



# Inclusive Music Strategy

2021-2025

By Dr Phil Mullen



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**ARTS COUNCIL  
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## Glossary of Abbreviations

AMIE - Alliance for a Musically Inclusive England

BAME – Black, Asian and Minority Ethnic

CPD – Continuing Professional Development

EHCP – Education, Health and Care Plan

FSM – Free School Meals

HEARD – Holistic, Equitable, Authentic, Representative and Diverse

LAC – Looked after Children

LSOA – Lower Super Output Area

SEMHD – Social, Emotional & Mental Health Difficulties

SEND – Special Educational Needs & Disabilities

SLT – Senior Leadership Team

The hub – Cambridgeshire Music

## Introduction

Cambridgeshire Music is the county hub for music education and arts therapies. We make high quality music happen across Cambridgeshire for young people and families – both in and out of school. We organise thousands of music lessons, bands, and projects in all styles of music, as well as arts therapies for all ages. We work in partnership with hundreds of professional musicians and organisations.

The strategy sets out 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 Cambridgeshire Music as providing a range of diverse and suitable musical opportunities and progression pathways.

Online research was carried out on the main factors, including Population, Demographics, Child Deprivation, General profile of Cambridgeshire and some of the specifics around the services which Cambridgeshire Music provide. You will also find a selection of semi-structured interviews which have taken place with members of the senior leadership team (SLT) that were suggested by the Head of Service, Cambridgeshire Music Staff, those from support and partner organisations and Music Therapists.

From the information gained, it was positive to use two lenses, which are described in more detail within this document, to analyse the information gathered.

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

- What does musical inclusion mean within Cambridgeshire?
- What are the challenges to becoming fully inclusive?
- What are the strategic priorities for Cambridgeshire Music in terms of inclusion?

Inclusion brings forward challenges and so, the strategic priorities combine material from the structured interview material and the analysis based on the extensive experience of musical inclusion that has been gained by Phil Mullen. Whilst there is some objectivity, it is acknowledged that the analysis of the strategic priorities shows the results of significant reflection on a relatively large amount of data.

They are appropriate to the local context, aligned with the principles of inclusive education, ambitious and achievable.

## Context

### 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>1</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.

### Geography and demographics

Cambridgeshire is a sparsely settled, low-lying, predominantly agricultural county in the east of England. The administrative county has 5 districts: East Cambridgeshire, Fenland, Huntingdonshire, South Cambridgeshire and the City of Cambridge. The district areas contrast significantly with each other in terms of the make-up of the population and issues around prosperity and deprivation. When looking at the circumstances and needs of young people with regard to music provision in the county it is crucial to bear in mind these local differences. This was the largest growth in the

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<sup>1</sup>[http://network.youthmusic.org.uk/sites/all/migrated\\_content/files\\_from\\_html/](http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/)

[A simple guide to dev](#)

population in any county council authority in England. The number of children and young people increased by 9,700 to 144,785; a 7% rise compared with a 3% rise nationally. There are now over 150,000 children and young people aged under 20 years living in Cambridgeshire, 23% of the total population. This points to the need for a music hub that becomes increasingly responsive to the differing cultural needs of each district area. Across all districts of the county, after White British the next most represented ethnic group was White Other. Proportions of this group were higher in Cambridgeshire than for the East of England and England. Many of these children have Polish and other eastern European Backgrounds. (Further Data can be found on Appendix 1)

## Education and attainment

At university level Cambridge city has one of the most famous and best universities in the world consistently ranking in the top three of world universities. Across the county, many students at primary and secondary schools consistently do as well or better than national averages. However the issues in education in Cambridgeshire are focused on students who have economic or other challenges. Children in Cambridgeshire generally have above educational attainment and life chances. However within Cambridgeshire there are also communities with significant needs creating big gaps between the outcomes for children from prosperous and deprived families. (Data can be found on Appendix 2)

## Deprivation

The county has a real mix in terms of prosperity and deprivation. South Cambridgeshire ranked 301 out of 326 local authorities in the 2015 Index of Multiple Deprivation where 1 is the most deprived area of the country. Other areas of Cambridge fared quite differently.

Cambridgeshire has 16 Lower Super Output Areas (LSOAs) LSOAs in the 20% most relatively deprived nationally<sup>2</sup>. Three are in Cambridge City, eleven are in Fenland. Four of the LSOAs in Fenland are in the 10% most relatively deprived nationally (F 007B March North, F003F Wisbech East, F002C Wisbech West, F002D Wisbech West). Eight of the top 10 most deprived LSOAs in Cambridgeshire are in Fenland. Fenland's most deprived scoring domains are Education, with 98% of its LSOAs in the more deprived half of the rankings. Huntingdonshire is now the third most relatively deprived district in the county. (Data can be found on Appendix 3)

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<sup>2</sup> ENGLISH INDICES OF MULTIPLE DEPRIVATION 2019 SUMMARY REPORT - Cambridgeshire County Council

## Strategic Priorities

The hub has identified thirteen strategic priorities to provide a framework for its inclusion development during the period 2021-25.

1. Inclusion is embedded across the hub's region. This includes deepening knowledge at board, SLT and other levels.
2. Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.
3. Staff have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.
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.
5. The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.
6. The offer for children with SEND has expanded, building on current good practice.
7. The hub has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming involved in the youth justice system.
8. Data is used as a driver for inclusion.
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).



10. Monitoring and evaluating the level and quality of inclusion across the hub is embedded and influences future strategy.
11. The workforce<sup>3</sup> and governance bodies of the hub more closely reflects the makeup of the county – with particular reference to the city of Cambridge.
12. The hub has further explored the potential of virtually as it relates to both inclusion and access.
13. Activities more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.

## Action plan

**Strategic Priority 1: Inclusion is embedded across the hub's region. This includes deepening knowledge at board, SLT and other levels.**

### Year 1 2021-2022

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 county. Disseminate a short document on inclusive working in mainstream schools. Explore where values statement can align with Alliance for a Musically Inclusive England (AMIE). Input seminars for Senior Leadership Team and where possible board members on:

- a) A general inclusion, including developing projects with children in challenging circumstances.

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<sup>3</sup> In this document, workforce is taken to mean: 'all those involved in delivering music education on behalf of the MEH'

- b) SEND specifics – including the social model of disability.
- c) Aspects of working with children with social, emotional and mental health issues.

### Year 2 2022-2023

If appropriate, sign up to AMIE and for Hub partners to take on the responsibility of:

- 1) Providing data on who is engaged.
- 2) Have clear progression routes provided to all young people.
- 3) Ensure all of their teams undertake some inclusion training where appropriate.
- 4) Embed inclusion processes across Cambridgeshire Music – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.

