peer pressure to secure initial participation.

Music with refugees and asylum seekers: Music Action International run creative programmes and help schools to support refugees and asylum seekers through music, with evidence of strong outcomes around children and young people's self-esteem, confidence and well-being. Their work combines singing in many different languages, creating new songs in inclusive and participatory sessions for the whole school, working towards performances in local and high-profile venues. Refugee and Roma artists are part of the facilitation team, so young people can identify with people who have an understanding of what they're going through. The programme has significant impact in creating positive interactions between different cultures within the school and the wider community.

Multi-cultural cross-community music making: Friction Arts, Birmingham, have run large-scale music-based projects to bring disparate communities together, combining musics and peoples from around the world in multi-cultural celebration. Projects combine workshops for children and young people, sessions for parents, school classes, music leadership training, performances for children and large festival performances by everyone, bringing huge audiences of people who wouldn't usually participate.

Sources of information

- Sheffield Hallam / DfE research findings on community cohesion and young people
- University of Nottingham Arts and Community Cohesion Case Studies
- Music International's teachers resources

Music and social mobility

Photo: Brighter Sound

Social mobility, central to the current UK government's social policy, is an ideological orientation to social development, focussed on there being equality of opportunity for people, their families and communities to develop themselves socio-economically and realise their own potential. Music organisations can do essentially two things for social mobility: provide equality of opportunity to get involved in and progress with music, and harness music to address extra-musical social challenges.

Understanding Social Mobility

Social mobility is concerned with an individual's ability to progress socio-economically regardless of background.

In the UK it's measured in various ways, all based on how likely or easy it is for someone in the poorest areas to progress (in the early years, in school, to university, into certain professions) compared with the population as a whole.

Social mobility is currently a cross-departmental agenda for the Government. But it's also fairly politically divisive: critics of social mobility as an ideology would prioritise equality of outcomes/fulfilment of potential/life-chances for all people, as opposed to equality of *opportunities* to realise those outcomes yourself.

Evidence around music and social mobility

There's not strong evidence around a direct causal impact of music on social mobility. But there is evidence that *certain* musical activities can support the education, personal and social development, employment and career prospects of children and young people in poorer communities, which can have an indirect social mobility impact.

Plus there's a growing body of evidence around the impact that music and the arts can have in building confidence, resilience, self-esteem, agency, community participation, active citizenship and social engagement, all of which are significant factors in being determined enough, e.g., to apply to university, or to get and keep a job. In the Cultural Learning Alliance's words, 'participation in the arts can fuel social mobility.'

What can Hubs do to support social mobility?

- Consider equality *vs.* equity across your programme of activities: children and young people having equal access to opportunities *vs.* having access to opportunities that equally enable them to realise their potential, considering individual circumstances
- Use music to lift whole schools and communities
- Subsidise music provision for children in challenging circumstances
- Target music provision for children and young people/locations in challenging circumstances
- Design music provision to address particular social mobility-related issues (e.g. equality of access, pupil premium gap)
- Join in: bring music into other social mobility initiatives
- Think differently: move from providing music education to harnessing music for social change

Examples in practice

In Harmony: In Harmony programmes have reported several outcomes related to social mobility, including children's sense of agency, self-worth, self-belief and social etiquette, and parental engagement with the school. A headteacher from a Leeds In Harmony school, which sits between an adult club and an ex-offenders institution, described how the programme had given the school its own identity, beyond the reputation centred around its location.

Thinking Differently: Resonate's (Liverpool's Music Hub) Secondary Investment Fund and MyHub (Manchester Music) have had success with offering funds to schools around social and inclusion agendas. MyHub set aside £20,000 and invited Secondary and SEND schools across Manchester to apply. The purpose of the fund is to encourage schools to deliver innovative music projects that engage a significant number of hard to reach young people over a regular period and to inspire and engage them collectively. For teachers it was to find new pathways to music making. Outcomes so far include peer support, comradeship and team-working and young people connecting with local music projects.

Music and mental health: CHUMS, Bedfordshire, run a practical and theory-based therapeutic music programme for children and young people with mental health challenges. Themes covered include understanding and making sense of worry, personal values and self-esteem, thinking traps, coping thoughts, working together, "fight vs flight" and several relaxation techniques. They harness music's soothing and regulating power to focus on ways in which children and young people can use music as a way of expressing and exploring difficult feelings.

Tri-music together: Tri-borough Music Hub in London have brought together a broad partnership of arts, music, education and early years organisations to make a large-scale impact on the availability of high-quality music opportunities for young children, improving the equality of musical opportunity regardless of socio-economic context. The programme includes music sessions, Continuing Professional Development (CPD), practice-sharing and recently *Musical Development Matters in the Early Years*, a musical complement to the highly popular Development Matters toolkit for early years settings.

Mixed first ensembles: Camden Hub's Somers Town Sinfonia provides a first experience of ensemble playing working in some of the poorest parts of the borough. It brings a hugely diverse, sometimes ethnically isolated, community of children and young people together in a carefully designed multi-genre ensemble, alongside musical games and warm-ups, singing, body percussion, sectional rehearsals, and regular play-throughs for families.

Local music charity established by a Hub: Trust Music Studio is a facility in the Bolton town centre Market Place Shopping Centre, run by a new charity set up by Bolton Music Service with the support of local community partners. It was set up to raise awareness of the need to support young people in challenging circumstances and to raise money to help these young people maintain their engagement with music over time. The charity now also runs its own weekly music programme for adults, focusing on the health and well-being outcomes of engaging with music in a positive social setting. The social impact of music is at the heart of this programme and of the charity itself.

Sources of information

- Sutton Trust
- Cultural Learning Alliance
- UK Social Mobility Commission
- RSA resources on social mobility

