

BEAT Equity, Diversity & Inclusion Strategy

What is the purpose of the strategy?

This 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 BEAT as providing a range of diverse and suitable musical opportunities and progression pathways.

What was the process?

Consultant Phil Mullen, conducted online research on the population and demographics of the hub area, the issues and data around child deprivation within the area, the general profile of Barnet, and some specifics around services available. During the process, interviews took place with the hub lead and/or members of senior leadership team that were suggested by the hub lead, some music service staff, people from support and other music organisations and a number of people who work with children in challenging circumstance (CCC). Phil then used the two lenses (see appendix 1, page 20) to analyse the information gathered with the intention to answer the following main questions:

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

Both the meanings of inclusion and the challenges are taken from the interviews with slight editing for grammar and relevance. However, the strategic priorities are based on a combination of interview material and Phil's own analysis based on his extensive experience of musical inclusion.

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

Musical Inclusion and Children in Challenging Circumstances

A key goal of this musical inclusion strategy is to enable all children 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:

Life condition - Young people with a permanent condition such as a disability, impairment or a condition such as Asperger's syndrome.

Environmental 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 around differing cultural heritage.

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 who become excluded from mainstream school.

(Mullen 2011)

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)

Characteristics of Inclusive Practice

Progress

An inclusive music programme will:

- Help participants develop musically, personally and socially.
- Offer every participant a music education that is designed to meet their needs, interests and abilities.
- Value all styles and forms of making and learning music equally.
- Frequently involve nurturing creative expression and shared ownership with the young people
- Foster a relational way of working where young people's voices are heard, respected and acted on while also acknowledging the teacher's expertise and overview in relation to areas such as progression and attainment.

Barriers

An inclusive music programme will:

- Reduce barriers to participation, engagement and learning for all students, not only those with impairments or those who are categorised as having SEN/D.

Opportunities

An inclusive music programme will:

- Work towards equality of educational opportunity for all students, including opportunities to perform and record.
- Be important and beneficial for all children and young people but particularly for children and young people at risk of low attainment, disengagement or educational exclusion.
- Identify and respond to areas of need whether that be geographic or particular groups.
- At times be transformational, particularly with some children in challenging circumstances, notably in terms of their sense of self, intrinsic motivation, sense of empowerment and the building of resilience.
- View the difference between students as resources to support learning, rather than problems to be overcome.

Workforce

An inclusive music programme will:

- Value the input of all school teachers, as well as music specialists, social workers, carers etc.
- Encourage both music leaders and, over time, participants to become reflective practitioners.

Demographic Information

In 2020, the population of Barnet was estimated to be 402,700, which is the largest of all the London boroughs.

The largest proportion of the children and young people (CYP) population within Barnet in 2018, fell within the 5-9 years old age group (28%) and the smallest within the 15-19 years old age quartile (21%).

Deprivation

On the IMD 2019, Barnet is ranked 184 out of 317 local authorities in England and 26th out of 33 local authorities in London. The IMD 2019 score for Barnet is 16.148, which makes it one of the least deprived boroughs in London. However, even in this relatively prosperous borough, there are pockets of deprivation, many of which are concentrated in the west and south.

Strategic Priorities and Action Plan 2022 - 2024

NB CCC= Children in challenging circumstances

Strategic Priority	Action Plan	Timescale	<i>Progress</i>
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<p>WORKFORCE - The hub team have appropriate and sufficient skills, knowledge and understanding (i.e. an inclusive mind-set) to deliver musically inclusive practices and appropriate musical and creative development with all children and young people. In addition an understanding of music as a tool for wellbeing has been embedded within the Hub.</p>	<ul style="list-style-type: none"> • 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. • 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 • All tutors need basic inclusion awareness training including when to challenge discrimination • Seek to employ freelancers who bring new knowledge and practices, both around inclusion and around a broader range of music making, to the hub • Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed. • Recruit and employ an Inclusion officer to implement this EDI strategy 	<p>Year 1</p> <p>Year 1</p> <p>Year 2</p> <p>Year 2</p> <p>Year 2</p> <p>Year 2</p> <p>Year 1</p>	<p>Inset 2022</p>
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<p>WORKFORCE - Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources, including human resources, are put in place to enable the inclusion strategy to succeed.</p>	<ul style="list-style-type: none"> • Inclusion strategy developments to be a standing item at hub meetings • Begin to secure funds to support an ongoing inclusion programme • Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners. • Engage inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising. • Critically reflect on remaining gaps and modify on-going strategy with this in mind 	<p>Year 1</p> <p>Year 1</p> <p>Year 1</p> <p>Year 2</p> <p>Year 2</p>	
<p>PARTICIPATION & ENGAGEMENT (C&YP) - The offer for children with SEND has been expanded, building on current good practice.</p>	<ul style="list-style-type: none"> • All special needs schools should have or have access to a performance based music ensemble at end of four years. • Explore potential partnership with individuals and organisations who specialise in working with children with SEND or ALN. (E.g. Resources for Autism Youth Project, Obed Abramovich). This will include shadowing and training for members of BEAT team. 	<p>Year 1</p> <p>Year 1</p>	<p>In progress</p> <p>Live Music now</p>