### Year 3 2023-2024

Existing networks, advisory groups and boards will be reviewed and if appropriate adapted with developing inclusion in mind.

### Year 4 2024-2025

Critically reflect on remaining gaps and modify on-going strategy with this in mind.

**Strategic Priority 2: Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed**

### Year 1 2021-2022

Develop a music inclusion working party to move the strategic priorities forward.

Engage a part-time inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project, programme initiation, management and fundraising. Continue involvement with the Eastern hubs region inclusion strategy group on a termly basis i.e. the other hubs developing inclusion strategies. For the Inclusion strategy developments to be a standing item at hub board meetings and lastly, begin to secure funds to support an ongoing inclusion programme.

#### Year 2 2022-2023

Develop systems for data collection and monitoring, for monitoring progression pathways and continue to secure funds to support an ongoing inclusion programme.

#### Year 3 2023-2024

Continue to secure funds to support an ongoing inclusion programme, whilst reviewing and refreshing actions taken so far.

#### Year 4 2024-2025

Continue seeking resources with the aim for developing the inclusion programme beyond 2025.

### **Strategic Priority 3: Staff have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.**

#### Year 1 2021-2022

All Cambridgeshire Music staff are to have had induction/training in musical inclusion where appropriate. Adapt the Youth Music's Quality Framework in order to adopt a reflective/evaluative tool for all music practitioners. Develop short inclusion CPD programs - to deliver to all the

relevant hub team and invited partners – by including emphasis on shared ownership and creative music making. The delivery team will have had CPD around music and wellbeing and will incorporate relevant guidelines, for example, the Triborough music hubs Music and Wellbeing guidelines. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training if needed.

#### Year 2 2022-2023

Inclusion induction/training to be a requirement for any organisations financially supported by Cambridgeshire Music, if appropriate. Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience.

#### Year 3 2023-2024

Musical inclusion training is embedded in the annual CPD offer to schools.

#### Year 4 2024-2025

Review progress of induction and add refresher course to website.

**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.**

#### Year 1 2021-2022

Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of Cambridgeshire Music and what they want to see going forward. Review the website and social media channels and all other communications with inclusion specifically in mind. In relation to the above, seek some advice from SEND or other relevant music and social media specialists. Refresh our offer to schools and settings to emphasize inclusion – e.g. small inclusive ensembles /

music and wellbeing days. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within Cambridgeshire Music.

#### Year 2 2022-2023

Update websites and social media based on previous year's investigation.

#### Year 3 2023-2024

Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage.

#### Year 4 2024-2025

Consult with young people and stakeholders on their perceptions of inclusivity and relevance of Cambridgeshire Music. Compare with year one's survey and build the next stage plans accordingly.

**Strategic Priority 5: The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.**

#### Year 1 2021-2022

In partnership with other Hubs, research and explore potential Traveler, Roma and Gypsy music education programs, and consider application to Lottery Heritage Fund and/or other funders for further substantial support. Research and develop targeted work on its doorstep (currently the Oxmoor, Huntingdon). This work will continue through to year four and will involve a music mentoring approach. Some of the focus will be on music technology and hip-hop derived programme with young people who have been on fixed term exclusions or are at risk of disengagement,

combined with creative programs emphasising empowerment and wellbeing for young women.

#### Year 2 2022-2023

Pilot music programs with the Traveler, Roma and Gypsy community. Pilot a Chinese Orchestra in Cambridge city, beginning at perhaps upper primary level. Continue this development through to year four. Pilot new targeted work in the Fenland area, with teenagers in challenging circumstances and perhaps in partnership with organisations such as Centre 33, who would have substantial knowledge of the needs of local young people and lastly, to encourage Polish music classes in Cambridge city.

#### Year 3 2023-2024

To organise an Exhibition in at least two Cambridgeshire locations honouring cultural contribution during Gypsy, Roma and Traveler History Month. Cambridgeshire Music initiates a creative and well-being focused music mentoring project for young women aged 13 to 17 years, both self-referred and referred through relevant agencies. This could involve a joint role with other music educators and music therapists. Offer supported performance opportunities to children in challenging circumstances. Offer supported recording opportunities to children in challenging circumstances and lastly, succeed in rolling out successful programmes within Cambridgeshire.

#### Year 4 2024-2025

Month of gypsy and nomadic music celebration both within and beyond the community. Review programme in terms of take up, retention, achievement of musical and personal goals.

**Strategic Priority 6: The offer for children with SEND has expanded, building on current good practice.**

Year 1 2021-2022

Cambridgeshire Music will continue their engagement with Open Up Music and their open orchestra model and develop it in different ways over the next four years. Ensure that all work involving SEND groups is coordinated across teaching and therapeutic deliverers, with such things as regular reflective meetings, shared projects and jointly identified CPD.

Year 2 2022-2023

Trial the development of a young producers club, targeted at young people both with cognitive diversity and also mild to moderate learning difficulties, with the goal of these young people producing and uploading their own tracks and having input from industry professionals in the form of master-classes. To develop a programme of staff CPD across the different workforces, both formal and informal, within areas such as assistive technology, the social model of disability, and the Sounds of Intent model. Ideally this is done in partnership with other music hubs. Lastly, pilot small group work with SEND students in 2 mainstream schools.

Year 3 2023-2024

Roll out mainstream SEND programme to 4 schools.

Year 4 2024-2025

By the end of four years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology although it is not a universal recipe for all children's music making. By the end of four years there needs to be at least two inclusive ensembles in Cambridgeshire that are easily accessed by

disabled and non-disabled children, not classes but performance groups that ideally would have children from more than one school attending. These ensembles need to perform music in styles the children themselves decide they want to do rather than an imposed genre.

**Strategic Priority 7: The hub has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming involved in the youth justice system.**

Year 1 2021-2022

Liaise with coordinators of in-school inclusion units in relation to future programme design and support and consult with young people who have had fixed term exclusions as to what they would want in music.

Year 2 2022-2023

Develop cross-regional (cross-hub) training programme in music with children with SEMHD. This programme to be based on similar programme in MAC Birmingham but with additional days offered on Grime-related music. Develop programme with primary aged children at risk of fixed term exclusions.

Year 3 2023-2024

Rerun SEMHD training programme and to develop a programme with secondary aged children at risk of exclusion

Year 4 2024-2025

Rerun SEMHD training programme and to review and adapt SEMHD programme.



## **Strategic Priority 8: Data is used as a driver for inclusion.**

### Year 1 2021-2022

Establish clear system for data collection and collation for different children in challenging circumstances 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, whilst trialing and ironing out glitches.