Music and pupil premium gap
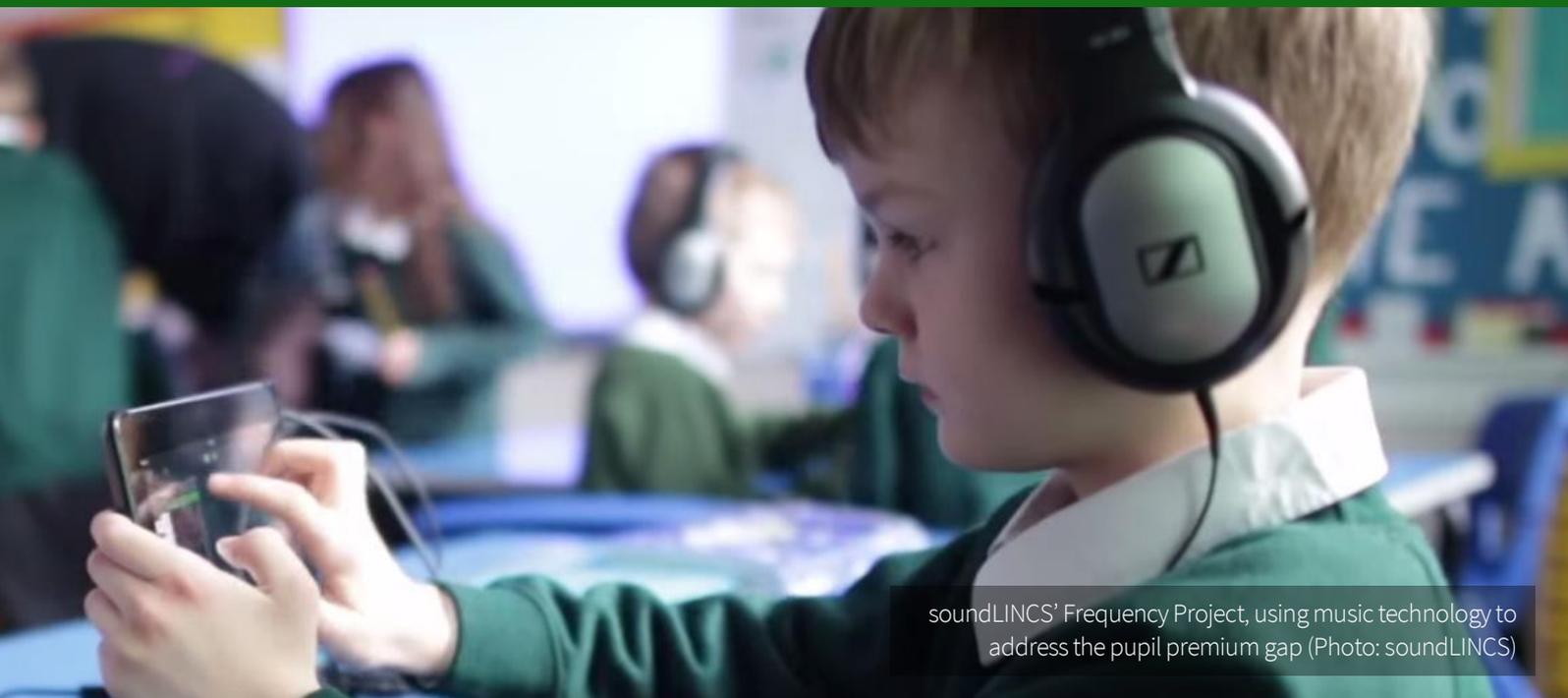
soundLINCS' Frequency Project, using music technology to address the pupil premium gap (Photo: soundLINCS)

Pupil Premium Grant (PPG) is a per-pupil funding stream for schools and early years settings, designed to address underachievement in children and young people in care and/or economic deprivation, and service children. Schools report that 'everyone's chasing PPG funding' but where music can effectively support schools with their pupil premium objectives, PPG can support music too.

Understanding Pupil Premium

Pupil Premium Grant is a funding stream, not a label of a children and young people's circumstances/deficit. However, there may be higher incidence in pupil-premium-eligible (PPE) children and young people of issues such as poor social mobility, low aspirations, poor physical health/life expectancy, cultural isolation, lack of community cohesion, violence, abuse, loneliness and mental health issues, poverty, poor school attendance, risk of exclusion, or contact with the youth justice system. High ratios of PPE children in schools broadly correlate to high deprivation areas. But because PPE is not a deficit label, supporting PPE children always needs an understanding of the local context. Pupil-Premium-Eligibility is not an indicator of children and young people's ability, but the gap in progress/attainment between PPE and non-PPE children and young people is a concern in many schools, and a key social mobility indicator.

PPG doesn't have to be spent exclusively on PPE children and young people (so it can, for example, be spent school-wide) but schools have to publish their PPG expenditure strategies and measure the impact of their PPG spending on PPE children and young people's progress and attainment. Financial pressures on schools are high, including demands on PPG, and schools are likely increasingly to be using PPG to cover essential core costs – especially salaries.

Music and Pupil Premium

The consultation for this toolkit suggested that deliberate usage of music to address pupil premium agendas was not common. There is an impression that some schools use PPG to support/subsidise Hub-provided music provision but data are not known or analysed and there are no published national data about music-based PPG expenditure, or any other national PPG expenditure break-down.

PPG is directed principally at underachievement in PPE children and young people. Evidence of music's direct impact in tackling academic underachievement is not plentiful. Music can be an effective 'carrying' medium (e.g. spelling songs) and there is (often contentious) evidence of the impacts of music on the brain. Music can certainly help with wider, personal/social, often school-wide issues: aspirational culture, attendance/truancy, motivation to learn, interesting pedagogy, artistic/cultural enrichment. Music can also address some of the challenges often relevant to PPE children and young people such as self-identity, social belonging, self-confidence, team-work, emotional intelligence, stress reduction, parent—child relationships, and self-discipline.

So the question needs not to be "how can we use PPG to support music?" but "how can we use music to support PPE children and young people in particular, with or without using PPG?"

Examples in practice

Music and everything else – what works? The Education Endowment Foundation (EEF) and the Sutton Trust have published a toolkit, based on a meta analysis of evidence of impact from various interventions on pupil attainment. The toolkit describes sport and arts as having a medium-level impact compared to other interventions, such as peer-to-peer learning, and that the evidence base is thin (i.e. there is not much rigorous evidence to review, rather than that the evidence that does exist is not significant).

Arts and pupil impact – what works? The RSA and EEF are running Learning about Culture, which is taking a small number of arts-based school interventions, including Tees Valley Music Service's work in Primary schools with Kodaly-based projects, and running rigorous research and evaluation projects alongside these projects to analyse in depth the impact that they do (or do not) have.

iPads and Pupil Premium: soundLINCS' Frequency project uses iPad-based music activities to narrow the PP gap. It was designed by Headteachers, and funded with PP grant, and comprises workshops for children and young people and training for teachers. Outcomes from the pilot evaluation include narrowing the PP gap for core subjects, personal and social development for children and young people, and progression within school and at home.

Songwriter: MusicNet East's Songwriter programme grew out of Hertfordshire Hub and now runs across Cambridgeshire, Essex and Norfolk as well. The programme's combination of music-based mentoring, training, workshops, an online chart and a competition for singer-songwriters, has a strong track record of engaging and supporting children and young people in challenging circumstances in particular, in and out of schools.

Developing music for pupil premium through CPD networking: MyHub (Manchester Music) have found that facilitating teacher CPD and teacher networking can make a huge difference around harnessing music for pupil premium and building diverse communities of interest. Compared to project-funding, which often has fixed time limits, on-going networks can build up skills and relationships over long timespans, as long as the teachers and/or headteachers are on board. As skills, understanding and trust are built up, pupil premium funds have been leveraged, at which point specialist external partners can be brought in.

Moving ensembles: Resonate, Liverpool's Hub, have developed mid-week after-school music centre ensembles, with transport provided from schools. Now 50% of these ensembles' participants come via the buses, complementing the previous attendance from children traveling independently or brought by their parents. This has transformed the socio-demographic profile of participants. One school's deputy head confirmed that the new approach enables the school to make a difference to the most disadvantaged, and to target PPE children, and for the school to work alongside the Hub to enrich the breadth of its opportunities in a way that they couldn't have done with weekend provision.

