



# **West of England Music Alliance**

## **Inclusion Strategy**

### **2021-2025**

**Dr Phil Mullen**

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## What is the purpose of the strategy?

The strategy sets the foundations to build an inclusive music education culture where all children and young people are valued and recognised for their unique qualities, ideas, voices and perspectives and where they can see the hub<sup>1</sup> as providing a range of diverse and suitable musical opportunities and progression pathways.

## What was the process?

I conducted some online research on the population and demographics of the hub area, the issues and data around child deprivation within the area, the general profile of both counties, and some specifics around services available. I also interviewed (semi-structured interviews) the hub lead and members of senior leadership team that were suggested by the hub lead, some music service staff, people from support and other organisations and a number of people who work with children in challenging circumstance (CCC). I then used the two lenses I discuss below to analyse the information I had gathered. From this I drew up this document with the intention to answer the following main questions:

- What does musical inclusion mean in North Somerset and South Gloucestershire?
- What are the challenges to becoming fully inclusive?
- What are the strategic priorities for the hub in terms of inclusion?

Both the meanings of inclusion and the challenges are taken from the interviews with slight editing for grammar and relevance. However, the strategic priorities are based on a combination of interview material and my own analysis based on my extensive experience of musical inclusion. While I have some of the objectivity of a professional outsider to the

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<sup>1</sup> For the purpose of this document I have used the term 'the hub' and have not separated out North Somerset and South Gloucestershire in a strategic sense

area, I fully acknowledge that anyone else doing the analysis for the strategic priorities may have come to a different conclusion. That said they do correctly show the results of significant reflection on a relatively large amount of data. I believe them to be appropriate to the local context, aligned with the principles of inclusive education, ambitious and achievable.

## **Context**

### **Geography and demographics**

#### **North Somerset**

North Somerset borders the city and county of Bristol and the local government areas of Bath and North East Somerset, Mendip and Sedgemoor. North Somerset covers an area of around 145 square miles (380 km<sup>2</sup>). North Somerset's primary town is Weston-Super-Mare. It accounts for just under 40% of North Somerset's population, which along with Clevedon (11%) and Portishead (12%) are located on the coast. The other main population centre of Nailsea (8%) is located on the outer edge of the Green Belt approximately seven miles from Bristol. North Somerset is generally prosperous but has pockets of deprivation, mainly in the central areas of its primary town of Weston super Mare.



This map is reproduced from Ordnance Survey material with the permission of Ordnance Survey on behalf of the Controller of Her Majesty's Stationery Office © Crown copyright. Unauthorised reproduction infringes Crown copyright and may lead to prosecution or civil proceedings. North Somerset Council, 100023397, 2006

**Map of North Somerset boundaries, 2011**

**Source: © Crown copyright 2011 Ordnance Survey 100023397**

The estimated population of North Somerset in 2019 was 215,052<sup>2</sup>. Just over 20% are under school age and there is a significant older population. The age structure in North Somerset is older with fewer younger dependents and people aged under 40. One in five people in North Somerset are aged over 65 compared to 18% in England.

<sup>2</sup> [https://www.citypopulation.de/en/uk/southwestengland/wards/E06000024\\_\\_north\\_somerset/](https://www.citypopulation.de/en/uk/southwestengland/wards/E06000024__north_somerset/)

**Age breakdown in North Somerset, England and the South West, 2014 Source: ONS, 2014**

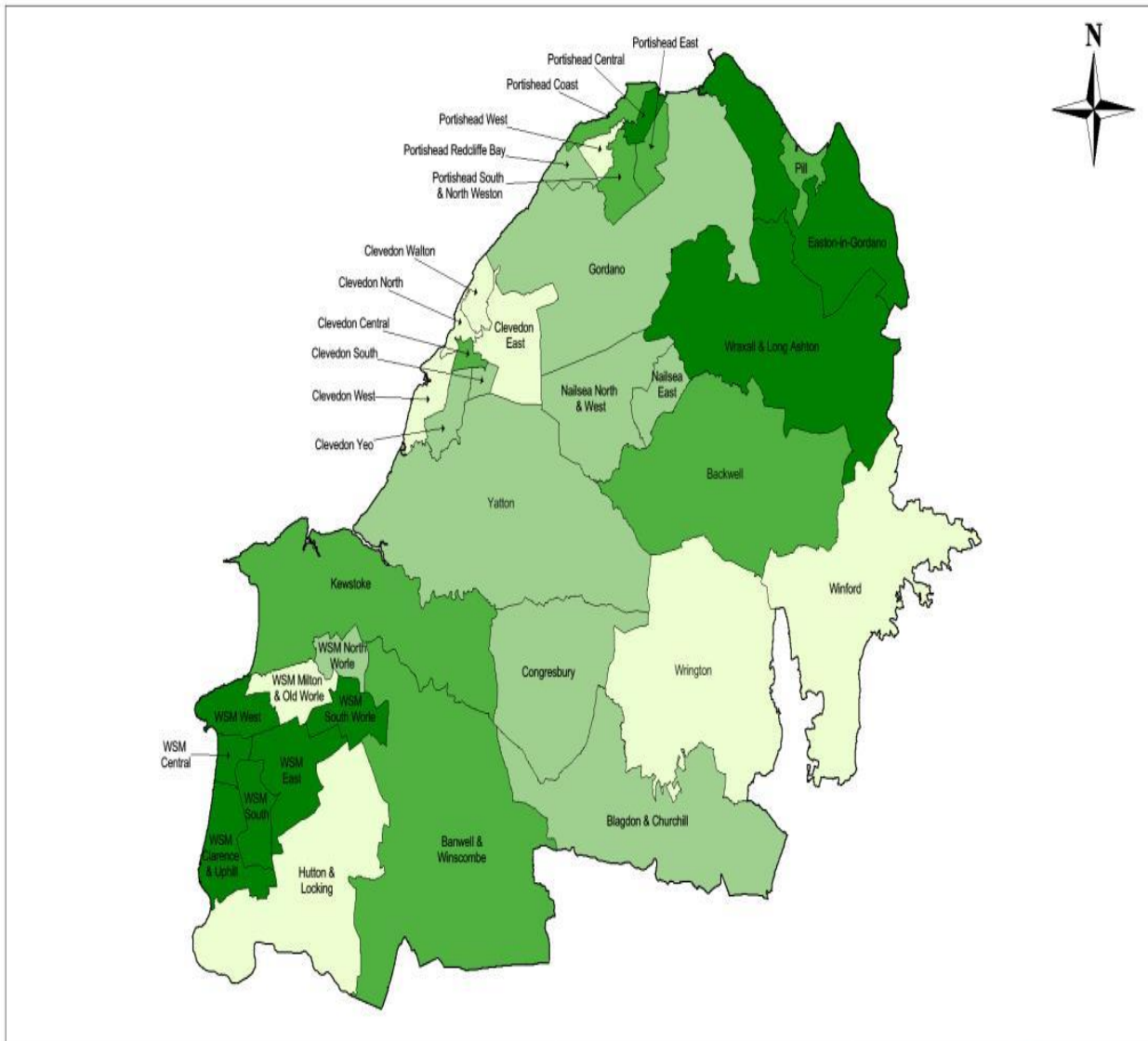
Age	North Somerset		England		South West	
	No.	%	No.	%	No.	%
0-17	42,475	20.4	11,591,701	21.3	1,076,406	19.9
18-64	117,884	56.6	33,187,209	61.1	3,201,097	59.0
65+	47,795	23.0	9,537,708	17.6	1,145,800	21.1
All Ages	208,154	-	54,316,618	-	5,423,303	-

The population of North Somerset is less ethnically diverse than England and Wales with 97% of people living in North Somerset classifying themselves as belonging to a white ethnic group, a decrease of one percentage point since 2001. Of those from a black or minority ethnic group 44% classified themselves as Asian and a further 37% classified themselves as mixed race<sup>3</sup>.

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<sup>3</sup> Source - North Somerset JSNA - Changing Population

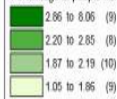
# Population by ethnic group and North Somerset wards, 2011



North Somerset: Percentage of people from a Black and minority ethnic group, by ward

Source: 2011 Census

Percentage of people from a Black and minority ethnic group



Avon IM&T Consortium

Brendan Stone - 20 February 2013  
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 Ordnance Survey 100050537  
 Contains National Statistics data © Crown copyright and database right 2013

A:\PUBLIC\DATA\North Somerset\2011\Wards\Ward\_WME\_yrWrt\_A3Lw

Ethnic Group (Census 2011)	
White	197,076
Asian	2,436
Black	632
Arab	127
Mixed/multiple	2,033
Other ethnic group	262

An average of 19.2% (40,040) of the population in North Somerset are 16 years or under. Within North Somerset the proportion aged under 16 years ranged from 10.3% in Clevedon North to 25.3% in Portishead East<sup>4</sup>.

Of the 16-18 year olds in North Somerset, 3.2% are not in education, employment or training (NEET), which equates to 210 adolescents<sup>5</sup>.

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<sup>4</sup> Source North Somerset JSNA - Changing Population

<sup>5</sup> Nomis 2014



## South Gloucestershire

South Gloucestershire is in the West of England, located between Gloucestershire and Bristol, the Severn Estuary and the Cotswolds. South Gloucestershire covers an area of 53,664.7 hectares (or 536.6 sq. km), with a population of 282,600. 87% of the population live in urban areas, largely in the built up areas immediately adjoining Bristol and the towns of Yate and Thornbury. The remaining 13% live in the more rural areas of South Gloucestershire. It makes up roughly one third of the population of the Greater Bristol conurbation. South Gloucestershire is the largest geographic area of the four unitary authorities but population density varies widely between the rural and built up parts of the district<sup>6</sup>.

According to the Office for National statistics the age breakdown for South Gloucestershire was as follows (Mid-year estimates 2016):

- Children (0-15 YEARS) 51,500 (18.6% of total population)
- Working Age (16-64 YEARS) 174,700 (62.9% of total population)
- Pensionable Age (65+ YEARS) 51,400 (18.5% of total population)<sup>7</sup>

According to the 2011 census, 5% of the district's population, 13,193 residents, were of black and minority ethnic origin.