<p>PARTICIPATION & ENGAGEMENT (C&YP) - The hub has increased and sustained engagement with children with SEMHD, with the following main areas of focus: Those young people at risk of and with mental health problems and those excluded and at risk of school exclusion.</p>	<ul style="list-style-type: none"> • Training for Saturday morning teachers and others on working with children with challenging behaviour • In partnership with Youth service and Pavilion school, develop weekly provision in Pavilion Alternative Provision – Programme devised based on backgrounds and interests of young people. • Develop training programme in music with children with SEMHD 	<p>Year 1</p> <p>Year 2</p> <p>Year 2</p>	
<p>PARTICIPATION & ENGAGEMENT (C&YP) - 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>	<ul style="list-style-type: none"> • Critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. • Track and review retention of all students with special focus on CCC 	<p>Year 2</p> <p>Year 1</p>	
<p>DATA MONITORING & EVALUATION - Monitoring and evaluating the quality of inclusion across the hub is embedded and influences future strategy.</p>	<ul style="list-style-type: none"> • Adopt Youth Music’s Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary • Review progress of inclusion strategy based on data, innovation, achievements and progression 	<p>Year 1</p> <p>Year 2</p>	

<p>DATA MONITORING & EVALUATION - Data is used as a driver for inclusion.</p>	<ul style="list-style-type: none"> • Establish clear system for data collection and collation for different pupil groups. (E.G CCC, FSM, Pupil Premium, LAC those with SEND, Black & Global Majority and cultural or faith background where possible. • Collect, collate and analyse data and adapt provision where necessary. 	<p>Year 1</p> <p>Year 2</p>	
<p>DATA MONITORING & EVALUATION - Both the ensemble and music centre's programmes have been critically reviewed and updated, looking at purpose, philosophy and pedagogy of ensembles, take-up, progression, location, etc., in order to further develop inclusion and progression for all children and young people.</p>	<ul style="list-style-type: none"> • Review ensembles and music centres with regard to cost, offer, pedagogy and take-up. • Critically review progression routes from whole class to ensembles and beyond in the light of inclusion 	<p>Year 1</p> <p>Year 2</p>	Continually accessed
<p>COMMUNITY ENGAGEMENT - There is an increased engagement with the different cultural communities in the Barnet area</p>	<ul style="list-style-type: none"> • The hub will spend time building relationships with musicians, head teachers and community leaders from among some of the many cultural and faith groups based in Barnet, with a view to assessing the feasibility of and then establishing a number of year round culturally based music programmes. • Increase engagement and representation at board level to include individuals from underrepresented groups (E.g Faith groups, Black & Global Majority, Youth, & Disabled) • Hub to examine feasibility and possibly lead festival of Barnet Cultures in Music Education. 	<p>Year 1</p> <p>Year 2</p> <p>Year 1</p>	

<p>COMMUNITY ENGAGEMENT - There is a widely held perception of the hub as one that embraces and foregrounds inclusion and diversity. The hub has engaged with schools, community and faith leaders and parents to advocate for the positive benefits of musical inclusion and has used a partnership building approach to engage community groups. In addition the hub has undertaken a critical review of its communications approach and updated its communications and website with regard to inclusion</p>	<ul style="list-style-type: none"> • 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. • Refresh service level agreements with schools so that all children remain in class and music peris have adequate information 	<p>Year 1</p> <p>Year 1</p> <p>Year 1</p>	<p>Inclusion Survey</p> <p>Review carried out July 2022</p>
<p>YOUTH VOICE - The hub continues to engage in sustainable ways with young people, especially those less engaged with music opportunities offered by BEAT.</p>	<ul style="list-style-type: none"> • Adapt ensemble programme to make it more representative of needs and wants of whole community of young people. If appropriate create new ensembles. New ensembles should in the main be focused on music the young people want and find engaging. 	<p>Year 1</p>	
<p>YOUTH VOICE - 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>	<ul style="list-style-type: none"> • Explore the possibility setting up and developing a Youth Music Action Council with youth services and youth organisations, student school councils and head of school music departments. • In partnership with young people and youth organisations, create a separate youth strategy to ensure youth voice is embedded in the work of BEAT. 	<p>Year 2</p> <p>Year 1</p>	

