



Music Inclusion Strategy 2022-2027

Supported using public funding by



**ARTS COUNCIL
ENGLAND**

Contents

Purpose	4
Commitment to Equality, Diversity and Inclusion	4
Background	5
Thanks	6
Contextualisation	8
Portsmouth's location	8
Ward map	9
The maritime city	10
A city that has inspired the Music Hub	12
Famous musical figures born in Portsmouth	14
Famous musical figures connected to Portsmouth	15
Other famous figures connected to Portsmouth	15
Portsmouth Demographics	17
Population	17
Country of birth	22
Ethnicity	23
Household languages	25
Migration	26
Car access	28
Deprivation & Lower Super Output Areas	30
Location of Primary schools in Portsmouth	37
Location of Secondary schools in Portsmouth	38
Pupil and school attainment data - including:	39
- number of languages spoken in schools	40
- achievement by ethnicity	41
- Free School Meal (FSM) eligibility	42
- disadvantaged status	43
- Special Educational Needs (SEN)	44
- Summary of attainment	46
What is Inclusion?	48
What is musical inclusion?	49
Musical inclusion - Stakeholders' responses	50
Inclusive language	53
Barriers to musical inclusion - Stakeholders' responses	56
Additional musical support - Stakeholders' responses	58
Genres of music - Stakeholders' responses	60
Stakeholders suggestions (from surveys, interviews and research)	61
Key terms	63
Goals & Strategic Priorities	65
Challenges	66
SWOT Analysis (Strengths, Weaknesses, Opportunities, Threats)	67
Strategic Priorities	68
Strategic Priority 1: Governance and Leadership	69
Strategic Priority 2: Workforce	71
Strategic Priority 3: Children and Young People	73
Strategic Priority 4: Programming Curriculum & Content (with Youth Voice embedded)	74



What does inclusion mean to me?

“Everyone can experience the joy of music.”

- A response from a young person in Portsmouth. Joe, aged 9



Purpose

The purpose of this inclusion strategy is to build on the existing foundations for Portsmouth Music Hub (also sometimes referred to as 'The Hub,' 'The Music Hub' or 'PMH' in this document) to embed, maintain and develop a sustainable, inclusive, and diverse offer. This will ensure that all children and young people, irrespective of their background or circumstances, can access and enjoy a diverse range of high-quality musical opportunities as effectively as possible.

Commitment to Equality, Diversity and Inclusion

Portsmouth Music Hub is committed to ensuring a strong culture of Equality, Diversity and Inclusion (EDI). The Hub is eager to ensure that all its workforce have regular Continuing Professional Development (CPD) and high-quality training opportunities that raise awareness of equality, diversity and inclusion and provide a sustainable equality, diversity and inclusion future embedded in the Hub.

This document sets out a five-year inclusion strategy for Portsmouth Music Hub 2022 – 2027. The four strategic priorities from this inclusion strategy are detailed in a supporting 'Action Plan' that lies alongside the strategy, facilitating its implementation.



Background

In 2020, Portsmouth Music Hub was delighted to receive confirmation that it had been successful in its application to Youth Music for a Music Education Hub Development Fund grant. Part of the funding available has been specifically for the following phases:

- to undertake a needs analysis of the city to determine what inclusion needs exist for children and young people in challenging circumstances
- to compile and analyse the findings of the needs analysis, identifying common themes and barriers to accessing music
- to produce an inclusion strategy for the Hub

Portsmouth Music Hub has always been committed to inclusion and can proudly demonstrate numerous examples of inclusive practice and impressive inclusive musical performances over the years, including the recent performance of *'Starshine! An inclusive Christmas musical'* which included eighteen different languages in the narration of the Christmas story to highlight just some of the many languages spoken across the city. The event, which was broadcast online due to the pandemic, encouraged a celebration of diversity and inclusivity in Portsmouth with as many children featured as possible from across the city, including those with Special Education Needs or Disabilities (SEND).

With Portsmouth Music Hub being committed to developing inclusion further it aimed to ensure that all areas of its delivery were as inclusive and sustainable as possible. The Hub was also keen to find out what inclusion needs existed across the city of Portsmouth, including common themes and barriers for children and young people in challenging circumstances to accessing music.

All of this funding period has been during the Covid-19 pandemic, so there have been some necessary adaptations to carry out the research of this work funded by Youth Music.

This strategy and the suggestions for the future development of musical inclusion for Portsmouth Music Hub have been determined after a thorough process of analysing data, research (both locally and nationally) and consultation with a wide variety of stakeholders from across the city of Portsmouth and beyond. As a consequence of the pandemic, the majority of the research has been undertaken via virtual/telephone conversations /interviews, emails and electronic surveys. This has in fact broadened the reach of the research and the number of stakeholders who have contributed.

