



Inclusive music strategy

Peterborough Music Education Hub

2021-2025



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 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 Peterborough, the issues and data around child deprivation within the area, the general profile of Peterborough, and some specifics around services available. I also conducted semi-structured interviews with the hub lead and other stakeholders in musical inclusion. 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 Peterborough?**
- **What are the challenges to becoming fully inclusive?**
- **What are the strategic priorities for Peterborough 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 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

Peterborough is the largest city in Cambridgeshire with a population of slightly over 200,000 people. It has been a unitary authority since the late 1990s and has experienced considerable growth during this millennium.

Demographics

Peterborough was ranked by the 2017 Centre for Cities report 'Cities Outlook 2017' as the fourth-fastest growing city in the UK, behind only Exeter, Coventry and Cambridge, and has been one of the fastest-growing cities in the UK for a number of years. The population is diverse. According to the 2011 census 82.5% of Peterborough's residents categorised themselves as white, 2.8% as from mixed ethnic groups, 11.7% Asian, 2.3% black and 0.8% other. Two hundred and six of every 1,000 residents in Peterborough in 2014 were born outside of the UK, compared to an estimated 110/1,000 in the East of England and 142/1,000 in England. Peterborough has experienced substantial migration from countries that joined the European Union as part of its 2004 enlargement, such as Estonia, Latvia, Lithuania and Poland – the 2015 school census shows that

35.1% of pupils in Peterborough speak a primary language other than English at home. The Black & Minority Ethnic (BME) population in Peterborough varies significantly between electoral wards, comprising 2.3% of the total population of Barnack but 58.2% of Central at the time of the 2011 census. Deprivation tends to be higher in areas of Peterborough with higher BME populations. The city has a higher percentage of Muslims than England as a whole (9.4% compared to 5% nationally).

Peterborough has a higher percentage of residents aged under 16 years (23%) than the East of England (19%) and England (19%).

Attainment

Peterborough – Children and young people by age		
Age	Number	% of total population
Age 0 to 4	13,904	7.6
Age 5 to 7	7,088	3.9
Age 8 to 9	4,336	2.4
Age 10 to 14	11,349	6.2
Age 15	2,459	1.3
Age 16 to 17	4,741	2.6
Age 18 to 19	4,298	2.3

In the 2019 Index of Multiple Deprivation (IMD) Peterborough's most deprived domain (highest average score ranking when compared to other upper tier local authorities) was Education. For the IMD (2019) Education, Skills and Training domain, 28% of Peterborough's small areas (Lower-layer Super Output Areas, or LSOAs) are in the most deprived 10% in England. Educationally, Peterborough ranks 25th out of 317 local authorities in England, meaning that it is in the most deprived 10% of authorities nationally for this domain.

The 2015 School Census shows 35.1% of pupils in Peterborough speak a primary language other than English at home. GCSE attainment tends to be lower among pupils who do not primarily speak English at home. In primary schools in Peterborough, it is estimated that around 41% of pupils (two in five) speak a first language other than English, compared to the national average of 21% (one in five). For secondary school pupils, this figure is 30% compared to 17% for England.

Peterborough has a lower percentage of students achieving five or more A*-C GCSEs and also more young people are not in education, employment or training than generally in England. GCSE attainment 8 rates were stable between 2016/17 and 2017/18, with both years having statistically significantly worse average scores than England. The figures for 16- to 17-year-olds not in employment, education or training moved from being statistically similar to England in 2016 to being statistically significantly worse in 2017

Deprivation

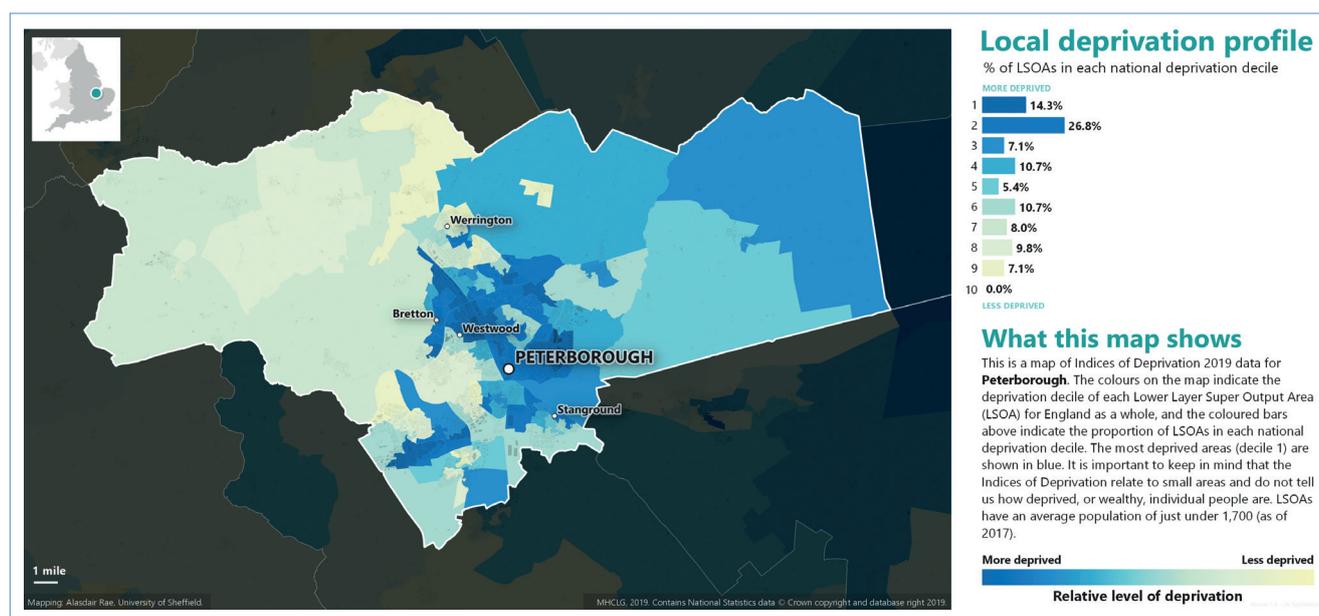
Peterborough ranks as the 51st most deprived out of 317 district and unitary councils. The Index of Multiple Deprivation (IMD) measures relative deprivation across small areas of England (LSOAs). Cambridgeshire and Peterborough has 62 LSOAs in the 20% most relatively deprived nationally. Of these, 46 are in Peterborough. Nine of the top 10 most deprived LSOAs in Cambridgeshire and Peterborough are in Peterborough. For both the Crime and Education domains, 28% of LSOAs rank as in the 10% most deprived nationally.