Key Documents

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- Youth Music (2018). Guidance for Music Education Hubs: Developing an inclusive approach to the core and extension roles.
<http://network.youthmusic.org.uk/sites/default/files/uploads/resource/An%20inclusive%20approach%20to%20the%20core%20and%20extension%20roles.pdf> Accessed 1/3/2018

- Youth Music / Drake Music (2017) Do, Review, Improve... A quality framework for use in music-making sessions working with young people in SEN/D settings <http://network.youthmusic.org.uk/resources/do-review-improve-quality-framework-music-education> accessed 1/11/2017

Strategic Partners and Organisations of Interest

Drake Music

<http://www.drakemusic.org/>

Drake Music National Office / London & the South East

60 – 61 Old Nichol Street

London E2 7HP

Tel: 020 7739 5444

Fax: 020 7729 8942

info@drakemusic.org / LONinfo@drakemusic.org

Organisations Working with Looked after Children or Children with SEMH

Bullfrog Arts

<http://bullfrogarts.com/>

LCB Depot

31 Rutland Street

Leicester

LE1 1RE

0116 261 6838
info@bullfrogarts.com

Quench Arts

<http://www.quench-arts.co.uk/>

info@quench-arts.co.uk

07716 362478

Appendices - full context from Phil Mullens' Inclusion Strategy written for BEAT in 2021

Context

Demographics

In 2020, the population of Barnet was estimated to be 402,700, which is the largest of all the London boroughs.

The largest proportion of the children and young people (CYP) population within Barnet in 2018, fell within the 5-9 years old age group (28%) and the smallest within the 15-19 years old age quartile (21%).

Age group	Male	Female
0-4	13,200	12,700
5-9	13,400	12,700
10-14	13,100	12,500
15-19	10,900	10,700
20-24	11,300	11,500
25-29	15,000	14,300
30-34	16,800	16,000
35-39	16,700	16,100
40-44	15,400	15,100
45-49	14,000	14,000
50-54	13,000	13,600
55-59	11,200	12,000
60-64	9,300	9,900
65-69	7,500	8,300
70-74	6,900	7,900
75-79	4,800	5,900
80-84	3,400	4,600
85-89	2,200	3,200
90+	1,200	2,200
Total	199,400	203,300

Barnet population by 5-year age band and gender, 2020

The borough has very well established ethnic and religious communities. It is the second most religiously diverse and twentieth most ethnically diverse place in the UK, with high levels of community cohesion. Barnet also has a very altruistic community, with over a quarter of residents engaging in volunteer work once a month and over 1,400 local voluntary and community organisations.

The proportion of Black, Asian and Minority Ethnic (BAME) people in the borough has been estimated at 40.3% in 2020. Colindale, Burnt Oak and West Hendon have increasingly diverse populations that are more than 50% Black, Asian and Minority Ethnic (BAME).

Ethnicity	No. of persons in 2020	% of population in 2020	No. of persons in 2030	% of population in 2030
White British	158,200	38.9%	159,100	35.4%
White Irish	8,900	2.2%	9,100	2.0%
Other White	75,500	18.6%	88,500	19.7%
Arab	7,300	1.8%	8,700	1.9%
Bangladeshi	2,600	0.6%	2,800	0.6%
Black African	24,100	5.9%	27,600	6.1%
Black Caribbean	5,000	1.2%	5,500	1.2%
Chinese	11,100	2.7%	13,300	3.0%
Indian	31,000	7.6%	34,500	7.7%
Other Asian	32,500	8.0%	40,300	9.0%
Other Black	4,700	1.2%	5,400	1.2%
Other Ethnic Group	17,100	4.2%	21,300	4.7%
Other Mixed	7,000	1.7%	8,400	1.9%
Pakistani	6,600	1.6%	7,600	1.7%
White & Asian	7,400	1.8%	8,300	1.8%
White & Black African	4,000	1.0%	4,700	1.0%
White & Black Caribbean	3,600	0.9%	4,000	0.9%
White ethnic group	242,600	59.7%	256,700	57.2%
BAME	164,000	40.3%	192,400	42.8%
Total (All ethnicities)	406,600	100.0%	449,100	100.0%

Population counts and percentages for ethnic groups in Barnet, persons, 2020 and 2030. Source: GLA (2020): 2016-based central trend ethnic group projections. [Population counts are rounded to the nearest 100].