Sources of information

- Ofsted reports on Pupil Premium
- Education Endowment Foundation—Sutton Trust teaching and learning toolkit

- Pupil premium-related case studies on Inspire Music and Youth Music Network

Steps for developing music and social impact capacity

The following steps for developing music and social impact capacity, designed for Music Education Hubs and other music organisations, have emerged from the consultation for this toolkit as the steps that people and organisations have taken, or needed to take. Each step is explored in more depth in the following pages. In each case, included are:

- a set of reflection questions, which might be used by a Hub's senior leadership team or governing board;
- examples in practice – case studies;
- practical next steps that a Hub lead organisation, its partners and staff might take;
- sources of further information and support.

1. **Build understanding of social impact**

2. **Build understanding of what inclusive music-making can do for social impact**

3. **Reflect on working concepts of excellence and quality**

4. **Reflect on Hub governance, partnership, consultation and accountability**

5. **Identify how social impact and musical inclusion could build on and strengthen existing musical expertise**

6. **Identify where skills need to be developed, and how**

7. **Identify where and how outside support/partnerships are needed**

8. **Identify how the time, money and other resources required can be sourced**

9. **Make a plan to build and integrate social impact capacity over time**

Music-making with children in long-term hospital care
Photo: Wishing Well

1. Build understanding of social impact

Harnessing existing music education expertise for social impact objectives can be hugely powerful and rewarding but it needs to be built on a good collective understanding of the issues, needs and opportunities.

Reflection questions

- How strong is our Hub's understanding of its local social impact challenges – within the Hub lead organisation and its partners?
- Do we have good, working connections with specialist agencies who have a good understanding of local social impact needs and opportunities - such as local authority agencies, employment agencies, school pupil premium officers – who can and do help us understand the local picture and local needs?

- Do we have access to, and do we use effectively, local data related to social needs, such as employment/NEET, community cohesion, immigration, ethnic diversity, pupil-premium attainment gap?
- What are the key social priorities for our local authority, local enterprise partnerships, and regional strategies, that our Hub could support?
- Do we sit around the right tables, to join in with local agendas and the strategies being developed to address them?

Examples in practice

Seeing social need first hand: One Hub leader worked concertedly with a local concert venue to build an understanding of musical pathways beyond the traditional route-to-conservatoire. After a Hub meeting, the leader drove the CEO of the venue round one of the most deprived areas that had featured in the meeting. The CEO was amazed to see first hand the level of poverty on his doorstep, of which he'd had no previous understanding.

Working with looked after children agencies: Many Hubs have productive working relationships with local looked-after children's agencies and virtual schools, helping them to develop an understanding of the particular social contexts. For example, Sound City Hub in Brighton have built up extensive music activity programmes with their LAC services, applied successfully for joint funding, and been able to use LAC funding for music activities where they successfully met LAC targets and needs.

Consulting with young people: Many Hubs work closely with children and young people to identify the issues and opportunities (musical, personal, social) that matter to them, some through external agencies. For example, Bristol Plays Music, amongst many, have worked with Wired4Music, (Sound Connection's young people's group) to support their consultation with young people. Other Hubs have developed consultation themselves and through schools, staff and partners.

Working with community specialists: musinc and Tees Valley Music Service worked with their council Community Cohesion Officer to explore how music could support community cohesion in Middlesbrough and Teesside. The Officer was able to bring expertise in community cohesion nationally, and the particular local circumstances in the region, which was invaluable in planning how effective music-based projects could contribute to a bigger community cohesion agenda.

Practical next steps

1. Find your local authority's social development/social mobility plan, which should give an outline of local priorities
2. Talk to Hub partners in social/youth work about their work and how music does or could help it
3. Ask schools, music teachers and music leaders about the social issues they encounter or are working to address

Sources of information

- Office of National Statistics data for Indices of Multiple Deprivation
- Sutton Trust Social Mobility Map
- UK Communities Foundation's 'Vital Signs' reports which identify local-level priority issues in many areas
- DfE Social Mobility Opportunity Areas
- Local authority agencies (e.g. youth services, children's services, community officers, LAC virtual schools, early help or early intervention services)
- Local Cultural Education partnerships

Singing as part of Music Action International's Harmonise programme, inspiring empathy between refugees and people from all backgrounds. Photo: Hassan Nezamian / Music Action International

2. Build understanding of what inclusive music-making can do for social impact

Many have seen instinctively the social and personal impacts that music can have on lives and communities but there is also a growing body of robust evidence about how music can be harnessed deliberately for social impact.

Reflection questions

- How do our Hub leaders and teams find out about new ways of harnessing music for social impact? Is it effective? How do other Hubs explore this?
- Do we consciously develop music activities to address social challenges, working towards our stakeholders' needs, or passively assume that music activity innately has a positive impact?

- How do the organisations and music leaders/teachers in our Hub know, or measure, the social impact of their work with children and young people? Is that measurement rigorous, or otherwise fit-for-purpose?
- How effectively do we communicate the social impact of our work - to our Hub teams, to current stakeholders, to potential partners or customers?

Examples in practice

Seeing is believing: soundLINCS' Frequency programme worked to narrow the pupil premium gap in Lincolnshire schools with projects using iPads and Garage Band. One of the participating schools were astounded that children at the age of 8 could create their own music at all!

Communicate personal stories: A music education leader who felt that musical inclusion wasn't his particular responsibility went to a Sounds of Intent presentation about levels of innate musicality in autistic and blind children, which clearly affected him profoundly. It showed him something he hadn't previously been able to see. It gave him a spring in his step.

Action research: Many organisations use action research methods as an approach for quality assurance *and* professional development. E.g. 5x5x5 in Bath and Sightlines in Newcastle root their approaches for working with children around adults' and children's research questions ('how could music help with trigonometry', 'what can I make with a violin') as a curiosity-based structure for developing project plans and measuring impact, as opposed to a traditional 'learn a, then b, then c', curriculum.

Using logic models: The Mighty Creatives Bridge Organisation in the East Midlands have worked with several schools on understanding and carefully using logic models (what are we trying to achieve? > what's the most effective way to achieve it? > how will we know we've been successful?) to plan and structure arts-based learning programmes. This approach helps teachers and arts leaders work towards a broader range of objectives, and to identify how effective are their approaches.

Practical next steps

1. Draw your own musical journey and consider the social impact (positive or negative) music has had. Contemplate what that journey might look like for another young person in your locality who's perhaps very different from you.
2. Spend 30 minutes per week researching and reading about the social impact of music, including the sources of information in this toolkit. Are there particular social impacts of music, perhaps which have been little researched, about which you are curious?
3. Ask Hub partners, schools, music teachers and music leaders about the social impact they perceive music as having. Have they tried to measure it or prove it?

Sources of information

- Youth Music Network for examples of inclusive music practice and evidence/impact studies
- Music impact research collations, such as *The Power of Music*, by Sue Hallam, or *The Wow Factor*, by Anne Bamford
- Educational Endowment Foundation's Social Mobility Toolkit, which has a meta evaluation of the impact assessment studies of various interventions (arts, sports, peer-to-peer learning etc.) on narrowing the pupil premium gap
- National Alliance, and All-Party Parliamentary Group, for Arts, Health and Well-being
- RSA's *Learning about Culture* programme, which is supporting randomised control testing of various arts interventions focussed on school improvement targets.
- Cultural Learning Alliance's *ImagiNation* reports, AHRC's *Cultural Value* research
- DCMS's inquiry into the social impact of participation in culture and sport

3. Reflect on working concepts of excellence and quality

Sometimes what you measure is what you get, so it's important to measure what you value. Having working models of excellence that are focussed, for example, around a very specific or narrow concept of musical excellence can limit the potential to see other 'excellences', or to nurture their development. Developing inclusive musical practice and harnessing music for social impact requires appropriate models of musical, personal and social excellence. Those models of excellence need then to permeate how we design, deliver and evaluate musical activities and assess musical progress.