Many of the recognised risk factors for poor mental health are found at a higher rate in Peterborough than in England, including higher rates of socio-economic deprivation, numbers of children in care, incidents of violent crime, the rate of homelessness and prevalence of substance abuse.

Peterborough ranks 30th out of 317 local authorities in England for the Crime domain, meaning that it is in the 10% of most deprived local authorities nationally.

English Indices of Deprivation 2019

Peterborough



Source: www.gov.uk

In recent years there has been an increase in the number of vulnerable families or individuals in Peterborough who have become homeless and are placed in temporary accommodation by the Council. In 2017/18 this increase meant that Peterborough moved significantly above the national average, with 360 households placed in temporary accommodation at the end of March 2018. The more recent figure for March 2019 is similar at 349 households.

Children in challenging circumstances

Peterborough has a younger population than the national average. There are over 54,000 children and young people aged under 20 years living in Peterborough, 27% of the total population.

Around one in five children in Peterborough live in poverty. This figure becomes considerably higher when housing costs are taken into account.

Percentage of children living in poverty after housing costs have been taken into account	
Norfolk	25-40%
Cambridgeshire	20-27%
Thurrock	27%
Bedford	31%
Central Bedfordshire	24%
Milton Keynes	31%
Peterborough	44%

Peterborough schools excluded pupils 2,119 times in 2017/18; 38 of these were permanent. This was a 59% increase on the previous year, when they handed out 1,329. The rise in exclusions in Peterborough reflects the trend across England, where the total rose by 7% to 419,000 . A report published in May 2020 identified Peterborough as one of five alternative provision 'cold spots' – areas of the country where excluded children have a poor-to-zero chance of getting a good quality education.

The Peterborough Annual Public Health Report 2017 highlighted rising rates of hospital admission for self-harm among young people as a concern. The directly age-standardised rate of hospital admissions as a result of self-harm in Peterborough among ten- to 24-year-olds had at that time been higher than the England average for five consecutive years. Young women are more likely to self-harm than young men and the effects of lockdown may well inflame this issue.

Family homelessness: there is a notable increasing trend in the rate of family homelessness in Peterborough, set against a static national trend. In 2017/18 the rate was over three times higher in Peterborough than England.

Around



children in
Peterborough
live in poverty

What is musical inclusion?

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

Musically 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 that can work with young people of all backgrounds, needs and interests.

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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.



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)



¹ <https://www.peterboroughtoday.co.uk/news/people/large-rise-peterborough-school-exclusions-assaulting-adults-948512>

² <https://schoolsweek.co.uk/warming-the-cold-spots-of-alternative-provision/>

³ http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_dev

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, revised 2020), 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 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 (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 categorised in the following groups. Findings based on this lens:

Life condition – Young people with learning difficulties, physical and/or sensory impairment, lifelong complex needs and/or communication difficulties.

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.

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.

Life circumstances – Young people who bully or are being bullied, who live in state or foster care, refugees, to name but some.

Behavioural issues – Young people with behavioural, emotional and social difficulties especially those who become excluded from mainstream school.

(Mullen et al 2011 – adapted 2020)

Life condition

There are four special schools in the town, and at least one has significant engagement in music. The development of the Open Orchestra model has been positive, if costly. This area of work is a fit for the hub and needs to develop over the next four years. I recommend the following:

- An audit of provision for all children with SEND, including those in mainstream schools.
- Where possible, continuing to support programmes similar to the Open Orchestra model and especially to cascade the learning through CPD.
- Joined up working and CPD with Beat This and possibly other organisations in order to ensure this work is strategic inside and outside school.

- By the end of four years there needs to be at least one inclusive ensemble in Peterborough 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. This ensemble needs to perform music in styles the children themselves decide they want to do rather than an imposed genre.
- By the end of four years, and cost permitting, 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.
- A programme of staff development across the different workforces, both formal and non-formal, within areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model.

Geographical issues

In interview I was told that Peterborough is not an integrated city and that there is some sense of ghettoization. As clearly both far right communities and communities of colour inhabit different spaces within the city it may make sense going forward across the four-year plan to pilot targeted work at either or both communities in order to reduce inter-communal tensions.

The issues about reaching young people have been foregrounded by the current crisis and in one way this gives the hub an opportunity to look in depth at the role of virtuality 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 CCC and can on occasion emphasise transmission of information above shared ownership. That said, there are reports of CCC who feel safe and more at ease in their home environment and the very disruption of thinking that moving to virtuality is causing, is an opportunity to reflect on and change practice.