At the 2011 Census the percentage of BAME within the borough's wards ranged from 59.9% in Colindale to 18.3% in High Barnet. Overall, 35.9% of the population of Barnet was Black, Asian or Minority Ethnic at that time, compared with 40.2% for London and 14.6% for England overall. Only four wards in Barnet (Colindale, Burnt Oak, West Hendon and Hale) had a higher proportion of BAME residents than the London average.

Barnet has the highest population of Jews in Britain and one of the highest proportions as a percentage of the total population. The Jewish population is 54,084 and represents 15.5% of the population - the highest in the UK.

Area	Christian	Jewish	Muslim	Hindu	Buddhist	Sikh	Other Religion	No Religion	Religion not stated
Brunswick Park	52.3%	4.7%	9.8%	6.6%	0.8%	0.5%	1.5%	15.8%	8.1%
Burnt Oak	50.0%	1.2%	18.4%	7.5%	2.5%	0.3%	0.5%	13.0%	6.5%
Childs Hill	37.7%	16.9%	14.2%	3.4%	1.3%	0.1%	0.7%	16.2%	9.4%
Colindale	46.6%	1.4%	19.3%	9.8%	1.9%	0.3%	0.4%	13.3%	7.0%
Coppetts	47.4%	4.0%	9.3%	6.1%	0.8%	0.7%	0.7%	22.8%	8.2%
East Barnet	54.3%	5.3%	6.1%	3.6%	0.8%	0.3%	1.0%	20.5%	8.1%
East Finchley	41.2%	8.8%	7.4%	4.2%	1.0%	0.4%	0.6%	27.2%	9.2%
Edgware	27.7%	32.6%	11.3%	8.8%	0.8%	0.4%	2.3%	8.2%	8.1%
Finchley Church End	28.3%	31.2%	8.1%	6.1%	1.3%	0.4%	0.8%	14.7%	9.1%
Garden Suburb	26.5%	38.2%	4.8%	2.4%	1.0%	0.2%	0.6%	15.1%	11.2%
Golders Green	26.1%	37.1%	12.2%	3.8%	0.9%	0.2%	0.6%	10.1%	9.0%
Hale	39.1%	19.4%	10.7%	8.1%	1.5%	0.3%	1.4%	11.5%	7.9%
Hendon	32.1%	31.4%	8.5%	5.6%	1.3%	0.2%	0.6%	11.5%	8.8%
High Barnet	53.4%	6.5%	3.9%	3.1%	0.6%	0.3%	0.7%	23.1%	8.3%
Mill Hill	39.1%	19.0%	12.3%	5.2%	1.1%	0.4%	0.8%	14.0%	8.2%
Oakleigh	52.6%	8.8%	6.7%	5.3%	0.8%	0.4%	1.3%	16.1%	7.9%
Totteridge	39.7%	16.2%	7.2%	6.7%	2.3%	0.5%	2.0%	16.5%	8.8%
Underhill	55.8%	3.1%	7.6%	3.3%	1.1%	0.2%	1.0%	19.1%	8.8%
West Finchley	38.1%	9.1%	7.8%	9.0%	2.1%	0.8%	2.3%	22.2%	8.5%
West Hendon	36.4%	14.1%	17.1%	11.0%	1.6%	0.2%	1.1%	11.4%	7.1%
Woodhouse	45.0%	6.4%	9.7%	9.3%	1.0%	0.5%	1.5%	18.4%	8.4%
Barnet	41.2%	15.2%	10.3%	6.2%	1.3%	0.4%	1.1%	16.1%	8.4%

The proportion of ward populations in Barnet by religion, 2011

Today, whilst almost a third of people in the borough are either Jewish or Muslim (31%; n = 120,500), roughly one in twenty-five are Hindu (4.0%; n = 15,400) and Buddhists account for just under one in fifty (1.9%; n = 7,500).