South Gloucestershire is a more ethnically diverse area than its more rural neighbours. The majority of people from Black & Minority Ethnic (BME) backgrounds live in the urban parts of the district. The most common countries of origin are India and Poland according to GP registration records. 1 in 11 children are from a BME or mixed heritage background. South Gloucestershire has the highest population of gypsies and travellers, and the highest numbers of traveller pitches, in the West of England. South Gloucestershire Council hosts

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<sup>6</sup> <https://quartetcf.org.uk/wp-content/uploads/2015/05/south-glos-area-profile-final.pdf>

<sup>7</sup> <https://www.southglos.gov.uk/documents/Partners-Conference-infographic.pdf>

the Ethnic Minority and Traveller Achievement Service on behalf of neighbouring authorities, and reaching out to these communities is a priority in South Gloucestershire<sup>8</sup>

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<sup>8</sup> <https://quartetcf.org.uk/wp-content/uploads/2015/05/south-glos-area-profile-final.pdf>

## South Gloucestershire 2011 Census data

Group	South Glos number
Asian/Asian British - Bangladeshi	238
Asian/Asian British - Indian	2,699
Asian/Asian British - Pakistani	698
Asian/Asian British - Chinese	1,312
Asian/Asian British - Other	1,493
Black/African/Caribbean/Black British - African	987
Black/African/Caribbean/Black British - Caribbean	980
Black/African/Caribbean/Black British - Other	251
Mixed/Multiple Ethnic Groups - White & Asian	1,016
Mixed/Multiple Ethnic Groups - White & Black African	396
Mixed/Multiple Ethnic Groups - White & Black Caribbean	1,516
Mixed/Multiple Ethnic Groups - Other	739
White - English/Welsh/Scottish/Northern Irish/British	241,611
White - Irish	1,223
White - Gypsy or Irish Traveller	271
White - Other	6,469
Other Ethnic Group - Arab	366
Any Other ethnic group	502

There is no hard data on the number of lesbians, gay men, bisexuals and transgendered people in the UK. However, the Government is using the figure of 5-7% of the population.

This means that across the area, there are approximately 15,000 residents who identify as being LGBT - the largest minority group in South Gloucestershire<sup>9</sup>.

## **Education and attainment**

### **North Somerset**

As at 1 September 2017 there were 77 state-maintained schools /academies in North Somerset serving approximately 29,800 pupils. This increased to 78 schools/academies on 1 September 2018. As at 1 September 2018, 22 schools remain Local Authority (LA) maintained and 56 are academies.

Of the 63 primary-aged schools, 18 are maintained by the LA and 45 are academies. All eleven schools serving secondary- aged pupils are academies/a free school. The Voyage Learning Campus supports pupils requiring Alternative Provision. This and the three Special Schools serving pupils aged 3 - 19 are Local Authority (LA) maintained schools.

As at September 2018 there are 352 planned places for pupils at Special Schools and Units. The Voyage Learning Campus (VLC) has 113 commissioned places for pupils with challenging behaviour who have or who are at risk of permanent exclusion<sup>10</sup>. Around 1,000 of pupils attending mainstream and specialist provisions in and outside of North Somerset have an Education Health and Care Plan. There were 172 home-educated pupils studying in North Somerset as at January 2018.

### **South Gloucestershire**

In September 2017 there were 39,701 pupils in South Gloucestershire Schools and Academies. 22,734 were in Primary (4-11 years old) 15,941 in Secondary (11-16 years old) provision. 449 were educated within specialist provision. In September 2017 there were 114 state funded Schools and Academies or specialist providers.

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<sup>9</sup> [LGBTQ South Gloucestershire](#)

<sup>10</sup> <https://www.n-somerset.gov.uk/sites/default/files/2020-03/education%20provision%20in%20North%20Somerset%20-%20a%20commissioning%20strategy.pdf>

## **Attainment at Early years, Key Stage 1 and Key stage 2 in 2017**

- 77% of Early Years pupils secured a Good Level of development; which is well above the 2016 national average
- 69% of Key Stage 1 pupils achieved the expected outcome in Reading, Writing and Mathematics, which is above the 2016 national average
- 60% of Key Stage 2 pupils secured expected outcomes in Reading, Writing and Mathematics, which is in line with the 2016 national average

## **Attainment at Key Stage 4**

At the end of Key Stage 4, in 2016, the Attainment 8 score for pupils in South Gloucestershire was 47.9 and the national figure was 48.5 (all schools)<sup>11</sup>.

## **Level 2 and 3 qualifications**

At the age of 19, in 2016, 84% of young people secured a full Level 2 qualification; while 49% of young people secured a full Level 3 qualification; both of which are below national average<sup>12</sup>.

## **Not in Education, employment or training (NEET)**

In 2016, the proportion of 16 & 17 year olds who were known to be not in education, employment or training (NEET) was 1.7%, which is lower than the national average of 2.7%<sup>13</sup>.

Poor children in South Gloucestershire have lower levels of attainment than other children at all stages of education. The gap between the attainment of poor pupils and other pupils in South Gloucestershire starts at the early years stage where there is a 23 percentage point

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<sup>11</sup> SGC Dept. for children, adults and health

<sup>12</sup> SGC Dept. for children, adults and health

<sup>13</sup> SGC Dept. for children, adults and health

difference in children achieving a 'good level of development' between pupils in receipt of free school meals (an indicator of low income) and other pupils. This gap persists at all stages and increases as children progress through school. At Key Stage 4 only 25% of South Gloucestershire pupils on free school meals achieved 5 or more GCSEs grades A\*-C (including English and maths) in 2014/15 compared to 53% of other pupils, a gap of 28 percentage points. At each stage of education, the gap in attainment between poor pupils and other pupils is wider within South Gloucestershire than within the South West and England as a whole.

## **Deprivation**

### **North Somerset**

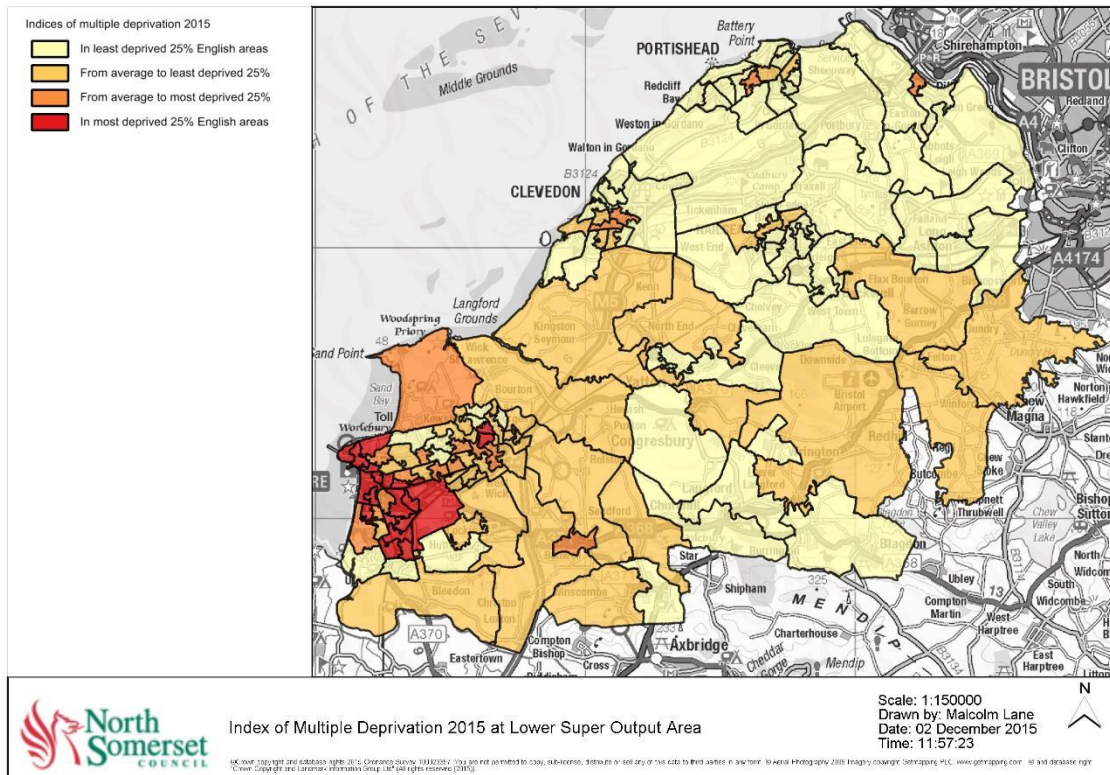
In 2015 North Somerset Council ranked as the 121st most deprived district out of 326 districts. North Somerset was the district with the 3rd highest inequality, as measured by the range in national ranking between the most and least deprived Lower Super Output Areas (LSOAs) in the district. North Somerset had 5 LSOAs within the most deprived 5% in England, all within the South or Central wards of Weston-Super-Mare. There were 11 LSOAs within the 8 least deprived 5% in England and these were spread across the district. The more relatively deprived LSOAs in IMD 2010 had generally become more deprived and these were in Weston-Super-Mare<sup>14</sup>.

21 (15.6%) of North Somerset's LSOAs are in the 10% least deprived areas in England and nine (6.7%) are in the 10% most deprived areas. Those areas that fall in the 10% most deprived are located within two wards, Weston-super-Mare Central and Weston-super-Mare South, apart from one located within Weston-super-Mare West. <sup>[11]</sup><sub>SEP</sub> There are two areas in North Somerset within the most deprived 1% nationally and three areas within the least deprived 1%. North Somerset has the third largest range of inequality of the 326 districts in England

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<sup>14</sup> <https://www.n-somerset.gov.uk/sites/default/files/2020-02/indices%20of%20multiple%20deprivation%20briefing%20note%20November%202015.pdf> 14

## Index of multiple deprivation in North Somerset, 2015



In North Somerset there are an estimated 5,459 (14.9%) children (under 16 years) living in poverty (defined as living in low income families). Statutory homelessness in North Somerset is approximately 0.6 per 1,000 households<sup>15</sup>.