Identity or background

Identity and background are complex areas and I recommend that the hub develops responses with young people who experience challenges around identity and background in different ways. Some hubs are beginning to develop work with young people who are transitioning or who are from the LGBTQ community, and I recommend the development of this work in Peterborough. All targeted work needs to be developed professionally with the input of experienced experts in order for it to succeed.

It is positive that Saturday music, with notable exceptions, reflects the diversity of young people in Peterborough. In addition, work with the Roma community has been successful and has motivated children outside school hours, which is often a difficulty with children in challenging circumstances.

In order to deepen and strengthen the work I recommend the following:

- Development of a team of music leaders with hip-hop expertise and the roll-out over time of hip-hop classes/workshops both in-school and beyond.
- Building on the success of work with the Roma community, the hub should develop a sustainable programme with this community that takes into account the need for equitable progression routes.
- Progression routes for all musicians from all genres and backgrounds are examined and further developed.
- The hub needs to develop new partnerships with black music organisations, such as Tomorrow's Warriors or Kinetika Bloco, and actively support BAME practitioners and grassroots organisations within Peterborough.
- The hub, working with other eastern hubs, needs to develop a training programme for BAME musicians and musicians from Eastern European countries, incorporating shadowing and volunteering opportunities.

- Perhaps most importantly the hub needs to, over the next four years, change the profile of the music education workforce in Peterborough so that it more closely reflects the diversity of the city.
- Finally, over time, the hub board also needs to further diversify and become more representative of those who live in the area.

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.

Beat This have a higher profile in this area of work than the hub currently, and may well have established processes that can be helpful to the sustainability of this work. Closer working with Beat This may be helpful to increase the level and quality of the work with these groups of young people.

Post-pandemic all music deliverers need to be aware of the potential for increased mental health issues amongst the whole young population. Where necessary, they should, as a matter of urgency, receive training in emotionally intelligent working, and links between music and wellbeing should be embedded into all hub activity for the foreseeable future.

Two areas of concern that are somewhat specific to Peterborough are self-harm among teenage young women and family homelessness. Developing work in these areas, while no doubt challenging, will be evidence that the hub is inclusive in response to local need.

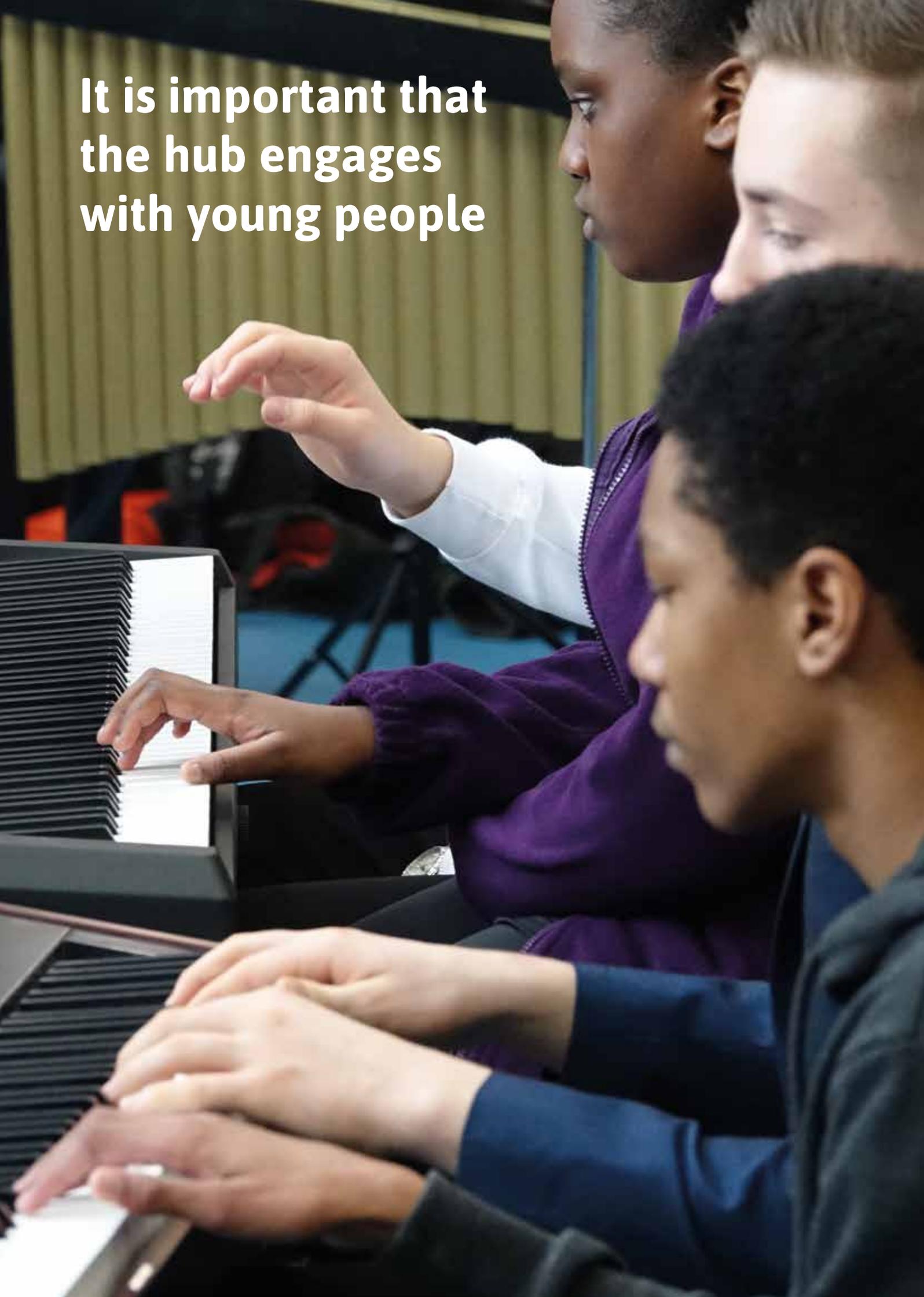
I recommend the following:

- Development of an inclusion working party that reflects voices from the formal and non-formal music sectors.
- The hub should immediately start to research how to deliver a high-quality programme of music involvement for children and young people at different ages, both those who are homeless and those who are at risk of homelessness. This programme needs to be sustainable and of high quality in terms of engagement, process and outcome. I recommend that this programme is partnered with the Milton Keynes Music Education Hub.
- The hub should research and pilot work with young women at KS3 around emotional wellbeing. Young women for the pilot should be identified through CAMHS and/or school SENCOS. As with all of the hub's work, this should be of high quality, and should be developed in partnership with people with specific and appropriate expertise.
- All deliverers need to have training in emotionally intelligent working unless they have proven experience in this area.

Behavioural issues

Children in this area frequently have the lowest life outcomes of any societal group. It is important that the hub engages with and supports these young people, where possible through alternative provision and also through mainstream schools, especially supporting those young people who have had or are at risk of fixed-term exclusions. Given Peterborough's situation as an alternative provision 'cold spot' and its ranking in terms of both education and crime deprivation, it is crucially important that the hub develops appropriate workforce development and then music programmes to engage children and young people with challenging behaviour. This should start with, but not be restricted to, children at risk of exclusion in primary school.

**It is important that
the hub engages
with young people**



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. 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.

Holistic – placing emphasis on personal, social and musical outcomes

Equitable – people facing the biggest barriers receive the most support

Authentic – developed with and informed by the people we do it for

Representative – the people we work with as participants and colleagues reflect our diverse society

Diverse – all musical genres, styles, practices are valued equally

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. 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 delivering in schools, 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 hubs 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. In Peterborough, I recommend dialogue with Beat This and possibly other partners on holistic pedagogy and the adoption of Youth Music's Quality Framework (possibly adapted to meet local need) for the whole sector. While the hub team all know the organisation's belief of working on musical, personal and social outcomes, I have identified a need for more emotionally intelligent music leaders in the city.

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. While the hub may not be directly responsible for much of it, there is much work in the city targeted at the most vulnerable and the recommendations of this strategy will further strengthen this work. I 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, the hub lead and workers need to recognise that much of this work is radically different from what they have trained for and that the work and the hub's reputation will be badly damaged if the work is not done well. I do recommend that new work is taken on and that some

of it is with groups such as those in PRUs, YOSs etc., but I urge the hub to accept the limits of their expertise and seek support when moving forward.

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 was rarely mentioned in interview and none of the interviewees were youth voice representatives. This is also true of a number of the eastern hubs that I have worked with. Youth voice is part of strategic priority 13, and will benefit from close collaboration, joined-up research, and mutual goal-setting and review across the regional hubs.

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. It can be a nuanced approach, with the leader adopting a number of roles from teacher to coach to facilitator to mentor. For the 21st century music educator, it is an important part of their professional approach and needs to be embedded across all the hubs over the next four years

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. Clearly this is an urgent priority for Peterborough, and while I have given it some consideration under 'Identity or background' above, it cannot be overemphasised as an area for change. The mix of young people attending the hub is a positive part of this issue and should be strengthened. While the hub is rightly proud of the amount of work they do with cultural minorities, it is possible that outcomes and particularly progression routes do not reflect real parity, and therefore there may be a disparity over the long term around equality of opportunity in music education. The reasons for this are complex, covering the nature of the offer; the value placed on music within the family home; issues around cost and the deprivation of some minority groups; and other factors. Not all these factors are within the control of the hub. However, changing the makeup of the workforce is one essential – and most likely challenging – task of the next four years. Training is an essential component, as is further broadening of genres and ensuring that there are progression pathways for all students within all styles of music.

Diverse

Diverse in this case refers to diverse genres and this is an area of strength for the hub. This is to be commended and hopefully can expand. The hub should also look at what is not being offered regularly. Technology has not been fully embraced across the hub, and the hub needs to refresh its offer in this regard. Allied to this, technology-dependent genres such as grime and its related sub-genres are not in evidence within the hub, despite being among the most popular musics in the country, particularly with many CCC.

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 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 good-quality work with CCC suggests that, for the hub to be significantly more inclusive, it 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.

For hubs that are part of local authorities, there are difficulties in accessing certain sources of funding because of structural constraints. I recommend that the hub lead works with the relevant officers within the authority to identify the mechanisms and support within and externally to the hubs that 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 ongoing discussion can occur to determine the best future structures for hubs that will enable them to access relevant investment.

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Few places in the country have any accurate data on how many young carers they have in their area

I also recommend that the hub teams 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, 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. I recommend that the 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 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

“

Having access to the art form – not necessarily learning to play an instrument – is an experience.

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We firmly believe there should be musical activity that is progressive for every young person in the city, no matter what educational setting they are in. We acknowledge that not every musical genre or area is for every student, but we want to open perceptions that all of them are open for all of them. We don't want to stereotype a certain type of child to a certain type of music

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For me, it would be that every child has the opportunity to enjoy and have the mastery of some sort of music, whether it be an instrument, Garageband or some sort of singing. All children regardless of background or ethnicity have access to musical opportunities and a musical education

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It means every person – no matter what age, culture or gender – should have access to any music they would like to have access to, and they should be encouraged to access it: play it, hear it, sing it, be a part of it

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Being able to experience music in school is a human right

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Learning music is about teamwork – building confidence, taking turns and being able to do something they never thought they could do

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Musical activities should be accessible to people with a variety of different needs

⁵ 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%) then it has reached natural proportion for that group.