The highest proportions of Muslims are found in wards concentrated in the West of the borough, Colindale (19.3%), Burnt Oak (18.4%) and West Hendon (17.1%). In contrast, the areas with the lowest percentage of Muslims are mainly located in the North of the borough (High Barnet (3.9%); East Barnet (6.1%); Oakleigh (6.7%)), with the exception of Garden Suburb (4.8%).

Education and attainment

Barnet has 130 schools serving 60,198 pupils (January 2020). These are broken down as follows:

Phase or type of establishment	Number of pupils
All-through	4562
Special and Alternative Provision	748
Nursery	501
Primary	31460
Secondary	22927
Total Number of pupils	60,198

14% of the Barnet school population are entitled to Free School Meals (January 2020) and the ethnic breakdown of the school population is as follows (groups higher than 1%): White British 28.8% Any Other White Background 21.5% Any Other Ethnic Group 10.5% African 8.4% Indian 5.6% Any Other Asian Background 4.8% Any Other Mixed Background 4.0% Pakistani 1.8% White and Asian 1.8% White and Black African 1.7% White and Black Caribbean 1.6% Caribbean 1.4% Chinese 1.3% Any Other Black Background 1.1% White Irish 1.0% .

In 2019-20, 96.8% of all schools in Barnet were rated good or outstanding, which places Barnet in the top 10% of the country. Barnet is above National, Inner London and Outer London averages.

The percentage of children who achieved a Good Level of Development (GLD) in the Early Years Foundation Stage in 2019 was above the national average and in line with London and Statistical Neighbour averages. The percentage of children with SEN Support achieving a Good Level of Development (GLD) in the Early Years Foundation Stage was above the national average. Year 1 Phonics – attainment was in the top 10% nationally. In Key Stage 1 attainment at the expected standard was above the national average in all subjects in 2019 and in the top 10% of LAs in reading, writing and mathematics, and above statistical neighbours and London averages. At Key Stage 2, Barnet was 7th in the country for the number of pupils reaching the expected standards in Reading, Writing and Maths combined in 2019. Maths results were particularly strong (4th best LA in the country). Attainment of the expected standard across Reading, Maths and ‘Grammar, Punctuation and Spelling’ (GPS) was in the top 10% of LAs nationally. Attainment in Writing was in the top 20% of LAs, with Barnet’s ranking having improved to 22nd from 100th in 2016. Progress of pupils between Key Stage 1 and Key Stage 2 in all subjects was significantly better than the national average. Barnet’s Progress 8 in 2019 ranked Barnet as 2nd out of 151 Local Authorities in 2019. These results gauge the progress made by students during their time at secondary school. The average ‘Attainment 8’ score in Barnet is 57.1 points, compared to the national average of 44.7 points. Barnet’s 2019 Attainment 8 score was 2nd out of 151 Local Authorities (up from 5th in 2018). End of Key Stage 5 ‘A Level’ attainment is in the top 5% nationally on all key measures, except in the vocational qualification groups of technical qualifications or applied general qualifications.

Attainment in Reading, Writing and Mathematics combined by disadvantaged KS2 pupils was in the top 10% of LAs in 2019, with Barnet ranked 9th in the country. In 2016 the percentage of disadvantaged pupils reaching the expected standard in Reading Writing and Mathematics was 46%. In 2017, it had increased to 55%, and in 2019 the proportion of Disadvantaged pupils reaching the expected standard in Reading, Writing and Maths increased to 64%. The gap between disadvantaged pupils in Barnet and Other Pupils nationally is smaller than national, London and statistical neighbours and the progress made by disadvantaged pupils in Barnet between KS1 and KS2 exceeds national and statistical neighbour averages.

Barnet is performing better than the national and statistical neighbour averages in Reading, Writing and Maths combined in nearly all the ethnic pupil categories for the proportion of pupils reaching the expected standard. Chinese pupils in Barnet are above Chinese pupils nationally but slightly below statistical neighbours.

Attainment in Reading, Writing and Mathematics combined by KS2 pupils on SEN Support is in the top 10% of LAs nationally (7th), and for children and young people with an EHCP is in the top 15% of LAs, narrowly outside the top 10% (19th).

Progress at KS2 for SEN Support pupils is in the top 10% of LAs for Reading and Maths.

Progress at KS2 for children with an EHCP is in the top 10% of LAs for Maths, and in the top 20% for Reading.