### South Gloucestershire

South Gloucestershire ranked 28<sup>th</sup> out of the 30 local authority districts in the South West region in 2019, where 1 is the most deprived. Across South Gloucestershire the highest levels of deprivation are generally found within the Council's designated priority neighbourhoods (PNs). In terms of the Index of multiple Deprivation (IMD) 13 of the 20 most

<sup>15</sup> Public Health Outcomes Framework, 2014

deprived LSOAs in South Gloucestershire (65%) are located within PNs. Staple Hill PN is the most deprived LSOA in South Gloucestershire and is the only PN containing an LSOA within the most deprived 20% of LSOAs in England in terms of the IMD<sup>16</sup>. The number and percentage of the South Gloucestershire population living in the 40% most deprived neighbourhoods nationally is low, at 11.5%, this highlights that South Gloucestershire is generally affluent with pockets of deprivation, with the most deprived LSOAs generally being clustered within the urban wards of Staple Hill, Kings Chase, Patchway, Parkwall and Woodstock, though some more isolated areas exist.

Nearly one third (32%) of the population live in areas with the poorest scores for educational attainment, skill level and level of training. The picture for children's education and skills subdomain is of concern too, with 41% of the South Gloucestershire under 16 population being among the most deprived nationally.

Another domain in which South Gloucestershire is relatively deprived is that of geographical barriers, which relates to the physical proximity of local services. Almost exactly half of the population (50.1%) are rated as amongst the 40% most deprived nationally in terms physical access to services - a reflection of the rural nature of much of South Gloucestershire.

## **Children in challenging circumstances**

### **North Somerset**

The attainment gap at KS4 between disadvantaged children and those not recognised as disadvantaged was higher than the national average in 2015.

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<sup>16</sup> <https://www.bristol.gov.uk/documents/20182/32951/Deprivation+in+Bristol+2019.pdf/ff3e5492-9849-6300-b227-1bdff2779f80> 10 <https://www.southglos.gov.uk/documents/IOD-2019-Priority-Neighbourhood-Analysis.pdf>



**% achieving GCSEs A\* - C in GCSE Incl. English & Maths 2015<sup>17</sup>**

	All Pupils	Disadvantaged Pupils	Other pupils	Pupil Premium gap
North Somerset	58.8	32.8	65.1	32.3
National	57.3	36.8	65.1	28.3

There are just over 68,000 children looked after by local authorities in England. In North Somerset there were 210 children aged between 0 -17 looked after at the end of January 2013, compared to an overall population of children in North Somerset of 41,400 at the time of the 2011 national census. Around 79% of North Somerset's children looked after are placed in foster care. The remaining children who have become looked after are placed for adoption, live in residential homes or are living independently.

Children in care are almost five times more likely to be excluded from school in North Somerset than other children.

Figures from the Department for Education showed 8.9% of children in the care of North Somerset Council were excluded at least once in the 2016-17 academic year. In comparison, the exclusion rate for the school population as a whole in North Somerset was just two per cent<sup>18</sup>.

In the DfE statistics on Permanent and Fixed-Period Exclusions for the 2017/18 school year, across 152 local authorities, North Somerset had the 6th highest primary school permanent exclusion rate in England. This relates to 13 primary school children being permanently

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<sup>17</sup> <https://www.n-somerset.gov.uk/sites/default/files/2020-02/child%20poverty%20chapter.pdf>

<sup>18</sup> <https://www.thewestonmercury.co.uk/news/exclusions-more-common-in-looked-after-children-4542966>

excluded, that is more children excluded than in Bristol (11), and more than double the children excluded in South Gloucestershire (6)<sup>19</sup>.

The number of children cautioned or sentenced in North Somerset is small (69 in 2018/2019). Youth Offending Service children have complex issues, and 7 of the 13 whose cases were assessed during this inspection had committed a violent offence or were presenting with violent behaviour<sup>20</sup>.

### **South Gloucestershire**

Data collected in the 2015 Needs Assessment estimated 6,000 children were living in poverty in South Gloucestershire; before accounting for housing costs, 66% of these live outside the priority neighbourhoods. Since then poverty rates have increased; End Child Poverty calculated (May 2019) that 12% of children in South Gloucestershire were living in poverty before housing costs, rising to 20% after housing costs<sup>21</sup>.

The number of pupils being excluded from schools in South Gloucestershire has risen by more than 1,000 in the last three years. In the 2017/18 academic year, 3,106 pupils were excluded from primary, secondary and special schools. This was up from 2,440 in 2016/17 and 2,057 the year before. The number of permanent exclusions increased from 37 in 2016/17 to 56 the following year. The 2017/18 figures include nearly 600 exclusions for physical assaults of a pupil or adult, while 67 were drug or alcohol related.

Of the approximately 4,800 (estimated from national prevalence) children and young people in South Gloucestershire aged 5-19 with a mental disorder, 1,776 (3.7%) have emotional disorders; 2,784 have conduct disorders (5.8%); 720 (1.5%) have hyperkinetic

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<sup>19</sup> Department for Education, Permanent and fixed-period exclusions in England: 2017 to 2018 (Local authority tables)

<sup>20</sup> Youth Justice Board. (2020). Youth Justice annual statistics: 2018 to 2019.

<sup>21</sup> <https://www.bristolpost.co.uk/news/local-news/dozens-vulnerable-children-south-gloucestershire-3772402>

disorders; and 624 (1.3%) have less common disorders out of which 432 (0.9%) are for autism.

The South Gloucestershire online pupil survey undertaken in 2014/15 found that 7.2% of secondary pupils were habitual self-harmers. Of these, 1.7% self-harmed sometimes (i.e. monthly) and 3.7% were chronic self-harmers harming weekly or more. The incidents of self-harm were 3 times higher in girls than boys, which equates to almost 11% of secondary school girls. Just over half of self-harmers had told someone about their self-harm and 10% had medical treatment for the injury<sup>22</sup>.

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<sup>22</sup> <https://edocs.southglos.gov.uk/jsna2017/pages/children-and-young-people/children-and-young-peoples-mental-health/>

## What is musical inclusion?

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

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

Musically<sup>23</sup> inclusive practice ensures that all children and young people who want to can make music. It can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes as well as musical ones, and having a music education workforce which can work with young people of all backgrounds, needs and interests

What does inclusion involve?

Inclusion involves change. It is an unending process of increasing learning and participation for all students. It is an ideal to which Hubs can aspire but which is never fully reached. But inclusion happens as soon as the process of increasing participation is started. An inclusive Hub is one that is on the move.

(Adapted from Booth and Ainscow, 2002: 3)

## Capacity and Funding

For any hub implementing an inclusion strategy, it will be a major change in terms of what they do and how they do it. It will also be a major change in terms of the hub’s capacity to do the work and the increased costs that will come, especially in terms of engaging with increasing numbers of children in challenging circumstances (CCC). It is important to recognise that hubs are already under significant pressure and that this is likely to increase in this coming year following the Covid crisis. Those who support hubs, their governance

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<sup>23</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)

bodies and funders such as the Arts Council, local authorities and others, should recognise that asking a hub to do more implies they will need more support. This will be especially true as the hub changes towards becoming more inclusive. Building and sustaining new relationships, providing the project management necessary for working successfully with groups that have not previously been included and providing appropriate training to enable hub musicians to work in unfamiliar ways in unfamiliar contexts will all require investment, particularly so in the first few years of an inclusion strategy. The labour-intensive nature of quality work with CCC suggests that, for hubs to be significantly more inclusive, they will need to engage more children in smaller groups, perhaps for longer time, as some of the work will require more of an emphasis on reflective practice. In addition there may be some added costs for such things as assistive technology, iPads and other instruments that will aid access.

I recommend that the hub work with their funders to ensure that a sufficient percentage of funded revenue is allocated annually to working with CCC in order to ensure that the inclusion strategy is a success. It will be difficult to always quantify exactly how many CCC from a particular group are within a hub area and therefore what percentage or proportion the hub are engaging with. For example, few places in the country have any accurate data on how many young carers they have in their area. This should not stop hubs from working with young carers or from putting aside resources to do this work. Where data is available on groups it can be useful in guiding the hub to set and realise targets for engagement. The hub will be able to get data on certain groups such as children in care, children on fixed term and permanent exclusion from school, those with SEND etc. Children with SEND alone make up 15% of the national school population so this would indicate that if the hub wants to target and engage with a number of groups of CCC in or near natural proportion<sup>24</sup> they will need to ring-fence a significant amount of their funded revenue over time (i.e. by the

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<sup>24</sup> The concept that a hub will engage a group of CCC in the same proportion as they are within the hub area, e.g. if the hub engages with 20% of the children in the hub area and there are 100 children in care in that area then when the hub works with 20 children in care (20%) it has reached natural proportion for that group.

end of the four year action plan) and they will also need to seek new sources to part-fund the programme. In this way the hub is committing to sustainable resourcing for inclusion. I recommend that the hub, in dialogue with its funders, researches opportunities in order to find a way to ring-fence an amount of funding that is sufficient to realise and sustain this ambitious programme without jeopardising their existing commitments.

## **Workforce development**

Strategic priority 3, later in this document, emphasizes the need for all staff to develop more musically inclusive practice and for at least some staff to have the skills necessary to engage with and sustain work with all the children in the hub, especially those in challenging circumstances

My observations are that this will mainly require the up-skilling of these different parts of the workforce:

- The whole delivery team, who will need to develop a greater understanding of what inclusion and inclusive practice entail so they can apply this to all their work contexts, both mainstream and with children in challenging circumstances (CCC). While this needs to be thorough, it is important to note that off the job training for this total group can be expensive. While some face-to-face training for this group is definitely recommended, much work can be done online and also using methods such as practice sharing. For inclusion to be part of the hub culture, the whole workforce needs to embrace it at both conceptual and practical levels.
- Those currently in the workforce who are either involved in targeted or other inclusion focused work or who will be likely to do this work in the <sup>[1]</sup><sub>[SEP]</sub> future. These inclusion champions should also use a variety of approaches for their professional development including training, practice-sharing, online work, shadowing, individuals being supported to go on outside courses, structured reflective practice and so forth.