Challenges to inclusion – challenges as highlighted in interviews

Challenge	Which part of the strategy addresses this issue
People working together – sharing information Fragmentation of activity – people working in isolation by choice	Strategic priorities 1, 4 and 5 (see below)
Parents – we don't have (families with) traditional routes to music except for eastern Europeans Parental apathy – Parental culture	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.
Child's own barrier about music not being cool or it is not cool to play piano etc.	Strategic priority 13 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.
Finances Financial imbalance between people	Strategic priority 2 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.
Perceptions around only doing things that only link to career you will do post- education	Strategic priority 4 There is a widely-held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.
A lack of strategic ambition for music right up to council level. Schools are so tied down with attaining academic results that music is pushed to the side all the time	Partly covered by: 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.
Challenge is to get the progression routes	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).
Not enough schools engage with the hub – not enough primary schools engage with music enough	Partly covered by: 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.
Attracting teachers	Strategic priority 11 The workforce and governance bodies of the hub more closely reflect the makeup of the region.
Social pressures on schools about behaviour – can become regimented	Not directly addressed in this document
It's not just what posh kids do	Strategic priorities 4 and 13
Would be a big challenge for peris to look more deeply beyond ability and enthusiasm	Strategic priority 3 Staff have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.

⁶ In this document, workforce is taken to mean: 'All those involved in delivering music education on behalf of the MEH'



Table of suggested strategic priorities (taken from interviews)

Priority	If included in final strategy document and where
Develop work around music and wellbeing	<p>Partially addressed through Strategic priority 13 – 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>And through Strategic priority 7 – 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>Also through 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>
Diversify genres	<p>Strategic priority 13 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>
Marketing/advocacy/communicate message	<p>Partially included within 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.</p>
Hub to work with new groups of children in challenging circumstances	<p>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>
Refresh work with children with special educational needs	<p>Strategic priority 6 – The offer for children with SEND has been expanded, building on current good practice.</p>

List of strategic priorities⁷

Strategic priority 1 ▶	Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels.
Strategic priority 2 ▶	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.
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 hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.
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.
Strategic priority 6 ▶	The offer for children with SEND has been expanded, building on current good practice.
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.
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).
Strategic priority 10 ▶	Monitoring and evaluating the level and quality of inclusion across the hub is embedded and influences future strategy.
Strategic priority 11 ▶	The workforce ⁸ and governance bodies of the hub more closely reflect the makeup of the region.
Strategic priority 12 ▶	The hub will have explored the potential of virtuality as it relates to both inclusion and access.
Strategic priority 13 ▶	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.

⁷ Presented as outcome statements to be achieved at the end of the four-year action plan

⁸ In this document, workforce is taken to mean: 'All those involved in delivering music education on behalf of the MEH'

Musical activities should be accessible to people with a variety of different needs



Action plan

Strategic priority 1 ▶

Inclusion is embedded across hub 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 hub area.
- 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 SLT and where possible board members on a) general inclusion, including developing projects with CCC b) SEND specifics – including the social model of disability, and c) aspects of working with children with social, emotional and mental health issues.
- Research done and presented to SLT on optimising programmes with homeless young people and also those at risk of self-harm.
- Develop musical inclusion working party.
- Engage in dialogue with Beat This and possibly other organisations about high-quality, inclusive pedagogy.
- New partnerships are formed with black music organisations, such as Tomorrow's Warriors or Kinetika Bloco and dialogue deepened with Peterborough African Heritage Centre.

Year 2 2022-2023

- If appropriate, sign up to AMIE.
- Hub partners take on responsibility to:
 1. Provide 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.
- Embed inclusion processes across hub – 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 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

- Engage a part-time inclusion development worker/officer – responsibilities would include relationship and network building, organising CPD, project and programme initiation, and management and fundraising.
- Continue involvement with the eastern hubs region inclusion strategy group on a termly basis i.e. involvement with the other hubs developing inclusion strategies.
- Inclusion strategy developments to be a standing item at hub meetings.
- Begin to secure funds to support an ongoing inclusion programme.
- Develop systems for data collection and monitoring, and for monitoring progression pathways.

Year 2 2022-2023

- Continue to secure funds to support an ongoing inclusion programme

Year 3 2023-2024

- Continue to secure funds to support an ongoing inclusion programme.
- Review and refresh 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 (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.

Year 1 2021-2022

- All hub staff to have had induction/training in musical inclusion where appropriate.
- Adapt and adopt Youth Music's Quality Framework as a reflective/evaluative tool for all music practitioners.
- Delivery team will have had CPD and will adopt in large part the Triborough music hubs Music and Wellbeing guidelines.
- 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.
- Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.

Year 2 2022-2023

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

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 the hub.
- Compare with year one survey and build next stage plans accordingly.

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.

Year 1 2021-2022

- 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.
- Review website and social media and other communications with inclusion specifically in mind. Research inclusive websites/take advice from others in the field.
- In relation to the above, seek some advice from SEND or other relevant music and social media specialists.
- Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles/music and wellbeing days, and short programmes.
- Develop marketing strategy for inclusive programme.
- Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub.

Year 2 2022-2023

- Update websites and social media based on previous year's investigation.
- Engage with Youth Music Action Council (see below) to promote more inclusive approach.