Reflection questions

- To what extent are our Hub's working concepts of excellence based on the past (e.g. the standards other musicians have set), the present (e.g. children's self-expression), or the future (e.g. musical entrepreneurship, and the diverse things children might do with music in their careers)?

- If we want to make a social impact, what does *social* excellence look like? Do we know how to recognise and evaluate it?

- Do we routinely ask children and young people what they consider to be musical excellence, or what they'd like to aim for?

- Do we know, or enquire, how children and young people understand and assess their own progress? Do we help them make informed judgements?

- Do we measure what we value? What about the things that are harder to measure/assess (e.g. creativity), compared those that are easier (e.g. tuning)?

Examples in practice

Challenge the gold standards: Kent Music have worked on building the acceptance that musical inclusion needs to be their core focus - and that this needs to be represented in the goals people live and breath. e.g. if a Hub staff member says, I think the county youth orchestra is really our flagship', you need to say 'No, we've got lots of flagships!'

Social purpose transgressing competition: The Cultural Education Partnership in Great Yarmouth found that having a set of objectives around social impact and young people's lives, rather than, say, musical or artistic excellence, made it easier for organisations that might traditionally have seen each other as competitors to collaborate – working towards mutual goals, where each organisation could contribute its expertise.

Financial incentives for social impact excellence: some Hubs, such as Resonate, Liverpool's Music Hub, and Hertfordshire, have encouraged schools to broaden their understandings of musical excellence by offering funding pots to which schools can apply, based on the social outcomes they will achieve using music, rather than the specifically-musical outcomes themselves.

Arts Award: Arts Award can be effective at broadening quality agendas beyond traditional measures and progression routes. e.g. Cherwell School in Oxfordshire are working with their Hub to provide Gold Award support for students. Quite a few schools in Oxfordshire are using Arts Award to complement the mainstream A-Level and GCSE curriculum.

Practical next steps

1. Examine how your Hub collects data on musical participation and progression. What aspects of musical excellence and social impact do those measurements measure? Are there gaps?

2. Ask some of your young musicians what they think musical excellence is, or social impact excellence, and what they think success would be for them.

3. Ask teachers/staff/music peris/music leaders what they consider to be the aspects of musical excellence. Then, for each one, ask how they monitor and measure its progress in their teaching. Are all aspects of excellence measured/monitored?

Sources of information

- Inspiring Impact has a large collection of toolkits, sets of measurements, support and guidance around measuring social impact, which can be searched, e.g., for outcome measures for arts and culture.

- Youth Music Quality Framework and Evaluation Guide

- Musical Progressions Roundtable measurements poster

- ACE Quality principles

- Music Education Council's work on quality

- Sue Hallam and Susanne Burns' research, through In Harmony programmes, on factors affecting musical progression

Young musicians and adults working together at the
Musical Progressions Roundtable. Photo: Ben Sandbrook

4. Reflect on Hub governance, partnership, consultation and accountability

Good governance, partnership and consultation support any organisation to achieve the most it can, to maintain the right focus, to have strong accountability and to leverage expertise and other resources to contribute to its mission. Harnessing music for social impact, which tends to be a multi-disciplinary activity, will be most successful with the right underlying structures in place, and it is much less likely to be successful without good leadership, governance and partnership.

Reflection questions

- Do our Hub's top-level goals and objectives encourage or discourage us from harnessing music for social impact in our work with children and young people?
- If our Hub were doing less than it could, or should, to harness music's social impact effectively, where, or by whom, in our governance structure would that be raised?
- Does our Hub partnership form a stimulating and productive collective for harnessing music's social impact potential?

- Do our Hub partners consider their participation in the Hub to be worthwhile, fulfilling and important?
- How effectively do we consult with our stakeholders, particularly children and young people, on the musical and social impact of our activities?
- Would outside organisations describe our Hub as a music service, in all but name, or truly as a 'Hub'?

Examples in practice

Collective Impact collaboration: Bristol Plays Music's Hub partnerships are built on 'collective impact' - a deliberate approach to maximising every partner's contribution when and where it is most effective, and for the appropriate time. The principles of collective impact are: a common agenda, shared measurement systems, mutually reinforcing activities, continuous communication, and the presence of a backbone organisation.

Challenge of finding common focus: Several Hub partnerships have described the challenge of partnerships identifying their common focus. For example, the partners, perhaps each with a different corporate structure and central agenda, might each want to pull the Hub in a particular direction that ill suits other partners, or a partnership might be formed but with little clarity on what it's formed to do. Overcoming this challenge, e.g. through identifying consultation- and evidence-based needs, and through identifying what the partnership's uniquely *collective* impact could be, is likely to be critical.

Youth consultation – national study: Sound Connections in London run an extensive programme of activities developing youth voice and youth leadership in music. They recently ran a national youth consultation, which highlighted the personal and social impact of music valued by children and young people, their challenges of accessing spaces, instruments, and networking opportunities, the importance of children and young people's own culture, and of new and social media, and a lack of youth voice across youth arts opportunities in and out of school.

Leadership for music and social impact: The majority of consultees for this toolkit emphasised the importance of the skills and attitudes of leaders in harnessing music's social impact potential. Some Hubs with a strong social impact have leaders with youth, social or community work backgrounds and others come from traditional music services. In all cases, it is reported, these social impact Hub leaders have a deep-rooted concern for the development of the whole child, as well as musical values, and a proactive commitment to exploring how musical expertise can combine with other skillsets and organisations to make a greater net impact.

Practical next steps

1. Consider where in your Hub's structure, governance and partnership there would be expertise, support or opposition to developing capacity around social impact.
2. Using the reflection questions above, discuss with your Hub Board and partners how the Hub could or should develop its social impact capacity and, if so, where it should focus, and what would need to change.

Sources of information

- ACE guidance on Hub governance
- NCVO's Knowhow Nonprofit
- Sound Connections' National Youth Voice Survey, Sound Connections youth consultation 2015-2017 findings, and National Youth Consultation for Arts Council England
- ENYAN's Creative youth consultation and participation toolkit

5. Identify how social impact and musical inclusion could build on and strengthen existing musical expertise, and fulfil Hub responsibilities

Harnessing inclusive music-making for social impact doesn't have to be 'other' to Hubs work: it can be a way of harnessing a Hub's collective expertise in new ways, and new contexts; it can broaden and deepen the skills of professionals; it can strengthen music education practice through inclusive techniques, creative approaches, exploring new musical territory, and building motivation by pursuing young musicians' own authentic purposes; and it can further harness the power of music.