Barnet was in the top 5% nationally in both Progress 8 (4th) and Attainment 8 (5th) for disadvantaged pupils. In Progress 8 Barnet disadvantaged pupils are once again performing better than non-disadvantaged pupils nationally.

At KS4 Barnet ranked in the top 10% of LAs for both Attainment and Progress 8 for pupils at SEN Support. The Attainment 8 score was in the top 10% nationally for all groups other than 'All Black pupils' which was just outside the top 10% (17th up from 46th in 2018). The Progress 8 scores were in or close to the top 10% for all groups except Black pupils and Chinese pupils.

There was improved attainment and progress of Looked After Children in 2018. The Attainment 8 and Progress 8 scores for looked after children was better than national and London averages and statistical neighbour LAs. This data relates to the 2017-18 academic year.

Overall, the number of Barnet young people aged 16 and 17 who are not engaged in education, employment or training (NEET) is low. The percentage who were NEET in January to March 2020 was only 1.0%, the fifth lowest in London; the percentage of who were NEET or 'not known' was 1.5%, the best in London. However, the number and percentage of young people aged 18 and above who are NEET is much higher.

Primary attendance is now 96.4% (2018-19) and is above the national average, with over the last five years, there have been on average 41 permanent exclusions each academic year at the secondary level. In 2018/19, there were 40 permanent exclusions. No primary pupils were excluded.

Historically there has been an over-representation of Black and Mixed Race Pupils in Barnet for fixed term exclusions and black pupils for permanent exclusions. The North London Disproportionality Dataset shows, for 2019, the ratio of black pupils in Barnet attaining the expected standard at KS2 and 4 compared to white pupils is low and in some cases being the lowest or second lowest in North London.

In April 2019 there were 228 children registered for elective home education in Barnet. The number in February 2020 was 257, which rose to 310 in October 2020. (Source - Barnet Education Strategy 2021 to 2024).

Having a % gap of 21.3, Barnet has the 8th highest attainment gap between Free School Meals and non-Free School Meals students at 19 years-of-age in London Department for Education, Level 2 and 3 attainment by young people aged 19

(Source - Department for Education, Level 2 and 3 attainment by young people aged 19).

At the end of December 2017, 96.04% of Barnet 16 and 17 year olds were in education or training, compared with 94.77% for its statistical neighbours and 92.01% for England. In 2017, Barnet was ranked 10th nationally on this indicator and had been consistently higher than both its statistical neighbours and England for several years.

Deprivation

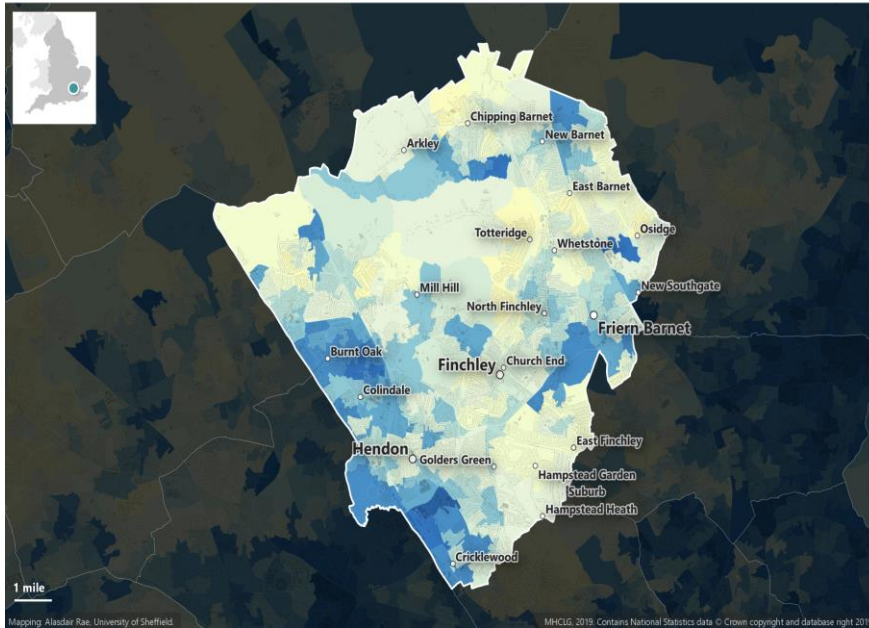
On the IMD 2019, Barnet is ranked 184 out of 317 local authorities in England and 26th out of 33 local authorities in London. The IMD 2019 score for Barnet is 16.148, which makes it one of the least deprived boroughs in London. However, even in this relatively prosperous borough, there are pockets of deprivation, many of which are concentrated in the west and south. The wards with a higher overall IMD2019 score tend to be concentrated in the west of the borough (e.g. Burnt Oak, Colindale, West Hendon, Golders Green and Childs Hill) and to have multiple areas of higher deprivation, identified as darker areas on the map below. However, pockets of relatively high deprivation exist in wards with lower overall deprivation, such as Brunswick Park and Edgware.