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 the hub.
- Compare with year one survey and build 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

- Liaise with appropriate agencies to discuss potential of music work with specific groups of CCC. Seek partner funding and develop taster programmes with a range of groups, including those from LGBT and other minority backgrounds.
- Pilot regular music for wellbeing programme – both open and referred, particularly targeting young women at KS3.
- Pilot small ensembles of CCC in mainstream schools.
- Building on the success of previous work with the Roma community, the hub should develop a sustainable programme with this community that takes into account the need for equitable progression routes. In this year, this will involve deepening community partnerships, establishing – through research – models of good practice and some small pilots.
- In partnership, preferably with Milton Keynes Music Education Hub, the hub researches, designs and seeks to resource a three-year music programme for young people who are homeless or at risk of becoming homeless.
- Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles/music and wellbeing days, and short programmes.
- Develop marketing strategy for inclusive programme.
- Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub.

Year 2 2022-2023

- Launch music tech team – targeting work with (CCC) and giving some priority to tech work with young women.
- Review and refresh bursary programme for selected students to continue with instrumental tuition on instrument of their choice (including music tech).
- Pilot targeted work across different ethnic communities in order to reduce inter-communal tensions. Use cross-cultural team teaching.
- The Roma project becomes a regular weekly ensemble, and performances are integrated into other hub events. Progression pathways are secure, signposted and supported.
- Beginning of implementation of music programme for homeless young people.

Year 3 2023-2024

- Offer supported performance opportunities to CCC.
- Offer supported recording opportunities to CCC.
- The month of June, which is Gypsy, Roma and Traveller History Month, sees the hub put on a number of performances, masterclasses and events related to Roma and traveller musical culture, including a focus on Roma-derived material in mainstream schools.

Year 4 2024-2025

- Review programme in terms of take-up, retention, achievement of musical and personal goals.
- Repeat of the Gypsy, Roma and Traveller History Month festival.

Strategic priority 6 ▶

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

Year 1 2021-2022

- Hub to carry out an audit of provision for all children with SEND, including those in mainstream schools.
- Where possible continue to support programmes similar to the Open Orchestra model and especially to cascade the learning through CPD.
- Joined-up working and CPD with Beat This and possibly other organisations in order to ensure this work is strategic inside and outside school.
- Development of a programme of staff development across the different workforces, both formal and non-formal, within areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model. Ideally this is done in partnership with other hubs.

Year 2 2022-2023

- Staff development programme is embedded.
- iPad ensemble offer with CPD to all special schools.
- Pilot 2 ensembles in mainstream with children with SEND.

Year 3 2023-2024

- Staff development programme continued.
- Roll out mainstream SEND programme to four schools.

Year 4 2024-2025

- By the end of four years, there needs to be at least one inclusive ensemble in Peterborough 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. This ensemble needs to perform music in styles the children themselves decide they want to do, rather than an imposed genre.
- By the end of four years, and cost permitting, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child.

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 PRU/EBD unit head teachers and coordinators of in-school inclusion units in relation to future programme design and support.
- Consult with young people who have had fixed-term or permanent exclusions as to what they would want in music.
- Also consult with CAMHS and/or related organisations about needs of young people at risk of serious mental health issues and/or self-harm.
- Pilot work at KS3 with vulnerable young women.

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 exclusion.
- If successful, roll out work at KS3 with vulnerable young women.

Year 3 2023-2024

- Re-run training programme.
- Develop programme with secondary-aged children at risk of exclusion.

Year 4 2024-2025

- Re-run training programme.
- 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 CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include children on fixed-term and permanent exclusions.
- Clarify and agree systems with council, schools and team.
- Trial and iron out glitches.

Year 2 2022-2023

- 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, etc.
- Trial data collation and analysis.
- Adapt goals with CCC.
- 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 (CCC) engaging in music.

Year 3 2023-2024

- Collect, collate and analyse data with goals in mind. Find ‘barrier flashpoints’ 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

- Begin a process to 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 ongoing work within the hub, such as existing ensembles. Solutions may, for example, involve 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.
- Development of creative ensemble open to all young people attending Saturday music.

Year 3 2023-2024

- Do test case planning for progression routes for all categories of CCC.
- Consider incentives e.g. awards programme for young people for continued and multiple attendances.

Year 4 2024-2025

- Track and review retention of all students with special focus on CCC.
- 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

- Adopt Youth Music's Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary.
- Work with the appropriate local council department to set up or refresh/maintain systems for collecting and analysing data on children's musical engagement, focusing on those on free school meals and pupil premium, children with an EHCP and those with SEND, LAC, those on fixed-term exclusions and those from minority ethnic backgrounds.

Year 2 2022-2023

- 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.
- Offer mentoring in the use of the framework to partners if needed.
- Research ways that can support delivery partners in gathering 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.
- 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 hub area.

Year 1 2021-2022

- Offer targeted volunteering/shadowing opportunities to BAME and also disabled musicians.
- Develop closer links with Peterborough's African Heritage Centre.

Year 2 2022-2023

- Continue volunteering/shadowing programme. Begin using interns from under-represented groups.
- In partnership with other hubs, begin region-wide training and induction programme loosely based on the Certificate for Music Educators (CME) – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries.

Year 3 2023-2024

- By year 3, governance bodies will have been reviewed to more closely reflect the makeup of their communities.
- 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 needs to be representative of the region. Foreground hip-hop-derived genres as part of this initiative.
- Begin disabled musician-in-residence programme.

Year 4 2024-2025

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

Strategic priority 12 ▶

The hub will have explored the potential of virtuality as it relates to both inclusion and access.