### Year 2 2022-2023

Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all children in challenging circumstances groups or whether, in this time period, some groups of children in challenging circumstances will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, music centre's etc.

Trial data collation and analysis. Adapt goals with children in challenging circumstances. Review data in terms of both any targets set and the inclusive concept of 'natural proportion'. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music.

### Year 3 2023-2024

Collect, collate and analyse data with goals in mind. Find 'barrier flash points' and trial activities in some of these to reduce the barrier.

### Year 4 2024-2025

Review. Set new targets and adapt approach to take on own learning.

Review progress of inclusion strategy based on data, innovation, achievements and progression.

**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).**

#### Year 1 2021-2022

Critically examine all newly developed work with children in challenging circumstances to establish:

- 1) How this work can sustain for a year or more.
- 2) What barriers and solutions for young people are involved in new work to access on-going work within Cambridgeshire Music, such as existing ensembles, and finally to seek solutions for involving and creating new ensembles.

#### Year 2 2022-2023

All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support. Mentoring programme for ensemble and other music leaders for barrier busting. Create open access creative music making project/ensemble in the Cambridgeshire area music centre or other suitable location. This programme will specifically focus on children coming from targeted projects and will be based on enthusiasm, fun and creativity.

#### Year 3 2023-2024

Do test case planning for progression routes for all categories of children in challenging circumstances. Consider incentives e.g. awards programme for young people for continued and multiple attendance.

#### Year 4 2024-2025

Track and review retention of all students with special focus on children in challenging circumstances. Review and adapt all progression strategies based on findings.

**Strategic Priority 10: Monitoring and evaluating the level and quality of inclusion across the hub is embedded and influences future strategy.**

#### Year 1 2021-2022

Drawing on resources such as Youth Music's Quality Framework, develop an inclusion based evaluation and self-reflection tool, for all delivery workers. Work with Cambridge County Council to set up or refresh / maintain systems for collecting and analysing data on children's musical engagement with those on free school meals and pupil premium, children with an EHCP and those with SEND, children in need, LAC, those on fixed term exclusions and those from minority ethnic backgrounds.

#### Year 2 2022-2023

Encourage the use of the evaluation and reflective tool/framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners. Offer mentoring in the use of the framework to partners if needed. Research ways delivery partners can gather appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.

#### Year 3 2023-2024

Natural proportion goals reviewed and strategy adapted.

#### Year 4 2024-2025

Review progress of inclusion strategy based on data, innovation, achievements and progression. Discuss effectiveness of framework with hub partners. Natural proportion goals reviewed and strategy adapted.

### **Strategic Priority 11: The workforce and governance bodies of the hub more closely reflects the makeup of the county – with particular reference to the city of Cambridge.**

#### Year 1 2021-2022

Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians. Engage with current rap and hip-hop tutors in the Cambridge city area with a view to possible employment.

#### Year 2 2022-2023

Continue volunteering/shadowing programme. Begin using interns from under-represented groups where possible. In partnership with other hubs begin region wide training and induction programme – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer the relevant bursaries.

#### Year 3 2023-2024

By year 3 governance bodies will have been reviewed to more closely reflect the make-up of their communities. Begin disabled musician-in-residence programme. Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hub's own training programme. Establish educational programme and team foregrounding music of black origin – team need to be representative of the region. Foreground hip-hop derived genres as part of this initiative.

#### Year 4 2024-2025

Embed hip-hop derived genres as part of the regular hub offer. Review the programme and build on its successes.

### **Strategic Priority 12: The hub has further explored the potential of virtually as it relates to both inclusion and access.**

#### Year 1 2021-2022

Review with team, other hub leads and other providers, the role of virtually in lockdown, particularly as it relates to inclusion. Build a best practice model. Build on and expand the work of the Connect programme and also the Online Orchestra.

#### Year 2 2022-2023

Target on-line teaching with several groups of children in challenging circumstances, including both those in areas of rural isolation and also where promoting music and wellbeing is appropriate.

#### Year 3 2023-2024

Develop an online songwriters and producers club. Positively encourage involvement from different groups of children in challenging circumstances (NB perhaps dovetailing with similar club with young people with SEND above)

#### Year 4 2023-2024

Further develop songwriters and producers club with targeted mentoring and showcasing opportunities. Feature productions as programmed part of live concerts. Seek to create higher-level pathways for children in challenging circumstances who show strong interest and/or aptitude. Review all activities in the light of engagement, inclusion and progression.

**Strategic Priority 13: Activities more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.**

Year 1 2021-2022

Liaise with youth services and 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 children in challenging circumstances (perhaps with mentoring and some bursary support). If appropriate seek support from Sound Connections on deepening commitment to Youth Voice.

Year 2 2022-2023

Youth Music Action Council (YMAC) formed in autumn term. Targeted project with children in challenging circumstances developed through YMAC – Funding for project devolved/ mentoring provided to YMAC members.

Year 3 2023-2024

YMAC to be given budget and mentoring support to develop inclusive Youth Music Festival if appropriate. Start pilot peer leading and mentoring programme

Year 4 2023-2024

Review progress with YMAC, develop new goals together and continue to pilot peer leading and mentoring programme.

## Conclusion

Inclusion involves change and 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)*

# Appendix 1

## Geography and demographics

The area of Cambridgeshire administrative county is 1,176 square miles (3,046 square kilometres) and it takes just under one and a half hours by car to traverse it from Wisbech St Mary, Wisbech, in the north to Great Chishill, Royston, in the south of the county and approximately one hour to go from Bythorn and Keyston in the west to Littleport in the east of the county.

The 2011 Census counted a total of 621,210 residents in Cambridgeshire, of which 135,805 (22%) were aged 0 to 18 years old. The population of the county grew by 68,500 (12%) in the 10 years since the last census in 2001, rising from 552,700. This was the largest growth in the population in any county council authority in England. The number of children and young people increased by 9,700 to 144,785; a 7% rise compared with a 3% rise nationally. There are now over 150,000 children and young people aged under 20 years living in Cambridgeshire, 23% of the total population.