- Any new members of the workforce, including those brought in to provide specific music specialisms, such as beatboxing or music production, that will broaden the appeal to more CCC. Their needs may differ from those in the second group and may require some focus on group work and group management. Again I recommend a range of workforce development methods.
- Classroom teachers, both generalists and music specialists. In this case I believe the take-up will be smaller than for the other cohorts and that classroom teachers are likely to benefit more from specific one-off twilight sessions tailored to local need.

## **Detail on the inclusion specific training advocated for the hub**

### **General Inclusion training**

General inclusion is about embracing a pedagogy that is child-centred and holistic, where everyone moves forward and is included but where the more vulnerable children are especially nurtured and prioritized. This pedagogy is focused on developing musical, personal and social outcomes within the young person at the same time and the approach recognizes that the child is more important than the curriculum. It is focused on shared ownership, creativity and flexible approaches to teaching, learning and workshop leading. It is not an approach that eschews music reading or technical or rote learning but values a broad and varied approach to pedagogy, where technical skills and knowledge are at the service of the child's creative development and expression.

### **Training around music making with young people with special educational needs and disabilities (SEND)**

In England in 2021 there is good knowledge of how to support young disabled musicians to lead as full a musical life as non-disabled musicians. Much of this knowledge comes from a generation of disabled music educators who are providing cutting edge solutions to what had previously seemed barriers. This training, which should be run at least in part by disabled music educators, should give teachers and music leaders the skills and understanding necessary to work in a variety of contexts with disabled young people, whether that be in a mainstream classroom or in a sensory unit within a special school. The programme should include:

- The social model of disability
- Understanding cognitive differences
- The Sounds of Intent framework
- Assistive and tablet technology
- Music making with autistic young people
- Adapting instruments
- Repertoire and materials
- Developing an inclusive ensemble/ choir
- Working with young people with profound and multiple disabilities

### **Training around music making with young people with social, emotional and mental health difficulties (SEMHD)**

I and others have advocated for some years now that hubs use the power of music to engage young people with or at risk of having mental health difficulties, both those externalizing and becoming prone to exclusion and also those internalizing and becoming disengaged from education and becoming isolated and troubled in themselves. Many hubs have begun to do this work over the last few years and post-pandemic it seems that music education that validates self-expression and wellbeing will be much needed in this country. This training will emphasise the relational aspect of the work between the young person and the music leader, the need for empathy and other forms of emotional intelligence, the



concept of shared ownership and the power of creativity to validate identity and open up opportunities for personal transformation.

The content of this training is likely to include the following:

- Working with what the children bring
- The context of exclusion
- Pedagogy - Relational working and developing engagement
- Leadership and groupwork
- Underpinning theories - identity/ attachment / Flow/ self-determination/ Resignification
- Rhythm and Improvisation
- Ideas and material
- Contemporary music styles - Grime, drill, rap
- Songwriting
- Organising structures
- Intention and progression
- Positionality and reflective practice
- A contemporary approach to behaviour management
- Basic Psychological Wellbeing

## **Reflective Practice**

The final thing to mention in workforce development is reflective practice, which is the cornerstone of inclusive education. In previous national reporting (Deane et al, 2015), myself and other colleagues have identified regular, structured, reflective practice as key to quality within inclusion. All leading musically inclusive organizations use structured reflective practice as one of the main elements of their approach and I strongly recommend it is more fully embraced within the hub.

## Lenses

I have used two lenses with which to view and analyse the data. The first is my own taxonomy of children in challenging circumstances (Mullen, 2011) (Deane and Mullen, 2018), which categorises these young people in groupings that would call for different educational/ organizational approaches. In addition a second lens, Youth Music's acronym HEARD, was also a useful tool for looking at inclusion. Both lenses have room for critique and modification but they were immensely valuable in grounding the enquiry.

### **Lens 1: Musical inclusion and children in challenging**

#### **circumstances<sup>L</sup><sub>SEP</sub>(CCC)**

A key goal of a musical inclusion strategy is to enable all children, especially those in challenging circumstances, to avail of a useful, high quality and personally suitable music education. Children in challenging circumstances may be categorized in the following groups:

1. Life condition - Young people with learning difficulties, physical and/or sensory impairment, lifelong complex needs and/or communication difficulties.
2. Geographical Issues - Young people with a challenge related to where they live. This could be about such issues as rural isolation or living in areas of social and economic deprivation or issues of geographical safety
3. Identity or background - where issues and structures within the dominant society create inequalities and barriers to musical progression for people with particular identities and backgrounds. That could include gender, ethnicity, sexual orientation, cultural or faith based backgrounds.
4. Life circumstances - Young people who bully or are being bullied, who live in state or foster care, refugees - to name but some.
5. Behavioural issues - Young people with behavioural, emotional and social difficulties especially those who become excluded from mainstream school.

(Mullen et al 2011- adapted 2020)

## **Findings based on this lens:**

### **Life condition**

Perhaps unsurprisingly, because of the work done with Jonathan Westrup and with Open Up Music, this was the area most talked about in interview and where music leaders showed the most confidence. There are clearly positive relationships with Baytree School and also I think with Ravenswood and some of the hub team have experience and skill working with these young people. This is all positive.

In terms of future development there is much that can be done to make the provision comprehensive and sustainable. One interviewee reported that there was “not much work around adaptive instruments or curricula but good differentiation and engaging pedagogy”. Although they were talking about a particular context, it makes sense that the hub provides training in these areas. Another respondent said that, as far as she knew there were “no children in ensembles or taking peri lessons who are intellectually disabled”. Over the next four years the hub should develop an inclusive performance based ensemble with these young people, possibly based in Westhaven School. In addition the hub needs to have an inclusive choir, and an integrated online young producers club. Singing should be developed in Westhaven. The hub should also offer instrumental lessons to children who are intellectually disabled, perhaps with a substantial fee remission in the first year to encourage take-up. Perhaps most importantly the hub needs to identify and support a named team of inclusion champions with developing expertise in special education to work both in special schools and in mainstream education, The hub should also, for at least one of the four years, engage a disabled musician in residence.

### **Geographical Issues**

Both North Somerset and South Gloucestershire are relatively affluent areas. However both have areas of deprivation and rural isolation. South Gloucestershire is relatively deprived in terms of geographical barriers, which relates to the physical proximity of local services. Almost exactly half of the population (50.1%) are rated as amongst the 40% most deprived nationally in terms physical access to services – a reflection of the rural nature of

much of South Gloucestershire. South Gloucestershire is generally affluent with pockets of deprivation, with the most deprived LSOAs generally being clustered within the urban wards of Staple Hill, Kings Chase, Patchway, Parkwall and Woodstock. According to the Index of Multiple Deprivation (2020) North Somerset had 5 Lower Super Output areas (LSOAs) within the most deprived 5% in England, all within the South or Central wards of Weston-Super-Mare.

I recommend that the hub increase its reach to those in rural isolation through blended learning and increased online provision. In addition it should develop programmes in deprived cold spot areas, most notably through partnership work with Theatre Orchard in Bournville in Weston.

## **Background and identity**

Although interviewees did appear open to increasing the reach of the hub and felt that diversity was important, it was hard to identify significant action taken to increase the hub's diversity profile. Some teachers were including musical material from Estonia and Poland in response to those communities based in the Weston area. One respondent stated "there is diversity and we are not reflecting it". Analysing data on background should help the hub know where it is going in relation to engaging with diverse groups.

The population of North Somerset is less ethnically diverse than England and Wales with 97% of people living in North Somerset classifying themselves as belonging to a white ethnic group, a decrease of one percentage point since 2001 (2011 Census). Of those from a black or minority ethnic group 44% classified themselves as Asian and a further 37% classified themselves as mixed race.

The data from South Gloucestershire (see below) also shows that it is not a highly culturally diverse population. Of single minority ethnic groups the largest numbers are from Indian,

Chinese and Irish backgrounds and the hub should begin to add cultural programmes, culture bearers and also specific material from the communities in the area to its offer.

**South Gloucestershire 2011 Census data**

Group	South Glos number
Asian/Asian British - Bangladeshi	238
Asian/Asian British - Indian	2,699
Asian/Asian British - Pakistani	698
Asian/Asian British - Chinese	1,312
Asian/Asian British - Other	1,493
Black/African/Caribbean/Black British - African	987
Black/African/Caribbean/Black British - Caribbean	980
Black/African/Caribbean/Black British - Other	251
Mixed/Multiple Ethnic Groups - White & Asian	1,016
Mixed/Multiple Ethnic Groups - White & Black African	396
Mixed/Multiple Ethnic Groups - White & Black Caribbean	1,516
Mixed/Multiple Ethnic Groups - Other	739
White - English/Welsh/Scottish/Northern Irish/British	241,611
White - Irish	1,223
White - Gypsy or Irish Traveller	271

Group	South Glos number
White - Other	6,469
Other Ethnic Group - Arab	366
Any Other ethnic group	502

Two other groups should be mentioned. There is a relatively large traveller presence in the area and I recommend that the hub seek to engage with this community, in partnership with EMTAS.

Also in South Gloucestershire, and probably North Somerset, people who identify as being LGBT are the largest minority group in the county. This group was not mentioned in any interview and I suspect they are not on the radar of hub deliverers as being young people in challenging circumstances. I strongly recommend that the hub partners with appropriate support groups and agencies in the region such as OTR, Diversity Trust and Alphabets LGBTQ Youth Project in Yate to develop sustainable music making with these young people

### **Life Circumstances**

This category involves a range of groups of children who can often fall through the cracks in terms of music provision. It includes young carers, children of armed service personnel, bereaved children, children who are looked after and many other groups and individuals. Often they are more easily targeted through work done outside schools, sometimes in partnership with the local council and almost always in partnership with non-music specialist organisations.