English Indices of Deprivation 2019

BARNET



Source: Ministry of Housing, Communities & Local Government (2019).



Local deprivation profile

% of LSOAs in each national deprivation decile



What this map shows

This is a map of Indices of Deprivation 2019 data for Barnet. The colours on the map indicate the deprivation decile of each Lower Layer Super Output Area (LSOA) for England as a whole, and the coloured bars above indicate the proportion of LSOAs in each national deprivation decile. The most deprived areas (decile 1) are shown in blue. It is important to keep in mind that the Indices of Deprivation relate to small areas and do not tell us how deprived, or wealthy, individual people are. LSOAs have an average population of just under 1,700 (as of 2017).



14.0% of children in Barnet under the age of 16 were living in low income families in 2016, which was significantly lower than both London (18.8%) and England (17.0%). Within the local authorities in London, Barnet is ranked 25th on child poverty, using this measure.

For Barnet, during 2017/18, the highest proportion of children living in poverty (after housing costs are considered) was found in Colindale (50%) and the lowest in High Barnet (23%).

Children in challenging circumstances

In 2017-18, the rate of statutory homelessness in the borough was significantly higher than the England average.

In 2018, 10.8% of secondary school children, who were eligible claimed free school meals, which was significantly lower than both London (15.9%) and England (12.4%). A similar picture emerged for primary school pupils in Barnet, where 11.3% of eligible children took free school meals in 2018, significantly lower than both London (14.9%) and England (13.7%).

The local need for effective Child and Adolescent Mental Health Services (CAMHS) is underlined by the percentage of school age pupils with social, emotional and mental health needs in Barnet. For 2018, this percentage is 2.61% for Barnet, which is significantly higher than both London (2.41%) and England (2.39%). The percentage of primary school and secondary school pupils in the borough with social, emotional and mental health needs are also significantly higher than the national average, in each case.

Hospital admissions due to self-harm for 10-24 year olds in Barnet have been significantly higher than London, since 2015/16. In 2017/18, the rate of hospital admissions as a result of self-harm for 10-24 year olds in Barnet was the 285.3 per 100,000, which was the 5th highest of the London boroughs and significantly higher than the London average (209.1 per 100,000).

For emotional disorders (e.g. depression and anxiety disorders), Barnet is ranked 5th lowest of the London local authorities, with an estimated prevalence of 3.2% for CYP aged 5-16, compared to 3.6% in both London and England.

For conduct disorders, Barnet has an estimated prevalence of 5.0%, compared to 5.7% for London and 5.6% for London and giving it a ranking of 6th lowest amongst the London local authorities

Based on figures from the Children's Society, 4.5% of children and young people identify themselves as having a caring responsibility, which equates to around 4,200 young carers (aged under 18) in Barnet. Based in offices in North Finchley, Barnet Young Carers and Siblings (BYCAS) is the lead provider for the council of support services for young carers.

Lenses

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

Lens 1: Musical inclusion and children in challenging circumstances (CCC)

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

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

(Mullen et al 2011- adapted 2020)

Findings based on this lens:

Life condition

Good work has been done by the hub in this area, especially in relation to the partnership with Open Up Music and the Open Orchestra. A number of the team have some experience in this area but I believe only very few are specialist. Over the course of the strategy it is important to expand the work and this needs to begin with the development of a team. This is likely to include a number of freelancers, as not many of the existing team seem highly motivated in this area. The hub should audit provision in special schools and resource units and build a stronger and regular relationship with resource units. It is important that the hub address the issues voiced by one parent of an autistic child ‘don’t look to the hub because there is not

much going on' and this will be done through training, programming and appropriate communication, including making the website more inclusive. Communication, feedback and messaging in relation to this group of young people were highlighted in quite a number of interviews and are a priority. 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. Again at the end of four years the hub should have at least one inclusive ensemble 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.