<b>Hub</b>	<b>Population as of 2011 census</b>	<b>% of population under 20</b>
Cambridgeshire	621,210	23.8



**Cambridgeshire - Breakdown of population of children and young people by age range – 2011 census – source Nomis**

<b>Age</b>	<b>Number</b>	<b>% of total population</b>
Age 0 to 4	36,828	5.9
Age 5 to 7	20,516	3.3
Age 8 to 9	13,179	2.1
Age 10 to 14	34,810	5.6
Age 15	7,408	1.2
Age 16 to 17	14,939	2.4
Age 18 to 19	17,105	2.8

In 2011, 83.6% of Cambridgeshire’s dependent children were White British, with the following ethnic categories decreasingly represented: White Other (6.4%), Asian (4.2%), Mixed (4.1%), Black (1.1%) and Other (0.5%). These proportions are different from in 2001 when 91.4% of dependent children in Cambridgeshire were White British, 3.3% White Other, 2.4% Mixed, 1.5%

Asian (although this did not include Chinese), and 0.5% Black. It is likely that there may have been further increases in the non-White British segment of the population since 2011.

Local fluctuations in the ethnic mix of the population show that while in the census 9.9% of the child population of Cambridgeshire was non-white, that percentage increased to 23% in the Cambridge city area. This points to the need for a music hub that becomes increasingly responsive to the differing cultural needs of each district area.

Across all districts of the county, after White British the next most represented ethnic group was White Other. Proportions of this group were higher in Cambridgeshire than for the East of England and England. Many of these children have Polish and other eastern European Backgrounds. Polish and Lithuanian speakers are the most prevalent but there are also a significant number of Russian speaking pupils.

The increase in the number of pupils with an Eastern European first language has occurred in all districts but is most dramatic in East Cambridgeshire and Fenland. In addition 2,300 people born in China were living in the city at the time of the last census in 2011, representing 1.9 per cent of the city's population – the highest proportion anywhere in England<sup>4</sup>.

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<sup>4</sup> <https://www.cambridge-news.co.uk/news/cambridge-revealed-chinese-capital-uk-12506842>

## Appendix 2

### Education and attainment

At university level Cambridge city has one of the most famous and best universities in the world consistently ranking in the top three of world universities. Across the county, many students at primary and secondary schools consistently do as well or better than national averages. However the issues in education in Cambridgeshire are focused on students who have economic or other challenges. Children in Cambridgeshire generally have above educational attainment and life chances. However within Cambridgeshire there are also communities with significant needs creating big gaps between the outcomes for children from prosperous and deprived families. The table below shows that disadvantaged students in Cambridgeshire fare worse than their regional or national counterparts:

Disadvantaged students reaching the expected standard of education		
Cambridgeshire	East of England	England
41%	47%	51%
Percentage of children eligible for free school meals achieving a good level of development at early years		
Cambridgeshire	East of England	England
44%	54%	55%
Disadvantaged students - Average Attainment 8 score		
Cambridgeshire	East of England	England

34.7	35.5	36.8
Percentage of persistent absentees - Special schools		
Cambridgeshire	East of England	England
31.4%	28.2%	28.8%

Source - <https://cambridgeshireinsight.org.uk/children-and-young-people/report/view/b4f7b0c938074dfbb0979d4a0510e8cb/E10000003> - 2019

Children growing up in poverty in Cambridgeshire achieve less well at school than almost anywhere else in the country. In 2012, only 44% of Cambridgeshire children in receipt of free school meals (FSM) achieved the expected level of development after their first year of school – four percentage points (ppt) below children in receipt of free school meals nationally. Nearly three quarters of children qualifying for free school meals will leave school at 16 without five good GCSEs – 11 percentage points below children in receipt of FSM nationally. By 19, just over 65% will achieve the Level 2 threshold, and only 30% will achieve the Level 3 threshold - 4ppts below the level nationally. Leaving school with fewer qualifications means that Cambridgeshire’s children in poverty are not as well equipped to enter the workplace.

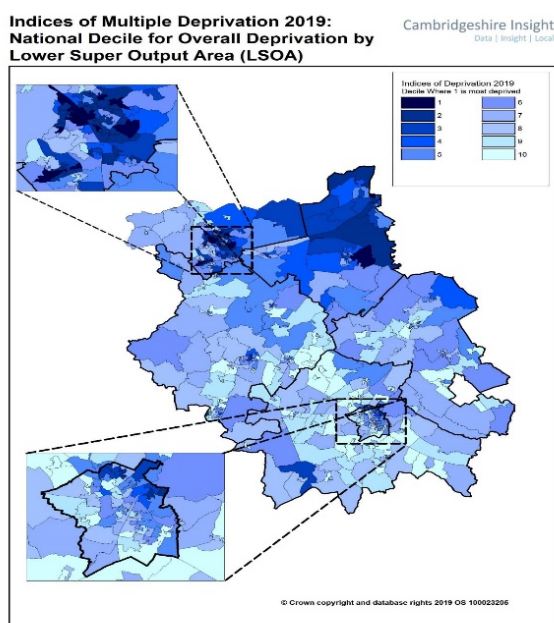
In fact, in Cambridgeshire, children in poverty are nearly three times more likely to be not in education, employment or training (NEET), than those from more affluent backgrounds.

Ethnicity is also a factor in differing educational outcomes. Only 22% of young people with an Eastern European home language left school with five good GCSEs in 2012, compared with 57.5% of all Cambridgeshire pupils.

In terms of GCSE attainment in local districts: the average Attainment 8 score was statistically significantly worse in Huntingdonshire and in Fenland, than in England in 2017/18. All the other local authority districts had statistically significantly higher average scores.

## Appendix 3

### Deprivation



The county has a real mix in terms of prosperity and deprivation. South Cambridgeshire ranked 301 out of 326 local authorities in the 2015 Index of Multiple Deprivation where 1 is the most deprived area of the country. Other areas of Cambridge fared quite differently.