The hub has not a strong history of engagement with these young people and it is one of my most important recommendations that the hub uses a partnership building approach to deliver much more work with these groups. Interviewees suggested that “15 to 18 year olds are best group to target” and that “programmes should focus on broadening perspectives

and horizons” especially in “very traditional seaside economies” of places like Weston Super Mare. I have identified young women leaving care as a potential group to work with, especially using music tech. Other young people with experience of care should be target and there is a case for some of the hub team to be mentored in this work by Bullfrog Arts in Leicester. Home-educated young people may also be a group to consider working with more closely as they may engage more online than pre - pandemic.

### **Behavioural issues**

Although permanent exclusions in both North Somerset and South Gloucestershire remain low in numbers, some facts on exclusion are concerning. In South Gloucestershire 3,106 pupils were excluded from primary, secondary and special schools in the 2017/18 academic year. This was up from 2,440 in 2016/17 and 2,057 the year before. The number of permanent exclusions increased from 37 in 2016/17 to 56 the following year. In the DfE statistics on Permanent and Fixed-Period Exclusions for the 2017/18 school year (the most recent year available), across 152 local authorities, North Somerset had the 6th highest primary school permanent exclusion rate in England. North Somerset also had the fourth highest permanent exclusion rate in special schools.

By the end of the four-year action plan the hub needs to have a team of music leaders that are comfortable working in Alternative Provision (AP) and with children at risk of exclusion. This team should have good knowledge of emotionally intelligent working as well as creative and contemporary music skills including tech related genres. The hub may wish to engage at an early stage with the new alternative provision free school being built in Churchill.

## **Lens 2: 'HEARD'**

The acronym HEARD, developed by the national funder Youth Music, has been adopted by all the organizations within the AMIE (Alliance for a Musically Inclusive England) group. As well as being championed, it has received some criticism at national level. I find it a useful lens, especially as I see each letter of the acronym as representing a spectrum along which hubs can place themselves and reflect on their direction of travel.

**H**olistic - placing emphasis on personal, social and musical outcomes

**E**quitable - people facing the biggest barriers receive the most support

**A**uthentic - developed with and informed by the people we do it for

**R**epresentative - the people we work with as participants and colleagues reflect our diverse society

**D**iverse - all musical genres, styles, practices are valued equally<sup>25</sup>

### **Findings based on this lens:**

#### **Holistic**

This part of the acronym is very much based on the pedagogical approach taken by the music teacher/ workshop leader and implies an approach that values musical, personal and social outcomes equally. In England, there is some element of truth to the idea that workshop leaders from the non-formal sector, who often have a history of targeted work, would tend to be more cognizant of working toward personal and social outcomes than teachers from music services who traditionally may be more concerned with grades and curriculum rather than a holistic approach. However this needs to be understood in a more nuanced way. Music services are working increasingly with CCC and many teachers are adept at using emotional intelligence. Equally not all workshop leaders are skilled at relational working, or at setting and realising personal and social goals with their students.

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<sup>25</sup> <https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>



In interview, respondents were clear that, for the most part “peris are flexible in their approach” and “they can go with the student”. Many of them may “feel they are ready for all sorts”. This flexibility is very positive. However other interviewees noted that the “mind-set of the group is very traditional” and that they “don’t talk to each other that often”. One peri, while being very clear on their own flexibility and desire to take a student-centred approach, acknowledged that their approach might be limited because “there is a convention - we learn an instrument, read music and join a group”.

I strongly recommend that embedding inclusion across the whole hub implies that every worker understands and embraces their roles in relation to the musical, the personal and the social development of the young people they are working with.

### **Equitable**

Youth Music have received some pushback nationally around the thinking that most resources should go to the most vulnerable, with some hub leads suggesting that it was more important to spread resources across the most children. I believe, in practice, that this is a false dichotomy and that a common sense approach will try to do both in part.

In this case, the hub has not got strong history of targeted work with very vulnerable young people. This may be in part because of the hub’s emphasis on work in school buildings and to an extent school hours. I do recommend that out of school work be expanded and have also made the following recommendations about working with very vulnerable young people:

- Develop music production programme with older young women in care or leaving care in Weston
- Music and drama with looked after children (LAC) in partnership with Theatre Orchard
- Develop musical engagement programmes with the Traveller and Gypsy community.

In addition I recommend that the hub 'critically reviews data collection for all hub students' which will allow the hub to know who they are working with in terms of CCC and how to help develop appropriate progression routes.

### **Authentic**

'Developed with and informed by the people we do it for' as it is framed by Youth Music, brings in two major concepts in inclusion, youth voice and shared ownership. Youth Voice is ripe for development across the hub, and the hub can do this by creating a young person's music scene in Weston Super Mare (Strategic Priority 1), owned by the young people themselves. It can also be done partly through setting up a Youth Music Action Council (actioned under Strategic priority 12) and giving that council real power including some devolved funding.

Perhaps less well understood is the concept of shared ownership, where the teacher/leader actively works to empower the young people in his or her group, through giving them increasing choice and autonomy. This has links with concepts of students' increasing wellbeing and can be crucial to development with CCC. Shared ownership is rarely a pedagogical model that peripatetic teachers are fully used to or comfortable with and it should form part of workforce development. It can be a nuanced approach with the leader adopting a number of roles from teacher to coach to facilitator to mentor. For the 21<sup>st</sup> Century music educator, it is an important part of their professional approach and needs to be embedded across the entire workforce over the next four years. This should be part of CPD for all deliverers going forward.

### **Representative**

Framed by Youth Music as 'the people we work with as participants and colleagues reflect our diverse society', I have said elsewhere that this may be something of an elephant in the room for many music hubs across the country. Recent developments outside music education have highlighted issues around historical inequalities in the area of race. In my opinion this underscores the need for action within this strategy to take a critical look at who is involved in music education both as young musician and as music leader.

Perhaps one factor we can no longer ignore is that of the cultural make-up of the team of providers. To the best of my knowledge, no music hub in the country reflects the cultural make-up of the country within their team. The upshot is that children see music teachers who don't look like them and who don't speak like them, which must make it somewhat harder for the children to see their teachers as role models and figures to aspire to.

Given the apparent homogeneity of the local demographics it may seem that there is less pressure on the hub to diversify both the participant base and the delivery team. However, it could be argued that this apparent homogeneity makes it more important that young people see a diverse society around them with peers of different abilities, with different socio-economic and in some cases different cultural backgrounds. It is also important that, for young people to feel that an inclusive society is a commonplace, their music leaders should also reflect difference. For that reason I recommend that the hub seek to engage disabled musicians as professionals and also engage culture bearers, especially those who represent the diversity of cultures found within the hub area.

### **Diverse**

Diverse in this case refers to diverse genres. Like most music hubs in England both South Gloucestershire and North Somerset do offer instrumental tuition beyond that of classical music but the offer is still dominated by orchestral instruments and styles. This is somewhat concerning, especially given the paucity of other organisations offering contemporary music in the region. By the end of four years the hub should have a specialist tech team offering contemporary genres to CCC, including the use of assistive technology if appropriate. In addition grime and other hip-hop musics may need to be explored in some parts of the hub area, particularly when it is the preferred style of more vulnerable young people.

## List of strategic priorities<sup>26</sup>

### **Strategic priority 1**

In partnership with Culture Weston, Theatre Orchard and others, the hub has developed a young person's music scene in Weston Super Mare, including building links and pathways into the music industry

### **Strategic Priority 2**

Cultures, policies and procedures are put in place to support inclusion and to ensure that appropriate and continuing resources are available to enable the inclusion strategy to succeed.

### **Strategic Priority 3**

The hub teams have appropriate and sufficient skills, knowledge and understanding (i.e. an inclusive mind-set) to deliver musically inclusive practices and appropriate musical and creative development with all children and young people

### **Strategic priority 4**

There is a widely held perception of the hub as one that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion and has used a partnership building approach to engage community groups

### **Strategic priority 5**

The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. This will include a substantial out of school and out of school hours programme

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<sup>26</sup> Presented as outcome statements to be achieved at the end of the four year action plan

### **Strategic priority 6**

The offer for children with SEND has been expanded, building on current good practice.

### **Strategic priority 7**

The hub has developed engagement with children with SEMHD, including those at risk of school exclusion

### **Strategic priority 8**

Data is used as a driver for inclusion.


### **Strategic Priority 9**

There is an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).<sup>27</sup>

### **Strategic Priority 10**

Monitoring and evaluating the quality of inclusion across the hub is embedded and influences future strategy.

### **Strategic Priority 11**

Both the music centres and the ensemble programme have been critically reviewed and updated to further develop inclusion and progression for all children and young people 

### **Strategic priority 12**

Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.