Geographical Issues

Although geography was hardly mentioned as a significant factor in interviews, it is worth remembering that deprivation in Barnet is somewhat concentrated in wards in the west of the borough (e.g. Burnt Oak, Colindale, West Hendon, Golders Green and Childs Hill). The hub, if it does not do so already, should analyse where in the borough it does and does not draw its young people from and should, over time, target cold spots for funded development, especially in the lower socio-economic parts of Barnet.

Background and identity

Barnet is one of the most diverse places in the country, especially in terms of religious diversity. The hub can do much more to emphasise and celebrate this diversity. The time scheduling of activities needs to take into account that approximately 30% of the borough are from Jewish or Muslim backgrounds and their weekly religious observances do not coincide with the Christian calendar. More thought can go into celebrating diverse cultural and faith festivals, as I have been told (whether rightly or wrongly) that there is something of an emphasis in schools on Christmas celebrations and music and it apparently can be exclusionary. I recommend the setting up of a range of cultural ensembles and the embedding of musical material from the different ethnic and faith communities within the borough across all areas of music activity. Of course this needs to be

done with sensitivity and consultation. Cultural ensembles need to be of interest to the young people and therefore reflect contemporary tastes. In addition the hub should run a cross-cultural music festival for youth to celebrate the rich diversity found in Barnet.

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. There is a big opportunity for the hub to get considerably more involved with some of these groups and in the action plan I recommend engagement with a range of these groups, based on the data specifics of the borough. The hub should take a partnership building approach to find organisations that directly support these young people and can supply the hub with extra expertise in terms of appropriate engagement. The hub should build a sustainable partnership with Ellern Mede Barnet hospital and also engage with young people at risk of developing mental health issues.

Behavioural issues

I recommend that the hub aim that at the end of four years every young person in alternative provision can engage in music that is appropriate to their needs at least once a week and that there is a substantial programme of intervention with young people, at both primary and secondary, who are at risk of fixed term or permanent exclusion.

Lens 2: 'HEARD'

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

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 equally¹

Findings based on this lens:

Holistic

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

¹ <https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>

Feedback in interviews about the team's interest and ability in terms of inclusive practice was mixed, with one interviewee summing it up as 'some people are all over this work and these issues – some are doing much less'. It seems unlikely that many of the team are explicitly planning their work around developing and balancing musical, personal and social outcomes. I therefore recommend employing freelancers who may have more experience and desire to do the work as well as continuing to encourage members of the current team to get more involved. I recommend training, CPD and the encouragement of practice sharing around inclusion for all the team, focusing on general inclusion.

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.

Going forward I am recommending that the hub get more involved with young people either excluded from school or at risk of exclusion. By almost every measure, this group of young people are among the most vulnerable in society.

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.

Although there are a number of initiatives in Barnet promoting youth voice with diverse youth groups, it was very rarely mentioned in interviews. These initiatives seem inclusive of CCC and should be good partners for developing youth voice within music provision. I recommend that the hub partner with organisations such as Barnet Youth Board and Barnet Inclusive Next Generation (BING) to empower young people to be involved in the design and development of their music education and projects. This should include devolving some funds for mentored project development. Perhaps less well understood is the concept of shared ownership, where the teacher/leader actively works to empower the young people in his or her group, through giving them increasing choice and autonomy. This has links with concepts of students' increasing wellbeing and can be crucial to development with CCC. Shared ownership is rarely a pedagogical model that peripatetic teachers are fully used to or comfortable with

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

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

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

It is positive that the team is somewhat diverse in its makeup and this should continue to be a factor in recruitment, with the goal over time of achieving something approaching natural proportion. Diversification of the Board of Trustees is something that should be actively and immediately sought as more diverse representation and expertise will help embed and support the inclusion strategy. I recommend that after 4 years there is at least 35% representation from BAME and other unrepresented groups, such as those representing the disabled community.

Diverse

Diverse in this case refers to diverse genres. At the moment the hub is quite traditional in this regard and I recommend it develops in the following four ways:

1. Developing a comprehensive tech programme and team for mainstream, special education and alternative provision contexts, with some of the team having knowledge of assistive technology
2. Building on their development of DJing, the hub should further embrace UK rap derived genres, with one goal being weekly Grime classes in school.
3. Increased creative working from songwriting through to large creative ensembles
4. The development of cultural and indeed faith inspired ensembles, drawing on the cultures represented within the borough