Year 1 2021-2022

- Review with team, other hub leads and other providers the role of virtuality in lockdown, particularly as it relates to inclusion. Build a best-practice model.

Year 2 2022-2023

- Pilot on-line teaching with several groups of CCC, including vulnerable young women at KS3.
- Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC, including those with moderate learning difficulties.

Year 3 2023-2024

- Roll out online teaching to at least four groups of CCC. Create virtual ensemble.
- 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 CCC who show strong interest and/or aptitude.

Year 4 2024-2025

- Review all activities in the light of engagement, inclusion and progression.

Strategic priority 13 ▶

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.

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 CCC (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 CCC 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 2024-2025

- Review progress with YMAC.
- Develop new goals together.
- Continue to pilot peer leading and mentoring programme.

**We don't want
to stereotype a certain
type of child to a
certain type of music**



Key actions from strategic priorities

Year	Action
Year 1	<ol style="list-style-type: none"> 1. 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 hub area. 2. Disseminate a short document on inclusive working in mainstream schools. 3. Explore where values statement can align with Alliance for a Musically Inclusive England (AMIE). 4. Input seminars for SLT and where possible board members on a) general inclusion, including developing projects with CCC b) SEND specifics, including the social model of disability and c) aspects of working with children with social, emotional and mental health issues. 5. Engage a part-time inclusion development worker/officer – responsibilities would include relationship and network building, organising CPD, project and programme initiation, and management and fundraising. 6. Continue involvement with the Eastern hubs region inclusion strategy group on a termly basis i.e. the other hubs developing inclusion strategies. 7. Inclusion strategy developments to be a standing item at hub meetings. 8. Begin to secure funds to support an ongoing inclusion programme. 9. All hub staff to have had induction/training in musical inclusion where appropriate. 10. Delivery team will have had CPD and will adopt in large part the Triborough music hubs Music and Wellbeing guidelines. 11. Adapt and adopt Youth Music's Quality Framework as a reflective/evaluative tool for all music practitioners. 12. 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. 13. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed. 14. 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. 15. 15. Review website and social media and other communications with inclusion specifically in mind. Seek some advice from SEND or other relevant music and social media specialists. 16. 16. Refresh offer to schools and settings to emphasise inclusion, e.g. small inclusive ensembles/music and wellbeing days. 17. 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. Also include children on fixed-term and permanent exclusions. Clarify and agree systems with council, schools and team. Trial and iron out glitches. 18. Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more (after pilot stage) and 2) barriers and solutions for young people involved in new work to access ongoing work within the hub, such as existing ensembles. Solutions may, for example, involve creating new ensembles. 19. Offer targeted volunteering/shadowing opportunities to BAME and also disabled musicians. 20. 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 CCC (perhaps with mentoring and some bursary support). 21. If appropriate seek support from Sound Connections on deepening commitment to Youth Voice. 22. Research done and presented to SLT on optimising programmes with homeless young people and also those at risk of self-harm. 23. Develop inclusion working party.

Year 1	<ol style="list-style-type: none"> 24. Engage in dialogue with Beat This and possibly other organisations about high-quality, inclusive pedagogy. 25. New partnerships are formed with black music organisations, such as Tomorrow’s Warriors or Kinetika Bloco. 26. Develop systems for data collection and monitoring, and for monitoring progression pathways. 27. Develop marketing strategy for inclusive programme. 28. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub. 29. Liaise with appropriate agencies to discuss potential of music work with specific groups of CCC. Seek partner funding and develop taster programmes with a range of groups. 30. Pilot regular music for wellbeing programme – both open and referred – particularly targeting young women at KS3. 31. Pilot small ensembles of CCC in mainstream schools. 32. Building on the success of previous work with the Roma community, the hub should develop a sustainable programme with this community that takes into account the need for equitable progression routes. In this year, this will involve deepening community partnerships, establishing – through research – models of good practice and some small pilots. 33. In partnership with Milton Keynes Music Education Hub, the hub researches, designs and seeks to resource a three-year music programme for young people who are homeless or at risk of becoming homeless. 34. Hub to carry out an audit of provision for all children with SEND, including those in mainstream schools. 35. Where possible, continue to support the Open Orchestra model and especially to cascade the learning through CPD. 36. Joined-up working and CPD with Beat This, and possibly other organisations in order to ensure this work is strategic inside and outside school. 37. Development of a programme of staff development across the different workforces, both formal and non-formal, within areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model. Ideally this is done in partnership with other hubs. 38. Liaise with PRU/EBD unit head teachers and coordinators of in-school inclusion units, in relation to future programme design and support. 39. Consult with young people who have had fixed-term or permanent exclusions as to what they would want in music. 40. Also consult with CAMHS and/or related organisations about needs of young people at risk of serious mental health issues and/or self-harm. 41. Pilot work at KS3 with vulnerable young women. 42. Adopt Youth Music’s Quality framework as an evaluation and self-reflection tool for all delivery workers; adapt it where necessary. 43. Work with the appropriate local council department to set up or refresh/maintain systems for collecting and analysing data on children’s musical engagement, focusing on those on free school meals and pupil premium, children with an EHCP and those with SEND, LAC, those on fixed-term exclusions and those from minority ethnic backgrounds. 44. Review with team, other hub leads and other providers the role of virtuality in lockdown, particularly as it relates to inclusion. Build a best-practice model.
Year	Action
Year 2	<ol style="list-style-type: none"> 1. If appropriate, sign up to AMIE. 2. Hub partners take on responsibility to a) provide data on who is engaged, b) have clear progression routes provided to all young people, c) ensure all of their teams undertake some inclusion training where appropriate. 3. Embed inclusion processes across hub. This can include new criteria for a) invitation to ensembles, revised service level agreements with schools etc.