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<sup>27</sup> This can include, for example, thinking through long-term possibilities for engagement of particular groups of CCC in terms of emotional wellbeing and musical progression, ways to involve young people in the burgeoning youth music scene in Weston in the hub's wider work and also using data to increase continuation from KS2



## Action plan

Strategic Priority 1	In partnership with Culture Weston, Theatre Orchard and others, the hub has developed a young person’s music scene in Weston Super Mare, including building links and pathways into the music industry
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> <li>• In partnership with Culture Weston and Theatre Orchard conduct a survey of young people in Weston Super Mare as to what they would want from a young person’s music scene</li> <li>• Develop a Youth Music Action Council with a special focus on Weston</li> <li>• Begin forging links with local venues and other stakeholders, including national music business links in order to embed the coming music scene</li> </ul>	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• Pilot a series of regular and diverse events, monthly at least, to develop interest in a future music scene</li> <li>• Develop a band gig scene within local secondary schools</li> <li>• Provide a series of masterclasses/ workshop presentations from regional and national figures in the music business</li> </ul>	
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Open a regular weekly event for young people aged from 14 upwards</li> <li>• Offer mentoring to bands, artists and producers</li> <li>• Continue masterclass programme</li> <li>• Mentor and fund Youth Music Action Council to run first youth music festival in Weston</li> </ul>	
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• Continue all successful programmes from previous year</li> <li>• Survey young people on progress so far</li> <li>• Review and amend activities in light of responses</li> </ul>	

Strategic Priority	Cultures, policies and procedures to support inclusion and to ensure that
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2	appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> <li>• Develop a music inclusion working party to move the strategic priorities forward.</li> <li>• Inclusion strategy developments to be a standing item at hub meetings</li> <li>• Begin to secure funds to support an ongoing inclusion programme</li> <li>• Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the area and across council departments.</li> <li>• Disseminate a short document on inclusive working in mainstream schools</li> <li>• Review service learning agreements (SLAs) with schools around inclusion, including supplying useful knowledge for the teacher</li> <li>• All instrument leaders to be acquainted with relevant data about CCC</li> </ul>	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• Develop systems for data collection and monitoring, and for monitoring progression pathways</li> <li>• Hub partners take on responsibility to: <ul style="list-style-type: none"> <li>1) Provide data on who is engaged</li> <li>2) Have clear progression routes provided to all young people</li> <li>3) Ensure all of their teams undertake some inclusion training where appropriate</li> </ul> </li> <li>• Embed inclusion processes across hub - this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.</li> <li>• Continue to secure funds to support an ongoing inclusion programme</li> <li>• Develop protocols for troubleshooting, signposting etc. with all groups of CCC</li> </ul>	
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Continue to secure funds to support an ongoing inclusion programme</li> <li>• Review and refresh actions taken so far</li> </ul>	
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• Continue seeking resources with the aim for developing the inclusion programme</li> </ul>	



beyond 2025

Strategic Priority 3	The hub teams have appropriate and sufficient skills knowledge and understanding (i.e. an inclusive mind-set) to deliver musically inclusive practices and appropriate musical and creative development with all children and young people
Year 1 2021-2022	
<ul style="list-style-type: none"><li>• All hub staff to have had induction/ training in musical inclusion where appropriate.</li><li>• Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners.</li><li>• Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making</li><li>• Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.</li></ul>	
Year 2 2022-2023	
<ul style="list-style-type: none"><li>• Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate</li><li>• Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience</li><li>• Input on how to work with CCC in mainstream schools</li></ul>	
Year 3 2023-2024	
<ul style="list-style-type: none"><li>• Musical inclusion training is embedded in the annual CPD offer to schools</li></ul>	
Year 4 2024-2025	
<ul style="list-style-type: none"><li>• Review progress of induction and add refresher course to website</li></ul>	
Strategic Priority 4	There is a widely held perception of the hub as one that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and

	parents to advocate for the positive benefits of musical inclusion and has used a partnership building approach to engage community groups
Year 1 2021-2022	<ul style="list-style-type: none"> <li>• Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward.</li> <li>• Review website and social media and other communications with inclusion specifically in mind.</li> <li>• In relation to the above, seek some advice from SEND or other relevant music and social media specialists.</li> <li>• Refresh offer to schools and settings to emphasise inclusion - e.g. small inclusive ensembles / music and wellbeing days.</li> </ul>
Year 2 2022-2023	<ul style="list-style-type: none"> <li>• Update websites and social media based on previous years investigation.</li> </ul>
Year 3 2023-2024	<ul style="list-style-type: none"> <li>• Hub has conversations with schools about culture of music in area and how to promote it as an activity - leading to a joint action plan - perhaps with champion schools</li> </ul>
Year 4 2024-2025	<ul style="list-style-type: none"> <li>• Consult with young people and stakeholders on their perceptions of inclusivity and relevance of hub.</li> <li>• Compare with year one survey and build next stage plans accordingly.</li> </ul>

Strategic Priority 5	The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. This will include a substantial out of school and out of school hours programme
Year 1 2021-2022	<ul style="list-style-type: none"> <li>• Develop programmes in deprived cold spot areas, most notably through partnership work with Theatre Orchard in Bournville and South Ward in Weston</li> <li>• Mentoring programme for hub music leaders on working with LAC from Bullfrog Arts Leicester and Theatre Orchid leading to design of music tech project with young women</li> </ul>

<p>leaving care</p> <ul style="list-style-type: none"> <li>• Music programme with CCC in Pill village</li> <li>• Develop incentive programme - (awards, bursaries, etc.) for increased attainment by South Gloucestershire pupils on free school meals</li> </ul>
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• Initiate music project with LGBT youth in partnership with Alphabet project in Yate and / or other groups such as OTR, Diversity Trust, to develop sustainable music making with these young people</li> <li>• Music and drama with looked after children (LAC) in partnership with Theatre Orchard</li> <li>• Pilot travelling rock school in schools - targeting CCC</li> <li>• Pilot music and wellbeing programme in Nailsea Comprehensive</li> </ul>
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Hub seek to engage with Traveller community, in partnership with EMTAS - perhaps running week-long projects initially</li> <li>• Significantly develop summer programme for CCC into year round programme</li> <li>• Investigate potential for Polish and/or Indian music programmes in the Bradley Stoke area</li> </ul>
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• If the pilots have been successful extend Traveller music projects to year round activities</li> </ul>

<p>Strategic Priority 6</p>	<p>The offer for children with SEND has been expanded, building on current good practice.</p>
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> <li>• Singing should be developed in Westhaven school</li> <li>• CPD for South Gloucestershire primaries on adapting instruments and curricula for SEND students in mainstream schools</li> <li>• Offer instrumental lessons to children who are intellectually disabled, perhaps with a substantial fee remission in the first year to encourage take-up</li> </ul>	

<ul style="list-style-type: none"> <li>• Identify and support a named team of inclusion champions with developing expertise in special education to work both in special schools and in mainstream education</li> <li>• Audit provision in special schools</li> </ul>
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• The hub should develop an inclusive performance based ensemble young people, possibly based in Westhaven School</li> <li>• Establish primary SEN choir in South Gloucestershire - using Sing Up and other material - include in proposed primary choirs festival - choir to be in Little Stoke music centre or Mangotsfield</li> <li>• Engage a disabled musician in residence</li> </ul>
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Create integrated young producers' club</li> </ul>
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• Develop contemporary inclusive band - perhaps drawing on Mac Makes Music's Switch ensemble for CPD and inspiration.</li> </ul>

Strategic Priority 7	The hub has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion
Year 1 2021-2022	<ul style="list-style-type: none"> <li>• Programme with girls in years 10 to 12 at risk of mental health issues and self-harm. Focus on wellbeing and positive self-concept and should be located in South Gloucestershire</li> <li>• North Somerset programme targeted at primary age children at risk of exclusion</li> <li>• The hub may wish to engage at an early stage with the new alternative provision free school being built in Churchill</li> <li>• Audit provision in PRUs and alternative provision</li> </ul>
Year 2 2022-2023	<ul style="list-style-type: none"> <li>• North Somerset - develop a programme targeted at LAC at risk of exclusion to keep</li> </ul>

<p>them engaged with school</p> <ul style="list-style-type: none"> <li>• Offer training in SEMHD working</li> </ul>
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Rerun training in SEMHD working</li> </ul>
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• By the end of the four-year action plan the hub needs to have a team of music leaders that are comfortable working in Alternative Provision (AP) and with children at risk of exclusion. This team should have good knowledge of emotionally intelligent working as well as creative and contemporary music skills including tech related genres.</li> </ul>

<p>Strategic Priority 8</p>	<p>Data is used as a driver for inclusion.</p>
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> <li>• Critically review data collection for all hub students - placing emphasis on UPN numbers</li> <li>• Establish clear system for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible and also children in need. Also include children on fixed term and, if relevant, permanent exclusions.</li> <li>• Clarify and agree systems with council, schools and team.</li> <li>• Trial and iron out glitches.</li> </ul>	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, and music centres etc.</li> <li>• Trial data collation and analysis.</li> <li>• Adapt goals with CCC.</li> </ul>	

<ul style="list-style-type: none"> <li>• Review data in terms of both any targets set and the inclusive concept of 'natural proportion'.</li> <li>• Disseminate annual data on numbers and location of children in challenging circumstances engaging in music.</li> </ul>
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Collect, collate and analyse data with goals in mind. Find 'barrier flashpoints' and trial activities in some of these to reduce the barrier.</li> </ul>
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• Review. Set new targets and adapt approach to take on own learning.</li> <li>• Review progress of inclusion strategy based on data, innovation, achievements and progression.</li> </ul>

<p>Strategic Priority 9</p>	<p>There is an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).</p>
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> <li>• Critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles.</li> </ul>	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.</li> <li>• Mentoring programme for ensemble and other music leaders for barrier busting.</li> </ul>	
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Do test case planning for progression routes for all categories of CCC.</li> </ul>	
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• Track and review retention of all students with special focus on CCC.</li> <li>• Review and adapt all progression strategies based on findings.</li> </ul>	

Strategic Priority 10	Monitoring and evaluating the quality of inclusion across the hub is embedded and influences future strategy.
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> <li>• Adopt Youth Music’s Quality framework as an evaluation and self-reflection tool for all delivery workers - adapt it where necessary</li> </ul>	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners</li> <li>• Offer mentoring in the use of the framework to partners if needed</li> <li>• Research pathways where delivery partners can gather appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support</li> <li>• Review data in terms of any targets set and the inclusive concept of ‘natural proportion’.</li> </ul>	
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Natural proportion goals reviewed and strategy adapted.</li> </ul>	
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• Review progress of inclusion strategy based on data, innovation, achievements and progression</li> <li>• Discuss effectiveness of framework with hub partners.</li> <li>• Natural proportion goals reviewed and strategy adapted.</li> </ul>	

Strategic Priority 11	Both the music centres and the ensemble programme have been critically reviewed and updated to further develop inclusion and progression for all children and young people
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> <li>• Examine data on and practice of existing ensembles in terms of inclusion.</li> <li>• Review ensembles and music centres with regard to cost/offer/ pedagogy/ take-up,</li> </ul>	