Reflection questions

- Does our focus on musical excellence and musical learning get in the way of us joining, or creating, potentially exciting or fertile relationships with other organisations (cross-arts, social/education development, social enterprise etc.)?
- How often do we consider the *purpose* behind what we do, e.g. the purpose of teachers teaching instruments, or children's purpose behind playing music? Could closer attention to individuals' purposes for music learning make the learning process more motivated and effective?

- Do we design and curate musical experiences in response to a particular purpose or identified need, or find receptive platforms for our existing programmes and skills? Are we demand-led or supply-led?
- It's well known that music *can* have significant social, personal and educational benefits but do *we* know how to harness that potential well, and do we act on those skills and knowledge?

Examples in practice

Leaders for inclusion at the centre: Several Hubs, such as Bristol, Wiltshire, Essex and Kent, have put inclusive music-making at the centre of what they do and how they do it. Although not essential, in almost all cases, it seems that the Hub leaders' personal conviction and experience in the power of inclusive music for social impact is what drives these changes.

Re-directing subsidy: Wiltshire Music Connect (Music education hub) knew that under previous models public money had been giving a subsidy of roughly 15% subsidy for 1-1 tuition to all families, regardless of means. They now do a targeted needs-based subsidy, up to 100%, supporting a greater and growing number of children and young people with particular needs, and with a lower net subsidy expenditure.

It's not anti-classical, just pro-young people: Essex Hub have found that sometimes leaders and teachers need to be reassured (and perhaps shown and convinced) that inclusive approaches are not anti-classical music but sometimes just pro young people. In the case of Essex, they are not doing less classical music than they have historically – in fact they're doing more – but they're also doing much more in other musical genres as well.

Removing auditions – lowering standards? Several respondents described removing the entry auditions for their children's/youth choirs, with a noted increase in the socio-economic and ethnic diversity of young people joining in, and no 'dumbing down', or lowering of standards. Other organisations, such as South West Music School, have carefully designed their audition processes to identify musical *potential*, over current levels of musical *ability*.

Practical next steps

1. Consider which of the activities in your portfolio are most musically inclusive and/or achieve the greatest social impact. How could the rest your portfolio borrow from them?
2. Ask staff, music leaders, music teachers (a) for examples or suggestions about how music could be more inclusive and (b) if they'd be interested personally or professionally in developing skills around music and social impact.
3. Talk to colleagues in other Hubs, music and arts organisations about the impact on their organisation (positive and negative) from developing inclusive practice, working with children and young people in challenging circumstances, and/or deliberately harnessing music for social impact

Sources of information

- [Guidance for Music Education Hubs on developing an inclusive approach to core and extension roles](#) produced by Youth Music, the [National Centre for Inclusive Excellence](#), and Writing Services
- [Short Guide to Accessible Music Making](#), produced by Drake Music and Drake Music Scotland
- ACE's [Creative Case for Diversity](#)
- [MEC Awards](#)
- And additional sources listed under Step 2

6. Identify where skills need to be developed and how

Using music for social impact and inclusive music-making can be a specialist skillset and different from other music education skillsets. Sometimes calling in a specialist expert can be essential, an additional cost but inspiring; in many cases some germinal training can empower teachers down a new path; in others, co-working, action research, shadowing and mentoring can bring the needed skills at little or no additional cost.

Reflection questions

- Do our staff and management have personal experiences of seeing inclusive music-making, and music for social impact, done well? Do we know what it looks like?

- Are our approaches for assessing skills needs (e.g. observation, gauging children and young people feedback, performance measures, encouraging self-reflection) as effective as they need to be?

- What do our own, and external, specialists cite as the key skills and attributes for music and social impact? Can we develop them collaboratively through co-learning/CPD networks?

- Why would managers and staff want to develop skills around music and social impact? Would some like to develop a new specialism? Would others benefit in their core practice?

- Are the skills we need for music and social mobility already available within our organisation/partnership? If not, how could we develop them or source external skills?

Examples in practice

Child development training: Make Some Noise & The Hive, working with North West Midlands Hub and Shropshire Hub, commissioned the Child Learning & Development Advisory Centre to train musicians on understanding healthy brain development in children and young people. The training focused on how to provide better support in sessions. They've found the training to be very successful, inspiring the workforce to build a better understanding of how they nurture development during periods of neurological growth and respond positively to those presenting behaviour problems.

Hub-to-Hub co-working: Hertfordshire, Cambridgeshire and Essex Hubs work together on MusicNet East, a programme which develops music opportunities for children and young people in challenging circumstances, including in PRUs and deprived communities. Working together has allowed them to share and learn from expertise across the three hubs and to build on the experiences of all three. It's also enabled them to apply jointly for Youth Music Funding. Notably though, in some other cases, Hubs have found that Hub-to-Hub co-working can become an echo-chamber, reinforcing traditions rather than exploring new ideas.

Creativity and mixed ensembles: Many areas of using music for social impact can require very specialist skills. But community music guru Phil Mullen, working with Hubs across the South West, has often found that some basic training in creative techniques, emotional intelligence, and in running mixed-genre, multi-instrument ensembles can have a seminal influence on music teachers, including those with a long career in more traditional approaches, enabling them to improve and transform their practice. The training and resources around BBC 10 Pieces, for example, have been cited as being effective: showing how classical music can be part of creativity and inclusion agendas.

Orienting yourself in the place of the child: Many consultees to this toolkit highlight the importance of emotional intelligence and starting with empathising with children and young people. Training and personal research around child development, teenage brains, behavioural challenges, etc. can be very effective for supporting this. Also asking open, answerable questions of children and young people, having built their trust, is another approach, as is giving them conducive environments to create own musical ideas. The more distant or removed from someone you are, the harder it can be to empathise 'accurately', in which cases working alongside someone specialist in supporting particular children and young people can be essential.

Practical next steps

1. Use the ingredients for music leadership and teaching in this toolkit to build an impression of current strengths and areas for development amongst your workforce.
2. Ask music teachers to use the ingredients to evaluate their own strengths and areas for development.
3. Discuss with Hub partners, and other colleagues, how to develop internal skills or source external ones.

Sources of information

- Ingredients for music leadership and teaching, later in this toolkit
- ACE Quality Principles
- Certificate for Music Educators (Trinity / ABRSM)
- Youth Music Quality Framework

‘My music, My Manchester’ produced by the Music Service, Brighter Sound, the Philharmonia and others (Photo: Brighter Sound)

7. Identify where and how outside support/partnerships are needed

Talk of partnership has become so commonplace it risks eyes glazing over! But key to any organisation's effectiveness and success is knowing and developing its specialism. Harnessing music for social impact is likely to require multiple specialisms and may push traditional music organisations way out of their comfort zone if acting alone. So knowing when and how to identify outside support, collaborators and partners is likely to be very important for music and social impact.

Reflection questions

- Are there new territories (e.g. communities, genres, schools, groups of young people) where we would like to extend our work but are nervous or unconfident to do so?
- Do we have in-house the skills and expertise for community engagement and designing programmes that are responsive to local circumstances, and/or do we need to identify local agents to help with this?