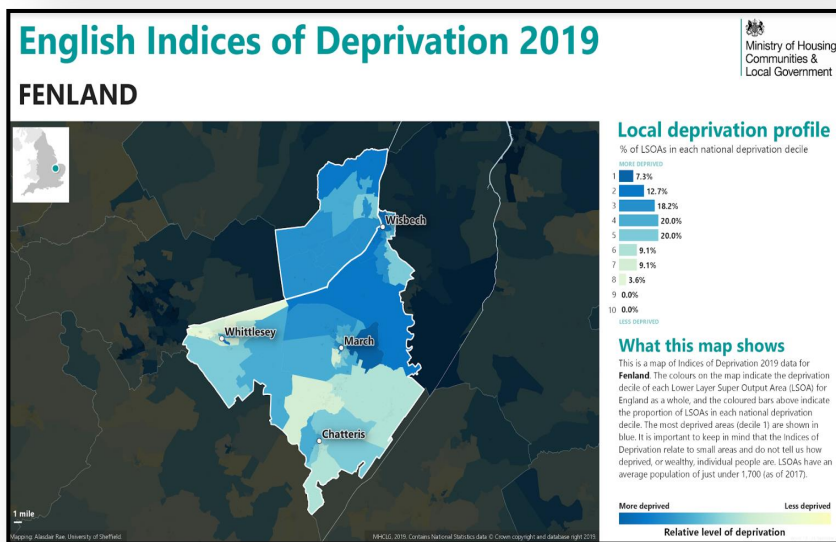
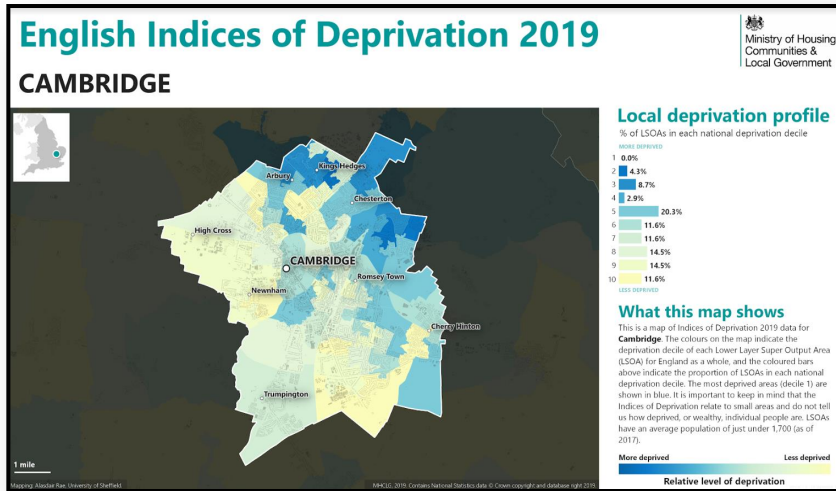
Cambridgeshire has 16 Lower super output Areas (LSOAs) LSOAs in the 20% most relatively deprived nationally<sup>5</sup>. Three are in Cambridge City, eleven are in Fenland. Four of the LSOAs in Fenland are in the 10% most relatively deprived nationally

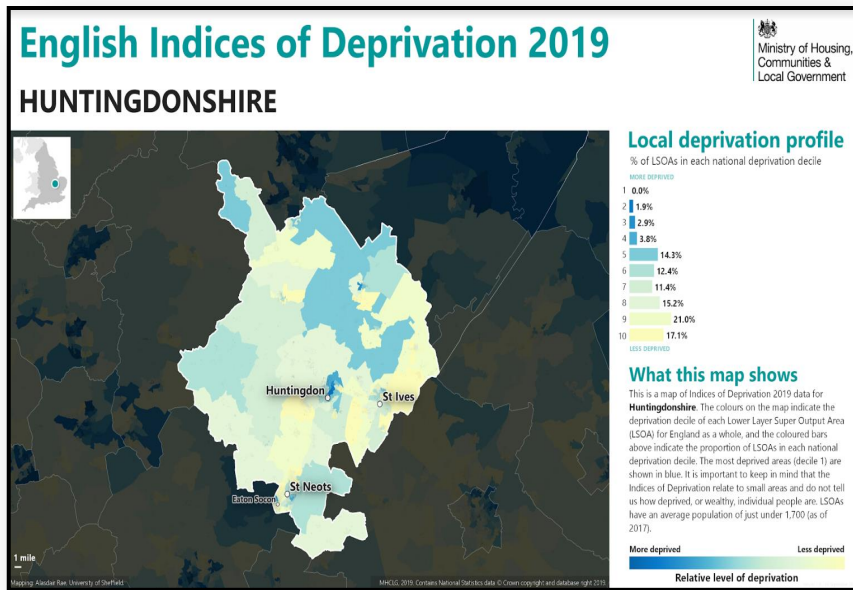
(F 007B March North, F003F Wisbech East, F002C Wisbech West, F002D Wisbech West). Eight of the top 10 most deprived LSOAs in Cambridgeshire are in Fenland. Fenland's most deprived scoring domains

<sup>5</sup> ENGLISH INDICES OF MULTIPLE DEPRIVATION 2019 SUMMARY REPORT - Cambridgeshire County Council

are Education, with 98% of its LSOAs in the more deprived half of the rankings. Huntingdonshire is now the third most relatively deprived district in the county

This local deprivation is indicated in the county and district maps included on the following pages:





13.3% of children are living in poverty in Cambridgeshire - 16455 children. North Fenland, Huntingdon North and North East Cambridge have the greatest levels of relative deprivation. These pockets of concentrated deprivation include the Wisbech Waterlees ward where 38.7% of all children are living in poverty. However it is also important to recognise the presence of hidden and dispersed poverty in otherwise affluent areas. In Cambridgeshire, there are children growing up in poverty in every town and every village - over 70% of children in poverty in Cambridgeshire live in less deprived areas. 75% of children in poverty in Cambridgeshire come from workless households, as opposed to 42% nationally.

Despite Cambridgeshire's buoyant economy, employment inequalities are increasing. Areas affected include the more deprived areas of Cambridgeshire. Fenland, Huntingdon North, Kings Hedges, St Neots and Littleport.

## Appendix 4

### Children in challenging circumstances

Wellbeing measures available suggest that overall Cambridgeshire children and young people have generally better wellbeing than the England average. However, when this is broken down by area, Fenland ranked 251 out of 354 local authorities, with number one as the best performing. Groupings of indicators (clusters) make mental health disorders more prevalent in parts of Fenland and Cambridge City.<sup>6</sup> These indicators tend to mirror broad patterns of child poverty and household deprivation.

Of the children aged 5-16 years in Cambridgeshire: 3,100 have an emotional disorder. 4,800 have a Conduct Disorder. 1,200 have a Hyperkinetic Disorder. 1,100 have a less common disorder, including 740 with Autism<sup>7</sup>.

The rate of child inpatient admissions for mental health conditions at 55.3 per 100,000 is better than England. The rate of self-harm at 506.7 per 100,000 is worse than England. Local analysis on self-harm hospital admission rates for 2017/18 showed that Cambridge and East Cambridgeshire had statistically significantly high rates compared to England.