<p>retention and progression of CCC and overcoming barriers to attendance. Adapt ensemble programme to make it more representative of needs and wants of whole community of young people <sup>[1]</sup><sub>[SEP]</sub></p> <ul style="list-style-type: none"> <li>• Critically review progression routes from whole class to ensembles and beyond in the light of inclusion</li> <li>• Ensembles and individual young volunteer musicians to do school tour, partly to gain members</li> </ul>
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• Mentoring programme for ensemble and other music leaders for barrier busting <sup>[1]</sup><sub>[SEP]</sub></li> <li>• Develop large creative ensemble in Weston music centre on Thursdays</li> </ul>
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> <li>• Roll out creative ensemble programme if successful</li> </ul>
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> <li>• Review ensemble programme in relation to inclusion and in particular natural proportion</li> </ul>

<p>Strategic Priority 12</p>	<p>Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.</p>
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> <li>• Liaise with youth organisations, student school councils and head of school music departments about setting up and developing a Youth Music Action Council. NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support).</li> <li>• If appropriate seek support from Sound Connections on deepening commitment to Youth Voice</li> <li>• Youth Music Action Council (YMAC) formed in spring term</li> </ul>	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> <li>• Targeted project with CCC developed through YMAC - Funding for project</li> </ul>	



devolved/ mentoring provided to YMAC members	
Year 3 2023-2024	
<ul style="list-style-type: none"> <li>• YMAC to be given budget and mentoring support to develop inclusive Youth Music Festival</li> <li>• Start pilot peer leading and mentoring programme</li> </ul>	
Year 4 2024-2025	
<ul style="list-style-type: none"> <li>• Review progress with YMAC</li> <li>• By the end of four years the hub should have a specialist tech team offering contemporary genres to CCC, including the use of assistive technology if appropriate. In addition grime and other hip-hop musics may need to be explored in some parts of the hub area, particularly when it is the preferred style of more vulnerable young people.</li> <li>• Develop new goals together</li> <li>• Continue to pilot peer leading and mentoring programme</li> </ul>	

## Key actions from strategic priorities

Year	Action
Year 1	<ol style="list-style-type: none"> <li>1. In partnership with Culture Weston and Theatre Orchard conduct a survey of young people in Weston Super Mare as to what they would want from a young person's music scene</li> <li>2. Develop a Youth Music Action Council with a special focus on Weston / Youth Music Action Council (YMAC) formed in spring term</li> <li>3. Liaise with youth organisations, student school councils and head of school music departments about setting up and developing a Youth Music Action Council. NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support).</li> <li>4. If appropriate seek support from Sound Connections on deepening commitment to Youth Voice</li> </ol>

5. Begin forging links with local venues and other stakeholders, including national music business links in order to embed the coming music scene in Weston
6. Develop a music inclusion working party to move the strategic priorities forward.
7. Inclusion strategy developments to be a standing item at hub meetings
8. Begin to secure funds to support an ongoing inclusion programme
9. Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the area and across council departments.
10. Disseminate a short document on inclusive working in mainstream schools
11. Review service learning agreements (SLAs) with schools around inclusion, including supplying useful knowledge for the teacher
12. All instrument leaders to be acquainted with relevant data about CCC
13. All hub staff to have had induction/ training in musical inclusion where appropriate.
14. Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners.
15. Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making
16. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed
17. Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward.
18. Review website and social media and other communications with inclusion specifically in mind.
19. In relation to the above, seek some advice from SEND or other relevant

music and social media specialists.

- 20.Refresh offer to schools and settings to emphasise inclusion - e.g. small inclusive ensembles / music and wellbeing days
- 21.Develop programmes in deprived cold spot areas, most notably through partnership work with Theatre Orchard in Bournville and South Ward in Weston
- 22.Mentoring programme for hub music leaders on working with LAC from Bullfrog Arts Leicester and Theatre Orchard leading to design of music tech project with young women leaving care
- 23.Music programme with CCC in Pill village
- 24.Develop incentive programme - (awards , bursaries, etc.) for increased attainment by South Gloucestershire pupils on free school meals
- 25.Singing should be developed in Westhaven school
- 26.CPD for South Gloucestershire primaries on adapting instruments and curricula for SEND students in mainstream schools
- 27.Offer instrumental lessons to children who are intellectually disabled, perhaps with a substantial fee remission in the first year to encourage take-up
- 28.Identify and support a named team of inclusion champions with developing expertise in special education to work both in special schools and in mainstream education
- 29.Audit provision in special schools
- 30.Programme with girls in years 10 to 12 at risk of mental health issues and self-harm. Focus on wellbeing and positive self-concept and should be located in South Gloucestershire
- 31.North Somerset programme targeted at primary age children at risk of exclusion
- 32.The hub may wish to engage at an early stage with the new alternative provision free school being built in Churchill
- 33.Audit provision in PRUs and alternative provision

	<p>34. Critically review data collection for all hub students - placing emphasis on UPN numbers</p> <p>35. Establish clear system for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible and also children in need. Also include children on fixed term and, if relevant, permanent exclusions. Clarify and agree systems with council, schools and team. Trial and iron out glitches</p> <p>36. Critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles</p> <p>37. Adopt Youth Music's Quality framework as an evaluation and self-reflection tool for all delivery workers - adapt it where necessary</p> <p>38. Examine data on and practice of existing ensembles in terms of inclusion.</p> <p>39. Review ensembles and music centres with regard to cost/offer/ pedagogy/ take-up, retention and progression of CCC and overcoming barriers to attendance. Adapt ensemble programme to make it more representative of needs and wants of whole community of young people <sup>[L]</sup><sub>[SEP]</sub></p> <p>40. Critically review progression routes from whole class to ensembles and beyond in the light of inclusion</p> <p>41. Ensembles and individual young volunteer musicians to do school tour, partly to gain members</p>
Year 2	<ol style="list-style-type: none"> <li>1. Pilot a series of regular and diverse events, monthly at least, to develop interest in a future music scene in Weston</li> <li>2. Develop a band gig scene within local secondary schools in Weston</li> <li>3. Provide a series of masterclasses/ workshop presentations in Weston from regional and national figures in the music business</li> <li>4. Hub partners take on responsibility to: 1) Provide data on who is engaged</li> </ol>

- 2) Have clear progression routes provided to all young people 3) Ensure all of their teams undertake some inclusion training where appropriate
5. Develop systems for data collection and monitoring, and for monitoring progression pathways
  6. Embed inclusion processes across hub - this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.
  7. Develop protocols for troubleshooting, signposting etc. with all groups of CCC
  8. Continue to secure funds to support an ongoing inclusion programme
  9. Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate
  10. Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience
  11. Input on how to work with CCC in mainstream schools
  12. Update websites and social media based on previous years investigation
  13. Initiate music project with LGBT youth in partnership with Alphabet project in Yate and / or other groups such as OTR, Diversity Trust, to develop sustainable music making with these young people
  14. Music and drama with looked after children (LAC) in partnership with Theatre Orchard
  15. Pilot travelling rock school in schools - targeting CCC
  16. Pilot music and wellbeing programme in Nailsea Comprehensive
  17. The hub should develop an inclusive performance based ensemble young people, possibly based in Westhaven School
  18. Establish primary SEN choir in South Gloucestershire - using Sing Up and other material - include in proposed primary choirs festival - choir to be in Little Stoke music centre or Mangotsfield
  19. Engage a disabled musician in residence
  20. North Somerset - develop a programme targeted at LAC at risk of exclusion to keep them engaged with school

21. Offer training in SEMHD working
22. Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, and music centres etc.
23. Trial data collation and analysis.
24. Adapt goals with CCC.
25. Review data in terms of both any targets set and the inclusive concept of 'natural proportion'.
26. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music
27. All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
28. Mentoring programme for ensemble and other music leaders for barrier busting
29. Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners
30. Offer mentoring in the use of the framework to partners if needed
31. Research pathways where delivery partners can gather appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support
32. Review data in terms of any targets set and the inclusive concept of 'natural proportion'
33. Mentoring programme for ensemble and other music leaders for barrier busting <sup>[1]</sup><sub>[SEP]</sub>
34. Develop large creative ensemble in Weston music centre on Thursdays
35. Targeted project with CCC developed through YMAC - Funding for project devolved/ mentoring provided to YMAC members

Year 3	<ol style="list-style-type: none"> <li>1. Open a regular weekly event for young people aged from 14 upwards in Weston</li> <li>2. Offer mentoring to bands, artists and producers in Weston</li> <li>3. Continue masterclass programme in Weston</li> <li>4. Mentor and fund Youth Music Action Council to run first youth music festival in Weston</li> <li>5. Continue to secure funds to support an ongoing inclusion programme</li> <li>6. Review and refresh actions taken so far</li> <li>7. Musical inclusion training is embedded in the annual CPD offer to schools</li> <li>8. Hub has conversations with schools about culture of music in area and how to promote it as an activity - leading to a joint action plan - perhaps with champion schools</li> <li>9. Hub seek to engage with Traveller community, in partnership with EMTAS - perhaps running week-long projects initially</li> <li>10. Significantly develop summer programme for CCC into year round programme</li> <li>11. Investigate potential for Polish and/or Indian music programmes in the Bradley Stoke area</li> <li>12. Create integrated young producers' club</li> <li>13. Rerun training in SEMHD working</li> <li>14. Collect, collate and analyse data with goals in mind. Find 'barrier flashpoints' and trial activities in some of these to reduce the barrier</li> <li>15. Do test case planning for progression routes for all categories of CCC</li> <li>16. Natural proportion goals reviewed and strategy adapted</li> <li>17. Roll out creative ensemble programme if successful</li> <li>18. Start pilot peer leading and mentoring programme</li> </ol>
Year 4	<ol style="list-style-type: none"> <li>1. Continue all successful programmes from previous year in Weston</li> <li>2. Survey young people on progress so far in Weston / Review and amend activities in light of responses</li> <li>3. Continue seeking resources with the aim for developing the inclusion</li> </ol>

programme beyond 2025

4. Review progress of induction and add refresher course to website
5. Consult with young people and stakeholders on their perceptions of inclusivity and relevance of hub / compare with year one survey and build next stage plans accordingly
6. If the pilots have been successful extend Traveller music projects to year round activities
7. Develop contemporary inclusive band - perhaps drawing on Mac Makes Music's Switch ensemble for CPD and inspiration.
8. By the end of the four-year action plan the hub needs to have a team of music leaders that are comfortable working in Alternative Provision (AP) and with children at risk of exclusion. This team should have good knowledge of emotionally intelligent working as well as creative and contemporary music skills including tech related genres
9. Review progress of inclusion strategy based on data, innovation, achievements and progression
10. Track and review retention of all students with special focus on CCC.
11. Review and adapt all progression strategies based on findings
12. Natural proportion goals reviewed and strategy adapted
13. Review ensemble programme in relation to inclusion and in particular natural proportion
14. Review progress with YMAC
15. By the end of four years the hub should have a specialist tech team offering contemporary genres to CCC, including the use of assistive technology if appropriate. In addition grime and other hip-hop musics may need to be explored in some parts of the hub area, particularly when it is the preferred style of more vulnerable young people.
16. Continue to pilot peer leading and mentoring programme