- As an organisation, do we tend to find new ways to *re-deploy* our existing expertise, or adapt our offer to *reach out* to new audiences, or explore ways to bring our expertise to *join in* with other organisations' goals and agendas?
- Are we part of, or do we convene, the right networks and forums to build an understanding of, and relationships with, potential partner organisations? How else do we proactively identify support and partner organisations?

Examples in practice

Working with Young Carers: Bath Philharmonia, a professional orchestral working across the South West, has developed a focus on working with Young Carers over the past 10 years. Their work gives Young Carers, who spend much of their free time looking after others, their own opportunities to create and express themselves in music. It wouldn't be possible without partnerships with Young Carer organisations, who provide not only specialist expertise but also access to the Young Carers themselves.

Bristol Third Space: Alongside their traditional Hub activities around instrumental learning and ensembles, Bristol Plays Music Hub also incorporates 'Third Space': a network of community music and youth sector organisations across the city. Each organisation has its own area of expertise, and some cover particular geographies. The point of Third Space is for the group to identify collectively how they can provide and cater for the needs and aspirations of the diversity of young musicians in Bristol – something that none of them could do on their own.

Shared language: Several consultees for this toolkit described the common issue of different language between stakeholders in the partnerships, or potential partnerships, needed for music and social impact. For example, former Music Services (leaders, peris etc.), community music organisations, social impact funders, other LA services, children and young people, teachers and leaders in schools – all can speak different technical languages around music. As well as sitting down and working on a shared language, many people describe the value in being rooted in considering the experience for the child.

Local Cultural Education Partnerships (LCEPs): Since LCEPs were established in ACE's 2015 Cultural Education Challenge, they have been established, with varying expediency, in most areas of the country. Consultees for this toolkit have described the importance of LCEPs identifying common agendas and what their focus should be, and of establishing partnership principles. Thereafter, several LCEPs are cited as providing a safe platform where music and other arts organisations can meet each other on neutral turf, can work beyond the specialisms and territory of individual partners, can explore new territory, and be mutually supportive in tackling local priorities.

Practical next steps

1. Make a stakeholder map: what kinds of organisations/schools, or which specific ones, would you need to collaborate with to develop your social impact focus? Identify a top priority list, e.g. of five organisations/sectors.
2. Diversify: ask colleagues in partner organisations, local authority departments etc. to recommend seminars, events, planning meetings and other networking events where you might meet potential collaborator organisations around social impact.

Sources of information

- Hub partner organisations
- Music Mark, Inspire Music and Youth Music Network to find other music organisations
- Artworks Alliance, Engage, ENYAN and AESOP to find other arts organisations working towards social impact
- NCVO, Local Cultural Education Partnerships and regional Bridge Organisations to find organisations in other artforms and social/education sectors
- Organisation networking provided by LAs, LEPs, Third Sector organisations, HE/FE networks and others

Young musicians helping other young musicians
Photo: Impulse programme, Purcell School of Music

8. Identify how the time, money and other resources required can be sourced

Harnessing music for social impact, and musical inclusion approaches, are often more expensive, in terms of cost of support per person, than more mainstream or traditional music education. Particularly where family or school subsidy are less common, different financial models often need to be developed, such as needs-based subsidy, additional fundraising, working with partners to use music to fulfil extra-musical agendas, and sometimes an entrepreneurial flair.

Reflection questions

- Is social impact through music, and musical inclusion, not really something we can afford within our budgets, or is it something we go out and find ways to resource?
- Do we tend to be 'deficit-based' (starting with a need or problem or challenge to be resolved) or 'asset-based' (looking opportunistically at what's already there to be built on)?
- Are we satisfied with the strength of our income generation/fundraising strategy? Can we learn from the experiences of other Hubs?

- How good are our relationships with local commissioners (e.g. local authority, clinical and mental health, youth and social services) and funders (e.g. local trusts and potential donors/sponsors)? How well do they understand the social value of our expertise?
- Even if we don't have significant financial resources to develop social impact through music, are there small steps we can take, such as incentivising music teachers to work alongside outside agencies?
- Hub core roles are essentially about music for all. How does our allocation of Hub funds balance the 'music' with the 'all'?

Examples in practice

Partnership funding: Many Hubs have described the importance of partnership working for fundraising. e.g. Some specific agencies, such as for looked after children, young carers, refugees/asylum-seekers, travellers, ethnic minorities, or health commissioners will all have budgets for their core work (social and health impact). Seldom do they have cash for music but where music can be shown to contribute effectively to their core work it may be possible for it to be used to part-fund music activities.

Being resourceful: Funding isn't always the only way. Portsmouth Hub, for example, have tapped into numerous in-kind and subsidised income streams, including: recruiting volunteer school headteachers to be schools music advocates talking to other schools; being persuasive with venues and other buildings around subsidising hire costs; encouraging local professional ensembles to put on performances; garnering the in-kind support of local organisations, local communities, parents etc.

Financial incentives for developing new skills: musinc, in Teesside, has been effective at bringing a combination of musical inclusion training, networking opportunities and employment to musicians, music teachers and music leaders who previously had little experience in using music to achieve social impact. They've also managed to match this newly up-skilled workforce with employment opportunities, based on musical and social impact requirements. So, ultimately, financial incentives have been part of the picture of encouraging music educators to give up their time so as to harness existing musical expertise for new purposes.

Where do Hubs find funding? The Arts Council/BCU's compiled data return for all Hubs (2016) reports that, nationally, ACE and Youth Music are significant supplementary funders (£0.6m, £0.9m) beyond the core Hub funding, but also other Trusts/Foundations (£1m) and donations (£0.4m). Anecdotally, it appears that much of the Trust/Foundation comes as much from the social impact of music as in supporting inclusive and excellent music itself. Hubs have found SEND fundraising the most successful. Several Hubs noted the work needed to develop the required partnerships for funding bids, which can be particularly difficult for smaller Hubs with fewer core staff, where joint bids with other Hubs may work.

Practical next steps

1. Make a stakeholder—connectivity map: for each type of funder/partner you'll need to develop social impact capacity, identify the strength of your existing relationships and a relation-building target for 6 months.
2. Call colleagues at other Hubs to share experiences of resourcing music and social impact work.
3. Convene a discussion with a small number of enthusiastic colleagues to identify 6 actions you can take with no additional budget/funding.

Sources of information

- ACE/BCU data return for information on Hub funding diversity
- ACE Hub fundraising guidance
- UK Communities Foundations,
- Funding Central
- Youth Music, and their guide to other funders
- CLA/ASCL advocacy paper on the arts on schools

Young musicians helping other young musicians
Photo: Impulse programme, Purcell School of Music

9. Make a plan to build and integrate social impact capacity over time

The reasons for developing a capacity around music for social impact in music Hubs, and other organisations, is strong and the potential additional impact that music could make, beyond its musical impact, is significant. But it needs to be developed in a way that fits in with existing priorities, skills and resources and that provides those contributing with a measurable sense of achievement and progress. To be effective, music and social impact capacity development needs a good, regularly updated plan.

Reflection questions

- Notwithstanding the pressures of funders, local authority hosts etc., what do we feel should be the place of social impact in our Hub's ethos and strategy?
- From where do we (Hub leaders, partners, staff etc.) source the inspiration to motivate our social impact capacity-building? e.g. visiting sessions organised by other, specialist organisations or attending related conferences.