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<sup>6</sup> <http://cambridgeshireinsight.org.uk/wp-content/uploads/2017/08/Mental-Health-of-Children-and-Young-People-JSNA-2013.pdf>

<sup>7</sup> <http://cambridgeshireinsight.org.uk/wp-content/uploads/2017/08/Mental-Health-of-Children-and-Young-People-JSNA-2013.pdf>



Admission rates are highest in young people, especially 15 to 19 year olds, and are higher in females than males. The table below shows that Cambridgeshire has the highest levels of self-harm of any of the hubs involved in developing inclusive strategies in the region:

**Hospital admissions as a result of self-harm (10-24 years) - 2018/19**

	Total number	Per 100,000		
<b>England</b>	43,496	444.0	439.8	448.2
East of England region	3,955	387.4	375.4	399.7
Suffolk	635	533.3	492.4	576.6
Peterborough	175	524.2	449.1	608.3
Cambridgeshire	595	506.7	466.9	549.1
Bedford	130	480.3	401.4	569.9
Central Bedfordshire	200	465.2	402.4	534.9
Luton	155	391.3	331.6	458.6
Norfolk	515	351.8	322.0	383.6
Southend-on-Sea	100	346.8	281.4	422.8
Thurrock	90	322.4	259.0	396.5
Hertfordshire	625	314.4	290.1	340.1
Essex	735	309.1	287.1	332.3

Source: Hospital Episode Statistics (HES)

## Appendix 5

### Lenses

Dr Phil Mullen has used two lenses with which to view and analyse the data. The first is his 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/ organisational 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 are immensely valuable in grounding the enquiry.

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

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 categorised 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

Cambridgeshire music hub has developed work well with this group within and beyond special education. It has one of biggest arts therapies in schools teams in the country.

Cambridgeshire Music was one of the earliest music services to develop a specialist arts therapies team, focusing initially on music therapy. Since 1997 much has changed in the arts therapy world, particularly in its focus and understanding of purpose in education settings. As a clinical “health” intervention, provision of this service began as a mechanism to support clinical changes for children and young people, supporting them in their settings.

Over time as music services themselves have developed, the understanding of potential to support a much wider range of engagement, mechanisms of enabling transition from specialist to other support and in recent times, encouraging well-being and good mental health have become areas of work as much as traditional clinical provision.

Settings require impact not just for individuals but also a greater development of wider support for pastoral and well-being initiatives. It was heartening to see the engagement with Open Up Music and their open orchestra model and to know that this would continue, possibly with somewhat different models in the future. People spoke confidently about the work and from what was gathered, seemed to do it well. In terms of development, there is room for the work to be more systematic across the county.

By the end of four years, each disabled child in Cambridgeshire should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology although it is not a universal recipe for all children's music making. Again at the end of four years there should have at least one inclusive ensemble, probably at secondary level that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending, although it is recognised that logistics and geography may be a significant barrier to this. In addition it is recommended the trialling of a young producers club, targeted at young people both with cognitive diversity and also mild to moderate learning difficulties, with the goal of these young people producing and uploading their own tracks and having input from industry professionals in the form of master-classes etc.

## Geographical Issues

As stated in the section on context, Cambridgeshire is diverse in its districts and this is heightened in terms of children's and young people's engagement and attainment. To become a more inclusive organisation the hub will benefit from increasing its level of targeted

work in areas of diversity and deprivation, while also making sure that this work can lead to real progression routes for these young people both within and beyond the hub. It is worth noting that the nature of the University in the city and its impact on the economy can sometimes skew perceptions of Cambridgeshire as a whole, almost giving a false perception of the whole county as stronger socio-economically than it may actually be.

This impact and in fact imbalance has an effect on how the hub plans its work, organises partnerships and sustains music education in the medium and long-term.

Clearly the issues about reaching young people have been foregrounded by the current crisis and in one way this gives the hub an opportunity to build on their current work and to look deeper into the role of virtually in strengthening inclusion. It is important to remember that online education is different, it can easily lose a lot of the interaction that is important to working with children in challenging circumstances and can on occasion emphasise transmission of information above shared ownership (see section on HEARD). That said, there are reports of children in challenging circumstance who feel safe and more at ease in their home environment and the very disruption of thinking that moving to virtually is causing is an opportunity to reflect on and change practice. As the autumn term begins the hub will benefit from reflecting on the inclusivity of online practice during lockdown, both in terms of who was engaged and how they were engaged.

In addition, it is recommend that the hub develops over time culturally diverse and responsive programmes in Cambridge city, with significant development of new potential BAME members of the workforce there.

This training and CPD work can be developed in partnership with other hubs in the region, such as Peterborough and Bedfordshire (Inspiring Music).

Piloting the development of a Chinese Orchestra beginning at perhaps upper primary level would be a great way to further celebrate Cambridge's cultural diversity. If it is successful there will be interesting opportunities and challenges for flow between this and some of the hub's other ensembles.

In terms of addressing the issue of areas of socio-economic deprivation, it is recommend that the hub develops targeted work on its doorstep (currently the Oxmoor area - see case study). Music tech and hip-hop derived programmes with young people who have been on fixed term exclusions or are at risk of disengagement, combined with creative programmes emphasising empowerment and wellbeing for young women, could be a significant contribution to community cohesion in the area. All these programmes should lead with a music mentoring approach.

Finally, it's recommend that the hub pilot new targeted work in Fenland, perhaps in partnership with organisations such as Centre 33, who would have substantial knowledge of the needs of local young people in challenging circumstances.

## Background and identity

There was little talk of targeted work with culturally specific groups, although there was an acknowledgement of the changing cultural demographics of the county. While it has not been specifically referred to background in the strategic priorities, it still needs to be an important part of the considerations of the group and appropriate

targeted work with identified groups is recommended. It is certainly suggested that developing a Chinese orchestra in Cambridge would be an easy fit with the culture of the hub and would be a valid recognition of Cambridge city as the capital of the English Chinese community. Reigniting work with the Cambridge Gypsy, Roma and Irish Traveller community could be an important step forward in how the hub identifies itself as an inclusive organisation.

With 10 council authorised traveller sites across the county there is scope for pilot projects to see which ones might take and support engagement. A focus on Traveller history month in June could act as a medium to foreground Traveller, Gypsy and Roma culture both within and beyond the community.

## 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.

Several interviews suggested that this area of work could be further developed by the hub, and that it would benefit from close partnership with non-music specialist organisations who had strong track records supporting children in challenging circumstances. This will require specialisms among the workforce that may not already be in place, a proactive fundraising strategy, the ability to make and sustain a range of partnerships with organisations who do not normally work in or speak about arts education and, perhaps most importantly, significant

changes in the hubs approach to progression and the ability to sustain and nurture a young person's engagement across the years.

Given the significant issues in Cambridgeshire around young women's self-harm, it's recommend that the hub initiates a creative and well-being focused music mentoring project for young women aged 13 to 17 years, both self-referred and referred though relevant agencies. This could involve a joint role for music educators and music therapists.