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## Appendix 1 - Meaning of the term Musical Inclusion

What does musical inclusion mean? Quotes from interviews

- Music is for everybody - so everybody should have the opportunity to access it
- It's about participation - everyone participating
- Anybody of any age background, social class or race can enjoy and embrace music from any background or in any form
- Does it mean we want to bring music to more children - not sure if it means that or not
- Or does it mean that there is musical talent scattered around and are we trying to find the musically talented ones in lower socio-economic groups
- Giving best opportunities for access for children from any background
- I take it as everyone joining in and enjoying it - when I look at adults they do it because they enjoy it - it elevates them - musical inclusion is getting children to enjoy music - I want you to find the part of music you enjoy - it won't be the same part I enjoy. It's getting everyone to find that little in.
- Everybody involved - finding something they can all engage with - encouraging children to recognize not everybody will have the same taste as them
- We gave all children whatever their scenario the ability to take part in music and did whatever was needed to give them the chance to take part
- Giving people the opportunity to get involved in music - as an art form - needs to be varied, diverse and aligned with the wants of people - this could be people in care homes, right through to young children who have never played a musical instrument - not limited to playing an instrument or joining a choir - not just form but any way you want to express yourself - has to mean without barriers of age or ability or socio-economic restrictions

## Appendix 2 - Challenges to inclusion

Challenges as highlighted in interviews<sup>28</sup>

Challenge	Which part of the strategy addresses this issue
<p>Time and resources</p> <p>Funding - more instruments, bigger variety</p> <p>Resource and workforce are challenges</p>	<p>Strategic Priority 2</p> <p>Cultures, policies and procedures to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed</p>
<p>Communication - making more people beyond the team (families etc.) more aware of what we could do - and what we already do</p> <p>Communication and actually engaging people in the first place</p> <p>Marketing and promotions - if they don't promote it and market it, it will fail</p>	<p>Strategic priority 4</p> <p>There is a widely held perception of the hub as one that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion and has used a partnership building approach to engage community groups</p>
<p>Getting teachers more creative</p> <p>CPD for our teachers</p> <p>We need a team of people who work together to teach these children so we can pool</p>	<p>Strategic Priority 3</p> <p>The hub teams have appropriate and sufficient skills knowledge and understanding (i.e. an inclusive mind-set) to deliver musically inclusive practices and appropriate musical and creative</p>

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<sup>28</sup> NB These challenges are taken verbatim from interviews and may not represent the views of the hub

<p>resources of ideas and experiment as a team and find out what works and doesn't work - research, knowledge, information, ideas</p> <p>Not territory we have historically worked in</p> <p>Not skills knowledge and expertise - including theoretical base</p>	<p>development with all children and young people</p>
<p>Making it affordable - system of how you recruit the pupils to play</p>	<p>Not addressed in this document</p>
<p>Knowing which children have a need of some sort - whatever it may be - challenge is we don't always know, especially if it is a hidden disability</p>	<p>Strategic priority 8</p> <p>Data is used as a driver for inclusion</p>
<p>Image / 'it's not for me' - Bristol are associated with creativity - need for artistic excitement - should think long-term about a venue</p>	<p>Strategic priority 1</p> <p>In partnership with Culture Weston, Theatre Orchard and others, the hub has developed a young person's music scene in Weston Super Mare, including building links and pathways into the music industry</p>
<p>Engagement with young people - there are issues about physical access to things which are really challenging - struggle to get people to move around - transport is the hurdle</p>	<p>Strategic priority 5</p> <p>The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. This will include a substantial out of school and out of school hours programme</p>
<p>School community is very academised and fragmented - don't work together well</p>	<p>Not addressed in this document</p>

## Appendix 3 - Actions from interviews South Gloucestershire

1. Ensembles and individual young volunteer musicians to do school tour, partly to gain members
2. CPD for South Gloucestershire primaries on adapting instruments and curricula for SEND students in mainstream schools
3. Establish primary SEN choir in South Gloucestershire – using Sing Up and other material – include in proposed primary choirs festival – choir to be in Little Stoke music centre or Mangotsfield
4. Critically review data collection for all hub students – placing emphasis on UPN numbers
5. Review music centre programmes in terms of activities offered, diversity of student body, retention and progression of CCC and overcoming barriers to attendance – move over time course of the strategy to a model based on what the children say they are interested in and a young person centred pedagogy
6. Over time change perception of hub to one that is accessible and inclusive
7. All hub delivery team need to embrace and be familiar with using diversity of approaches for diverse student needs
8. Develop music tech based team
9. Develop inclusive ensemble targeting students already engaged with the hub
10. Review SLAs with schools around inclusion, including supplying useful knowledge for the teacher
11. Develop contemporary inclusive band – perhaps drawing on Mac Makes Music’s Switch ensemble for CPD and inspiration.
12. Pilot travelling rock school in schools – targeting CCC
13. Develop inclusive ensemble at Westhaven school
14. Pilot small group work with CCC in primary schools
15. Develop large creative ensemble in Weston music centre on Thursdays
16. Significantly develop summer programme for CCC into year round programme
17. Develop Youth Music Action Council
18. Significant consultation with young people in what they want in music provision



19. Investigate potential for Polish and/or Indian music programmes in the Bradley Stoke area
20. In partnership with the South Gloucestershire Ethnic Minority and Traveller Achievement Service, develop musical engagement programmes with the Traveller and Gypsy community
21. Programme with girls in years 10 to 12 at risk of mental health issues

## Appendix 4 - Actions from interviews North Somerset

1. Develop singing programme with Westhaven school
2. Inclusive choir at primary level
3. Audit provision in special schools
4. Audit provision in PRUs and alternative provision
5. All instrument leaders to be acquainted with relevant data about CCC
6. Develop protocols for troubleshooting, signposting etc. with all groups of CCC
7. In partnership, seek to develop young people's music scene in Weston Super Mare
8. Music and drama with LAC in partnership with Theatre Orchard. Music service people to be mentored by Bullfrog arts
9. Recommend that hub has conversations with schools about culture of music in area and how to promote it as an activity
10. Input on how to work with CCC in mainstream schools
11. Share intent document across council departments
12. Music programme with CCC in Pill village
13. Seek to design and develop programme with SEMH free school in Churchill (currently in design)
14. Music production programme with older young women in care or leaving care in Weston in partnership with resource base - basis of programme is self-efficacy and mental wellbeing
15. Pilot music and wellbeing programme in Nailsea Comprehensive
16. Pilot contemporary music programme in VLC Nailsea
17. Develop partnership projects in Weston Super Mare cold spots such as Bourneville and South Ward
18. Programmes prioritizing 15 to 18 year olds that are currently disengaged
19. Critically review and diversify ensemble programme with inclusion in mind
20. Critically review music centre programme with inclusion in mind



## Glossary of terms and acronyms

**AP** - Alternative provision. Pupil Referral Units and other forms of educational provision for children who cannot be in mainstream schools.

**Attainment 8 score** - This is calculated by adding together a student's highest scores and averaging them across eight government-approved qualifications at GCSE level.

**BAME - or BME** - Black and Minority Ethnic - no longer universally used

**CCC** - Children in challenging circumstances. A term popularized by the charity Youth Music to describe children and young people who are marginalized, at risk and vulnerable.

**CPD** - Continuing Professional Development

**EBD units** - Day or residential schools for children with severe and/or long term challenging behaviour. Strong similarities in terms of practice and clientele with **PRUs** (see below).

**EMTAS** - Ethnic Minority and Traveller Achievement Service

**FSM** - Refers to pupils on free school meals

**IMD** - Index of Multiple Deprivation

**LA** - Local authority.

**LAC** - Looked after children meaning **children in public care**, who are placed with foster carers, in residential homes or with relatives

**LGBT** - lesbians, gay men, bisexuals and transgendered people

**LSA** - Learning Support Assistant. Classroom based workers, who may not have a teaching qualification, often helping those with special educational needs.

**LSOA - Lower Layer Super Output Areas**: LSOAs are areas that have an average population of 1500 people or 650 households

**Music Leader** - Person who facilitates group music making.

**NEET** - Young people aged 16-18 not in education, employment or training

**Non-formal music education** - Non-formal music education is usually student centred and is not connected to exams or grades. Often used interchangeably with the term community music.

**PN** - Local authority designated priority neighbourhood

**PRUs** - Pupil referral units, sometimes called short stay schools. Local authority run schools for students who cannot at that time be in mainstream school.

**PRU staff** (also staff members) - Teachers, Teaching Assistants, Learning Support Assistants, members of the senior management team including heads of school who work in PRUs

**Quality Framework** - A flexible Youth Music resource examining quality in inclusive music education

**SEMHD** - Social, emotional and mental health difficulties - This term often includes children that display challenging behaviour

**SEN** - Special educational needs. Also **SEND** - Special educational needs and disabilities.

**SLA** - Service Level Agreement

**TA** - Teaching assistant - see Learning Support Assistant.

**UPN** - Unique Pupil Number

**YM or Youth Music** - The National Foundation for Youth Music, a lottery funded charity that is the main funder for young people's music making outside school in England. Youth Music has an emphasis on supporting music provision for children in challenging circumstances.