- How can we break down our social impact capacity-building journey into manageable steps – and learn from others along the way?
- Where in our Hub are the social impact champions – the advocates that could help drive capacity-building?
- Is there commitment from the top?

Examples in practice

Peer-to-peer co-working: Several Hubs in the consultation for this toolkit – including those with little and with extensive social impact and inclusion experience – reported the value in developing their capacity to harness music for social impact alongside like-minded others – e.g. within the Hub, with neighbouring Hubs, with Hub partners, with Hub-to-Hub peer relationships.

From giant leaps to small steps: Several consultees for this toolkit emphasised the importance of taking on new social impact development in manageable steps. To support this in the area of youth voice, Sound Connections have developed series of tools and training activities to help organisations build youth voice and participation into the work of Hubs and other music organisations in incremental steps.

Hub inclusion champions: Some Hubs have an identified an inclusion champion, or inclusion group. For example, Northamptonshire Hub's Inclusion Champion has made the Hub delivery partners' meetings more diverse, with a broader range of organisations than would previously have been round the Music Service table. Other organisations, such as Bristol Hub and More Music, have appointed an Inclusion Champion to empower others to develop inclusive practice, rather then doing all the inclusion work themselves. Otherwise inclusion itself can become 'someone else's job', and hence not included in everyone's approach.

Measuring impact: An organisational change process will need to reinforce a change over time and to measure the progress being made towards it: if you don't have a way of monitoring your progress, the impetus for change is likely to slip. So in developing your social impact capacity, identify what that change would look like and then how you could measure it. For example, try to incorporate social impact statistics around community engagement or building children and young people confidence in your data collection and reporting from music teaching staff. Whatever your social impact objective, make sure you're monitoring and affirming your progress.

Practical next steps

1. Identify who else in your organisation or Hub partnership is committed to developing your social impact capacity
2. Make a manageable plan for a reasonable time period, e.g. the next 12 months, for your social impact development, possibly including the 9 steps in this toolkit
3. Put in your diaries regular phone calls/meetings with your social impact development colleagues, e.g. every two months, to discuss progress, maintain momentum and plan next steps.

Sources of information

- NCVO's Charities Evaluation Service and Knowhow Nonprofit
- Bridge Organisations and ACE Relationship Managers
- Inspiring Impact, Creative & Credible toolkit for arts and health projects

Ingredients for music and social impact

Throughout the research, consultation and co-design for this toolkit, we've drawn from existing literature and asked people about the key ingredients to harness music for social impact. Below are:

- a set of social impact ingredients for organisations
- and one for music leadership and teaching
- aspects of musical inclusion, and
- approaches for musical inclusion.

You can use these ingredients in many ways, for example to:

- assess strengths in your own organisation, or across your Hub partnership and identify where you may need to develop capacity or seek outside collaborators;
- build a profile of your staff and music leaders, or encourage them to do this themselves;
- develop a framework of things to research and look into further;
- build a metrics review framework – what do you keep an eye on? i.e. how well do your accountability measures, staff review process, progression support, and organisational development planning collectively take account of all ingredients?

Social impact ingredients for organisations

The following is a set of the salient characteristics and common ingredients in organisations that are ready for, and expert in, harnessing music for social impact. It has been distilled from the consultation, co-design and research for this toolkit.

A. **Social development knowledge**: people in the organisation, and the organisation's experience, hold an understanding of social impact and the particular challenges and social opportunities you're working on

B. **Social purpose, on purpose**: working towards social impact not as an assumed by-product but concertedly, deliberately and strategically

C. **Co-design across organisation**: capitalising on the ingenuity and experience across the organisations: senior leaders and chalk-face deliverers in teams to identify the most effective approaches

D. **Good at creativity and entrepreneurialism**: an organisational culture and environment that encourages creativity and innovation, supports appropriate risk-taking and entrepreneurial resourcefulness

E. **Asset-based, empowering, open-minded**: not looking for problems to solve but opportunities to realise, including opportunities to empower others to join your social impact work

F. **Brave risk-taking, not bound by tradition**: respecting and celebrating the organisation's history, heritage and traditions, and then building on and enhancing them for the present and future

G. **Expertise, partnership and specialism**: knowing your specialism, making sure you do it as well as you can and teaming up with others where complementary specialisms are needed

H. **Needs analysis**: developing plans and strategies that are based not so much on what has always been done, nor what the organisation wants to do, but on a thorough understanding of what needs to be done and who can do it well

I. **Actively seeking diverse voices**: being social in your pursuit of social impact

J. **Rigorous evaluation**: making sure that you measure the impact of your work with sufficient robustness, neutrality, objectivity, and accuracy to be able to understand and communicate what works well and what could work better

K. **Measure what you value**: ensuring that your values and objectives – the things you want to do and achieve – are reflected in the kinds of measures you use to evaluate your work – KPIs, staff reviews, accountability and reporting metrics etc.

Social impact ingredients for music leadership and teaching

The following social impact ingredients for music leadership and teaching have emerged through the consultation and co-design sessions in the production of this toolkit, combined with a distillation of ACE's Quality Principles, Youth Music's Quality Framework, the Certified Music Educator specification, the MusicLeader/SoundSense Code of Practice, and Artworks' findings on artists working in participatory settings.

Ethos and approach
    A.   Building trust

    B.   Working with others

    C.   Emotional intelligence, empathy and analysing issues and challenges

Practice and pedagogy
    D.   Facilitation and communication skills – guiding learners to learn for themselves

    E.   Nurturing children and young people's imagination, creativity and expression

    F.   Fielding, informing and developing children and young people's ideas

    G.   Building empowerment, independence, leadership and agency

    H.   Didactic, modelling and demonstrative approaches

    I.   Enquiry-based and project-based learning

    J.   Understanding motivation to learn and progress

    K.   Understanding child development

Context-specific skills and understanding, depending on working contexts
    L.   For economic difficulties (e.g. economic deprivation, housing, education)

    M.   For life conditions (e.g. disabilities, physical/mental health)

    N.   For life circumstances (e.g. carers, LAC, refugees, rural isolation)

    O.   For behavioural issues (e.g. challenging/antisocial behaviour, exclusion, substance abuse, offending)

    P.   Around diversity and equality

Professionalism and excellence
    Q.   Reflective practice, action research, evaluation

    R.   Finding best practice, research into relevant bodies of expertise and knowledge

    S.   Command of artform

    T.   Child protection

    U.   Health and safety

    V.   Building conducive environments for music

    W.   Commitment to your own CPD

Aspects and approaches for musical inclusion

As explained in the introduction, harnessing music for social impact and musical inclusion are not the same thing. But in many cases, it is inclusive approaches to music making and learning that have the greatest social impact. So what is musical inclusion?