## Behavioural Issues

Children who are excluded from school are, in other counties, those who face the worst life outcomes. As permanent exclusion is a rarity in Cambridgeshire, it would seem that working more closely, in specifically targeted groups, with children on fixed term exclusions would be a strong way forward. It's also noted that there are children who self-exclude themselves from school either due to their circumstances or due to concern about the pandemic.

It is a welcome fact that the hub is increasingly working with these groups of children but express two notes of caution. Firstly, new work should be taken on without breaking the capacity of the hub to sustain the work and itself. Secondly, both the hub lead and the workers need to recognise that much of this work is radically different from what they have trained for and that the work and the hubs reputation will be badly damaged if the work is not done well.

It's recommended that new work is taken on and that some of it is with groups such as those involved with YOTs etc., but Cambridgeshire Music needs to accept the limits of their expertise and seek support when moving forward, for example working with internal teams and



external partners that have the knowledge and expertise in these areas.

Recognition of the different and quite labour intensive nature of this work, is essential for any future success. This includes the need for time to be factored in for structured reflective practice as well as time for the worker to spend offloading with a colleague. Otherwise the pressures of working with these young people are likely to lead to burnout quite quickly for a number of workers. This may be the area of the work where the hub offer and the hub culture changes the most.

## Lens 2: 'HEARD'

The acronym HEARD, developed by the national funder Youth Music, has been adopted by all the organisations within the AMIE (Alliance for a Musically Inclusive England) group. As well as being championed, it has received some criticism at national level. It's a useful lens, especially as you 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>8</sup>

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<sup>8</sup> <https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>

## 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 cognisant of working toward personal and social outcomes than teachers from music services who traditionally may be more concerned with grades and curricula rather than a holistic approach. However this needs to be understood in a more nuanced way.

Music services are working increasingly with children in challenging circumstances 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. Speaking in interviews about the peripatetic team there was a strong suggestion that inclusion, while fully embraced by a small group of workers, is seen as at best an add-on by many others.

For inclusion to work, it is vital for all of the delivery team to fully embrace holistic working and this should be at the centre of workforce development. It would be inappropriate for an inclusive organisation to have workers who were resistant to a professionally empathetic approach. It is recommended that embedding inclusion across the whole hub means 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.

It is believed, in practice, that this is a false dichotomy and that a common sense approach will try to do both in part. Clearly, hubs have a complex and nuanced role or set of roles in English music education with differing perceptions both internally and externally around what they need to prioritise. With Dr Mullen's experience working with hub leads, particularly over the last three years, there has been a strong desire for hubs to become more targeted at times without jeopardising their role in educating all children.

Talking with interviewees it is clear they understand the range of children in challenging circumstances and many express strong wishes about how they feel more groups should be engaged that had previously been excluded.

## 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. Throughout his interviews, Dr Mullen has received little feedback on youth voice and suspect that much more can be done in the county.

In particular, it is important to be conscious of which young people's voices are represented in youth voice fora. Several interviewees suggested the need for more youth consultation and this clearly makes sense if the hub is moving further towards full inclusion.

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 children in challenging circumstances. 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 all the workforce over the next four years.

## Representative

Framed by Youth Music as 'the people we work with as participants and colleagues reflect our diverse society', It is 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. The opinion 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.

The hub is rightly proud of having good take-up in its ensembles from BAME young people. Several interviewers spoke of the need for more and more culturally diverse teams and, as will be discussed in the next point, more diverse genres in the offer. Perhaps one factor we can no longer ignore, is that of the cultural make-up of the team of providers.

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 too. As stated earlier, Cambridgeshire is a complex county demographically with large sections of the county having little of the ethnic mix that make up the fabric of other parts of the country. However, in Cambridge city at least, this is not the case and the hub should over time reflect this demographic within its workforce.

In this strategy I propose that the hub partner with other hubs in the region to develop a team of BAME professional music educators that will positively affect the perception and the identity of the hub going forward. I need to make it clear that this is a complex and much nuanced part of a movement towards equality and that conversations and actions for change need to be mature and take into account multiple factors. Also, change at both national and local levels need to come and needs to come in years rather than decades.

## Diverse

Diverse in this case refers to diverse genres and the hub offers a number of genres. This is to be commended and hopefully can expand. In particular, programmes as offered in areas such as African Drumming,

British Folk Music, Indian Music, Steel Pans and Taiko are all likely to increase access, participation and inclusion.

The hub should also look at what is not being offered regularly. The development of a Chinese Orchestra and Polish music classes in Cambridge city would be appropriate targeted interventions and a recognition of Grime as an important 21<sup>st</sup> British music is likely to be popular, especially with some children in challenging circumstances. The fact that Grime is technology dependent fits in well with the hub's current profile, where music technology is part of the offer. While re-engaging with the travelling community is important, it may or may not be part of that engagement to develop teaching resources and sessions derived from traveller, Gypsy or Roma heritage.

If it is seen to be useful, it could be included in the mainstream schools' music offer and other singing based workshops and should align well with the British Folk Music aspect of the hub's work.

## 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. 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 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 children in challenging circumstances suggests that, for hubs to be significantly more inclusive, they will need to engage more children in smaller groups, perhaps taking 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.

For hubs that are part of local authorities, there are difficulties in accessing certain sources of funding because of structural constraints. I recommend that for such hubs, the hub lead works with the relevant officers within the authority to identify the mechanisms and support within and externally to the hubs which would enable additional investment to be made towards achieving the strategic aims in relation to inclusion, recognising the different circumstances and potential for authority support and desire for work with children and young people in challenging circumstances.

Where such investment is not possible to achieve through internal mechanisms, it is important to ensure on-going discussion can occur to determine the best future structures for hubs that will enable them to access relevant investment.

It is also recommended that hubs work with their funders to ensure that a sufficient percentage of funded revenue is allocated annually to working with children in challenging circumstances in order to ensure that the inclusion strategy is a success. It will be difficult to always quantify exactly how many children in challenging circumstances 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. Hubs 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 hubs want to target and engage with a number of groups of children in challenging circumstances in or near natural proportion<sup>9</sup> they will need to ring-fence a significant amount of their funded revenue over time (i.e. by the 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.

It is recommended that each hub lead works with its funders, researches opportunities and also consults with the other hub leads within the eastern region in order to find a way to ring-fence an amount of funding

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<sup>9</sup> The concept that a hub will engage a group of children in challenging circumstances 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%) then it has reached natural proportion for that group.



that is sufficient to realise and sustain this ambitious programme without jeopardising the hub's existing commitments.

### **What does musical inclusion mean? Quotes from interviews**

That every kid in my classroom or group has the same opportunity as every other child.

They should be able to make music regardless of whatever challenging circumstances they experience.