(table continued overleaf)

- Year 2**
4. Continue to secure funds to support an ongoing inclusion programme
 5. Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate.
 6. Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience.
 7. Update websites and social media based on previous year's investigation.
 8. 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, etc.
 9. Trial data collation and analysis. Based on this, adapt goals with CCC.
 10. Disseminate annual data on numbers and location of Children in Challenging Circumstances (CCC) engaging in music.
 11. All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
 12. Mentoring programme for ensemble and other music leaders for barrier busting.
 13. 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.
 14. Offer mentoring in the use of the framework to partners if needed.
 15. Research ways that can support delivery partners in gathering appropriate data on Children in Challenging Circumstances (CCC), and if appropriate add this monitoring as a requirement for any funding support.
 16. Disseminate annual data on numbers and location of children in challenging circumstances, engaging in music as appropriate.
 17. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.
 18. Continue volunteering/shadowing programme.
 19. In partnership with other hubs, begin region-wide training and induction programme loosely based on the Certificate for Music Educators (CME); specifically target BAME and disabled musicians, and others bringing in fresh skills. Where appropriate offer bursaries.
 20. Youth Music Action Council (YMAC) formed in autumn term.
 21. Targeted project with CCC developed through YMAC; funding for project devolved/mentoring provided to YMAC members.
 22. Engage with Youth Music Action Council to promote more inclusive approach.
 23. Launch music tech team – targeting work with Children in Challenging Circumstances.
 24. Review and refresh bursary programme for selected students to continue with instrumental tuition on instrument of their choice (including music tech).
 25. Pilot targeted work across different ethnic communities in order to reduce inter-communal tensions. Use cross-cultural team teaching.
 26. The Roma project becomes a regular weekly ensemble and performances are integrated into other hub events. Progression pathways are secure, signposted and supported.
 27. Beginning of implementation of programme for homeless young people.
 28. Staff development programme is embedded.
 29. iPad ensemble offer with COD to all special schools.
 30. Pilot 2 ensembles in mainstream with children with SEND.
 31. 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.
 32. Develop programme with primary-aged children at risk of exclusion.
 33. If successful, roll out work at KS3 with vulnerable young women.
 34. Development of creative ensemble open to all young people attending Saturday music.
 35. Pilot online teaching with several groups of CCC, including vulnerable young women at KS3.

Year	Action
Year 3	<ol style="list-style-type: none"> 1. Continue to secure funds to support an ongoing inclusion programme 2. Review and refresh actions taken so far. 3. Musical inclusion training is embedded in the annual CPD offer to schools. 4. Collect, collate and analyse data with goals in mind. Find 'barrier flashpoints' and trial activities in some of these to reduce the barrier. 5. Do test case planning for progression routes for all categories of CCC. 6. Natural proportion goals reviewed and strategy adapted. 7. By year 3, governance bodies will have been reviewed so they closely reflect the makeup of their communities. 8. Begin disabled musician-in-residence programme. 9. YMAC to be given budget and mentoring support to develop inclusive Youth Music Festival. 10. 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. 11. 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. 12. Roll out online teaching to at least four groups of CCC. Create virtual ensemble. 13. 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 CCC who show strong interest and/or aptitude. 14. Consider incentives e.g. awards programme for young people for continued and multiple attendances. 15. Rerun SEMHD training programme. 16. Develop programme with secondary-aged children at risk of exclusion. 17. Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage. 18. Start pilot peer leading and mentoring programme. 19. Offer supported performance opportunities to CCC. 20. Offer supported recording opportunities to CCC. 21. The month of June, which is Gypsy, Roma and Traveller History Month, sees the hub put on a number of performances, masterclasses and events related to Roma and traveller musical culture, including a focus on Roma-derived material in mainstream schools. 22. Staff development programme continued. 23. Roll out mainstream SEND programme to four schools. 24. Start pilot peer leading and mentoring programme. 25. Existing networks, advisory groups and boards will be reviewed and if appropriate adapted with developing inclusion in mind.
Year	Action
Year 4	<ol style="list-style-type: none"> 1. Continue seeking resources with the aim for developing the inclusion programme beyond 2025. 2. Review progress of induction and add refresher course to website. 3. Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. Compare with year one survey and build next stage plans accordingly. 4. Review progress of inclusion strategy based on data, innovation, achievements and progression. Critically reflect on remaining gaps and modify ongoing strategy with this in mind. 5. Review and adapt all progression strategies based on findings. 6. Track and review retention of all students with special focus on CCC. 7. Natural proportion goals reviewed and strategy adapted. 8. Review progress with YMAC; develop new goals together.

(table continued overleaf)

- Year 4**
9. Continue to pilot peer leading and mentoring programme.
 10. Repeat of the Gypsy, Roma and Traveller History Month festival.
 11. By the end of four years, there needs to be at least one inclusive ensemble in Peterborough 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. This ensemble needs to perform music in styles the children themselves decide they want to do, rather than an imposed genre.
 12. By the end of four years, and cost permitting, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child.
 13. Rerun SEMHD training programme.
 14. Review and adapt SEMHD programme.
 15. Embed hip-hop-derived genres as part of the regular hub offer.

Being able to experience music in school is a human right



Key documents and websites

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Peterborough Music Hub
Sand Martin House, Bittern Way, Peterborough PE2 8TY
E: musichub@peterborough.gov.uk
T: 07920 160035