Aspects of music inclusion

In developing this toolkit, we identified nine different aspects of musical inclusion, collectively making a working definition of what constitutes musically inclusive practice:

- **All children and young people**: Refining, expanding, or redesigning a music programme so as to appeal to and include all children and young people, including those in challenging circumstances and those who have not previously engaged

- **Multi-genre**: Encompassing a wider range of musical styles and genres, including those relevant to children and young people, and expanding their horizons

- **Having the right skills**: Ensuring that music leaders, music teachers and other adults/staff supporting music-making and learning have the right skills, knowledge and understanding for the children and young people, context and musical activity they're working with.

- **Self-expression & creativity**: Including support and encouragement for children and young people to create their own music and musical experiences

- **Whole-child**: Looking at the whole child, rather than just musical development - including music alongside personal and social development – and harnessing music to address non-musical objectives (e.g. social exclusion, community cohesion, health and well-being)

- **Children and young people as active agents**: Including children and young people in the design, development and doing of music education – children and young people as agents in their own learning

- **Progression**: Supporting children and young people to develop their abilities in and with music, building on their individual aptitudes and circumstances, accounting for the other facets listed here

- **Music within other agendas**: Including music work, alongside other agencies, as part of a broader societal agenda (e.g. in Local Cultural Education Partnerships)

- **Embedding inclusion**: Genuinely embedding musical inclusion, as opposed it being peripheral, or farmed out to a third party

Approaches for musical inclusion

The consultation and research for this toolkit unearthed hundreds of examples of musically inclusive approaches, many of which are exemplified in case studies throughout this toolkit. The following is a non-comprehensive list of the kinds of approaches that emerged:

- Supporting local authorities with their inclusion and well-being agendas
- In-school music-based mentoring for children and young people in challenging circumstances
- Consultation and co-design with children and young people on their needs, desires, abilities, preferences and aspirations for music
- Inspiring, training and supporting other organisations (schools, music services etc.) around inclusive music-making approaches
- Community-created, and multi-community-created music projects
- Music technology provision and capacity development
- Mixed ensembles (mixed ability, mixed genre, mixed culture, mixed age etc.)
- Tech-based distance music learning
- Working with schools to explore music and pupil premium
- Focussing on social outcomes through music-making
- Cross-artform projects and productions
- Co-developing projects with LAC Virtual Schools, young carer agencies, and others
- Inclusion and children and young people
- Challenging Circumstances leadership development programmes
- Participating in local Cultural Education Partnerships

Select glossary of terms

Agency concerns someone's ability to do things for themselves, including their own perception of that ability, and their skills, knowledge and experience to do so.

Action research is research where the researching is done by the people doing the action, as opposed to having one research team examining the activities of an activity/delivery team. Action research, typically underpinned with a research question, can be a very effective method for people or teams to evaluate and develop their practice themselves, based on their own research questions. As a research process, action researchers may need support with things such as research ethics, research design, framing research questions, understanding research rigour, sampling, data analysis, appropriate measures etc.

Children and young people in challenging circumstances are described by SoundSense as falling into four broad, non-exclusive types: economic difficulties, such as poverty, deprivation; life conditions, such as physical or learning disabilities; life circumstances, such as young carers, refugees and those in rural isolation; and behavioural issues, such as young offending, exclusion from school, or substance misuse.

Consultation involves asking people's opinions, thoughts and ideas about something. It is an important part in perhaps the majority of effective social, personal and community development work. Doing consultation well, without undue bias, loaded questioning or raising false expectations, and giving people a neutral opportunity to express what they really think or make informed choices, can be a specialist skill, for which many tools, frameworks and experts are available to help.

Creativity – applied imagination – in the context of this toolkit might refer to: composing, improvising, remixing, re-contextualising, adapting or reinterpreting music; trying out new ways to harness music for extra-musical purposes; coming up with a new or better way of harnessing music for social impact; being interested in and developing children and young people's, or adults, ideas related to music; experimenting with new approaches to music teaching and learning. Often it's more effective, though, to reflect and research how you're being creative or encouraging creativity, than to look through a creativity checklist!

Emotional Intelligence is the capacity (a) to be aware of, control and express your *own* emotions and impulses, and understand what motivates you, and (b) to have an awareness, understanding, and sometimes analytic skillset around the emotions and motivations of *others*, and good social skills to bring about desirable responses in them.

Empathy is putting yourself in someone else's shoes – understanding how and why they're thinking, acting or feeling the way they do. Good empathy tends to be an integral part of most social, personal and community development work. 'Accurate' empathy is often hardest the more unlike or distant you are to someone else, which is likely to lead to an empathy gap, which may favour some people over others.

A **logic model** is a succinct way of describing and making sense of a change process: if we do x, with y, then z happens. A logic model might be used to illustrate or demonstrate or test an underlying theory of change. Typically a logic model looks at: resources (what you have); activities (what you do); outputs (what you make or produce); outcomes (the results of the change); assumptions (the basis of your rationale); and often goals (what you're trying to achieve).

Mixed-genre ensemble refers to a musical ensemble that welcomes and is designed to be accommodate different instruments, genres and styles, and often be accessible to different ages, abilities, backgrounds and cultures. Mixed ensembles might combine able-bodied and physically disabled young musicians, and might have improvised or children and young people-composed repertoire alongside pre-existing pieces

Social impact assessment is an analysis, evaluation, or other examination to find out the social impact of a particular activity, approach, project etc. Social impact assessment might look, for example, at whether a music project did make a genuine impact to a lack of community cohesion or whether that impact would have happened anyway without the music.

A **theory of change** tries to understand, conjecture, or theorise how changes (often complex ones) take place, including factors that can and cannot be influenced, and how some of the many processes that influence a change might inter-relate. Theories of change, and logic models, are useful in examining, for example, if a music approach really does achieve the impact you thought or wanted it to, and/or whether there might have been a more effective way of bringing about a similar impact in a different, or improved way.

Youth Voice refers to involving children and young people in decisions relating to their lives. This might vary from youth consultations, young people surveys, youth councils or ensemble repertoire choices to developing young music leaders, young people trustees/board members, young-people designed and led productions, or empowered groups of young ambassadors/activists.

How this toolkit was produced

This toolkit, written and compiled by Ben Sandbrook, has been produced by World Pencil working with soundLINCS, Brighter Sound, and musinc, with support from Youth Music.

Consultation and telephone interviews

Members of the partnership team conducted 65 semi-structured telephone interviews around musical inclusion and developing organisational capacity to harness music for social impact. The interviewees included 13 Music Education Hub leaders, 3 Hub partner orchestras, 16 other music organisations (Youth Music Fund C organisations), 5 ACE Bridge Organisations, 6 ACE relationship managers, 4 school headteachers, 6 music education umbrella organisations and 9 music and other arts organisations.

Co-design sessions

We ran co-design sessions in Teesside, East Midlands, and Manchester, each attended by 8-15 local organisations (including 6 Hubs, other music organisations, Bridge Organisations, arts organisations, schools and local authorities). Each co-design session worked with participants to design aspects of a toolkit relating to different focusses, which were Community Cohesion, Pupil Premium, and Social Mobility respectively.

Additional consultation with Hubs

We have also consulted with around 30 other Music Education Hubs at conferences, seminars and through piloting this toolkit.

The findings from these three strands of consultation and co-design, as well as additional research, design and partnership discussions have led to the current toolkit.

When quoting this toolkit, please use the following reference:

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