Ensuring that the opportunities we provide are relevant and accessible to everyone in our community, with particular focus on the EA protected characteristics and social deprivation. An embedded approach creating a culture of inclusion that manifests as services, partnerships, recruitment, talent development and leadership.

How Cambridgeshire Music adapt(s)/transform(s) its delivery models in response to the diversity of learners - SEN, people with disabilities or emotional/social difficulties and others that are at risk of being excluded from access.

Musical inclusion is complex and has to be applied in a thinking process to a variety of different activities, some of which may be targeted for various reasons and have natural participation requirements.

Inclusion can be a matter of access (across a variety of potential or perceived barriers); it can also be one of authenticity of the relationship between participant and what is provided including the quality of the activity (inclusion).

## Appendix 6

Challenges to inclusion – Challenges as highlighted in interviews

<b>Challenge</b>	<b>Which part of the strategy addresses this issue</b>
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The hub has to provide a very wide range of different support and access to activities. It is a County so there can be geographical and transportation access issues. There is a wide range of socio-economic background across the whole County, which tends to be viewed as affluent because of the University City. However support is required for financial access. There is a limited subsidisation resource to be applied to many different demands. Some of these are heritage related which means that there is an expectation of their provision even if it is much targeted. Others are new and emerging needs, which requires further training, resource and gradual development which may not always be possible with the funding available. Therefore the selection of what to offer and support and how to address identified inclusion issues becomes a balance of priorities and demand in order to provide business continuity.

**Strategic Priority 2**

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

**Strategic Priority 3**

Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people

**Strategic priority 4**

There is a widely held perception of the hubs that embraces and foregrounds inclusion and diversity. The hubs have engaged with schools and parents to advocate for the positive benefits of musical inclusion.

**Strategic priority 5**

The work of the hubs to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.

<p>Getting the information to the right people – the children – and their parents and families. (Going through) school offices it can be very hard to get through to the right teacher</p>	<p><b>Partly covered by - Strategic priority 4</b></p> <p>There is a widely held perception of the hubs that embraces and foregrounds inclusion and diversity. The hubs have engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>
<p>Funding</p>	<p><b>Strategic Priority 2</b></p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>
<p>Marketing</p>	<p><b>Partly covered by - Strategic priority 4</b></p> <p>There is a widely held perception of the hubs that embraces and foregrounds inclusion and diversity. The hubs have engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>

Staff time	<p><b>Strategic Priority 2</b></p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>
Staff must have expertise – enough skilled staff to execute (the programme)	<p><b>Strategic Priority 3</b></p> <p>Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people</p>
Resources	<p><b>Strategic Priority 2</b></p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>

<p>Having the capacity (financial/ human) to create a meaningful multi agency approach with collaborative working practices leading to strong learning/ working relationships committed to meeting the needs of all learners.</p>	<p><b>Strategic Priority 2</b></p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>
<p>Unconscious bias at individual level</p>	<p><b>Strategic Priority 3</b></p> <p>Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.</p>
<p>Resistance to change</p>	<p><b>Strategic Priority 3</b></p> <p>Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.</p>

<p>Governance and management team limited diversity</p>	<p><b>Strategic priority 11</b></p> <p>The workforce and governance bodies of the hub more closely reflect the makeup of the county.</p>
<p>Lack of clarity and communication about mission, vision and values</p>	<p><b>Strategic Priority 1</b></p> <p>Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels.</p> <p><b>Strategic Priority 2</b></p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>
<p>Confusion about whether we are allowed to undertake targeted work</p>	<p><b>Strategic Priority 2</b></p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>

<p>Insufficient support for R&amp;D in terms of effective mentoring and co-production</p>	<p><b>Strategic Priority 2</b></p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>
<p>Employee brand</p>	<p><b>Strategic priority 4</b></p> <p>There is a widely held perception of the hubs that embraces and foregrounds inclusion and diversity. The hubs have engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>

<p><b>Table of suggested strategic priorities (taken from interviews)</b></p>	
<p><b>Priority</b></p>	<p><b>If included in final strategy document and where</b></p>
<p>Align with council priorities for children in challenging circumstances</p>	<p><b>Strategic priority 5</b></p> <p>The work of the hubs to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.</p>



<p>Consultation and needs analysis</p>	<p>Not directly included but implied by</p> <p><b>Strategic priority 13</b></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>Deepening knowledge, including for SLT and governing body</p>	<p><b>Strategic Priority 1</b></p> <p>Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels.</p>
<p>Marketing/ advocacy/ communicate message</p>	<p>Partially included within</p> <p><b>Strategic priority 4</b></p> <p>There is a widely held perception of the hubs that embraces and foregrounds inclusion and diversity. The hubs have engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>

Parents valuing music	<p>Addressed by</p> <p><b>Strategic priority 4</b></p> <p>There is a widely held perception of the hubs that embraces and foregrounds inclusion and diversity. The hubs have engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>
Workforce development	<p><b>Strategic Priority 3</b></p> <p>Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.</p>
Virtuality	<p><b>Strategic priority 12</b></p> <p>Hubs will have explored the potential of virtuality as it relates to both inclusion and access</p>
Data	<p><b>Strategic priority 8</b></p> <p>Data is used as a driver for inclusion.</p>

<p>Working with young people on fixed term exclusions</p>	<p><b>Strategic priority 7</b></p> <p>The hubs have increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming involved in the youth justice system.</p>
<p>Having an inclusion working party</p>	<p><b>Strategic Priority 1</b></p> <p>Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels.</p> <p><b>Strategic Priority 2</b></p> <p>Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p> <p><b>Strategic priority 11</b></p> <p>The workforce and governance bodies of the hubs more closely reflect the makeup of the region</p>

<p>Ensuring progression routes for all learners</p>	<p><b>Strategic Priority 9</b></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>Cross-sector partnerships</p>	<p>Not directly dealt with in the document – will be a result of</p> <p><b>Strategic priority 5</b></p> <p>The work of the hubs to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.</p>
<p>Diversify board and/or team</p>	<p><b>Strategic priority 11</b></p> <p>The workforce and governance bodies of the hubs more closely reflect the makeup of the region</p>
<p>Accessible ensembles</p>	<p><b>Strategic priority 6</b></p> <p>The offer for children with SEND has been expanded, building on current good practice.</p>

Diverse ensembles	<p>Implied under</p> <p><b>Strategic priority 5</b></p> <p>The work of the hubs to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.</p> <p>And also implied under</p> <p><b>Strategic priority 11</b></p> <p>The workforce and governance bodies of the hubs more closely reflect the makeup of the region.</p>
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