Despite the challenges of Covid-19, Portsmouth Music Hub learned very quickly how to adapt its delivery, ensuring ongoing high quality music services were delivered, whether face to face, online, or a blended delivery depending on lockdowns and requirements from schools. The flexibility to adapt to changing circumstances confidently and efficiently, and to changing methods of music making and teaching, has demonstrated the impressive capabilities of the Hub's team.

Now, more than ever, the children and young people of Portsmouth need the Hub to have clear and inclusive city wide priorities to ensure that the outstanding music delivery is maintained, despite the inevitable challenges because of the pandemic. Portsmouth Music Hub is committed to promoting the message that music and the arts continue to be invaluable for everyone and even more so now.



Portsmouth Music Hub continues to work closely and collaborate with many other Music Hubs locally and nationally on cross-hub programmes, sharing best practice and working together to develop and sustain Equality, Diversity, and Inclusion. Portsmouth Music Hub is part of the South West Coastal Music Hub Alliance. The Alliance consists of Southampton, Isle of Wight, Bournemouth, Christchurch and Poole, Dorset and Portsmouth Music Hubs. Aiming to become even more inclusive, the Hubs collaborate regularly and have recently been successful in a combined bid to develop inclusion and youth voice.

This strategy is written at a key developmental time in music education nationally. On 25th November 2011 the National Plan for Music Education was published. The National Plan set out the Department for Education's vision "to enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children." In Spring 2020, responses to a 'call for evidence' were invited from a range of individuals and organisations including young people, parents and carers, teachers and those working for a music education hub seeking views on music education to inform proposals for a refreshed National Plan. A report on the 'call for evidence' was published in 2021 and included responses that identified "the need to make sure that music opportunities are inclusive and accessible to all children, in particular to pupils with SEND and pupils from disadvantaged backgrounds."

Source: [Music education - report on the call for evidence conducted February – March 2020 \(publishing.service.gov.uk\)](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/97422/music-education-report-2021.pdf)

Thanks

Portsmouth Music Hub would like to thank Youth Music for the funding to be able to make this research work possible and for everyone who has been involved in and supported the research for this inclusion strategy.



What does inclusion mean to me?

*“Giving the gift of music to as wide a range of children as possible **without barriers**, no matter what their situation of background.”*

- A response from a local stakeholder in music education



Contextualisation

Portsmouth's location

Portsmouth is located on the south coast of England, approximately 70 miles from the outskirts of the UK's capital city, London. Portsmouth is a highly urbanised city in the county of Hampshire. It is mainly located on Portsea Island; therefore it is the only city in the UK to be situated on an island.



Source: ontheworldmap.com

Located in southern Hampshire, Portsmouth is the second largest city in Hampshire (nearby Southampton is the largest). In 1997 Portsmouth became a unitary authority, with its city council gaining the powers of a non-metropolitan county and district council previously held by Hampshire County Council.

Ward map



Updated 25 March 2015 1:58 PM. Based or reproduced from Ordnance Survey 1:1250 Base Map with the permission of HMSO © Crown Copyright and database right 2015. Ordnance Survey licence number 100019671

Source: Basic Ward Map from www.Portsmouth.gov.uk

The maritime city

Portsmouth is well connected with strategic road and rail routes. Portsmouth has a rich maritime heritage, which has had a significant impact on the economy for centuries. Portsmouth International Ferry Port is a commercial cruise ship and international ferry port - after Dover, it is the UK's second busiest port.

The maritime city is also home to almost two-thirds of the Royal Navy's surface ships. Portsmouth Naval Base has been an integral part of the city since 1194. Portsmouth historic dockyard is an area of HM Naval base, which is home to the iconic famous ships, including the 'Mary Rose', Horatio Nelson's flagship 'HMS Victory' (the world's oldest naval ship still in commission) and the Victorian warship, 'HMS Warrior.' The International Boat Building Training College is also located at the prestigious dockyard.

The waterfront and Portsmouth Harbour are also dominated by one of the UK's tallest landmarks, standing at 170m /560ft high, the Spinnaker Tower. The Spinnaker Tower and Gunwharf Quays were part of a prestigious millennium project. Portsmouth residents voted for their favourite tower *design* "representing a sail billowing in the wind."
Source: <https://www.spinnakertower.co.uk>

Additional eye-catching historic landmarks on the city's coastline include the impressive Round Tower (1418) and the Square Tower (1494) in Old Portsmouth, which have guarded the entrance to Portsmouth harbour for centuries.

Portsmouth is also a popular seaside resort with its 3 mile-long-promenade, amusement arcade and Clarence Pier, situated next to Southsea Hoverport. The nearby D-Day Museum is the only museum in the UK dedicated to the Allied Invasion in June 1944.

Economy

Portsmouth has a thriving economy and attracts many industries, including BAE Systems, IBM, Pall Europe, and Zurich Insurance Group.

University

In 2020/21, Portsmouth was home to over 5,000 international and EU students from around 160 countries and had an overall student population of 28,000.

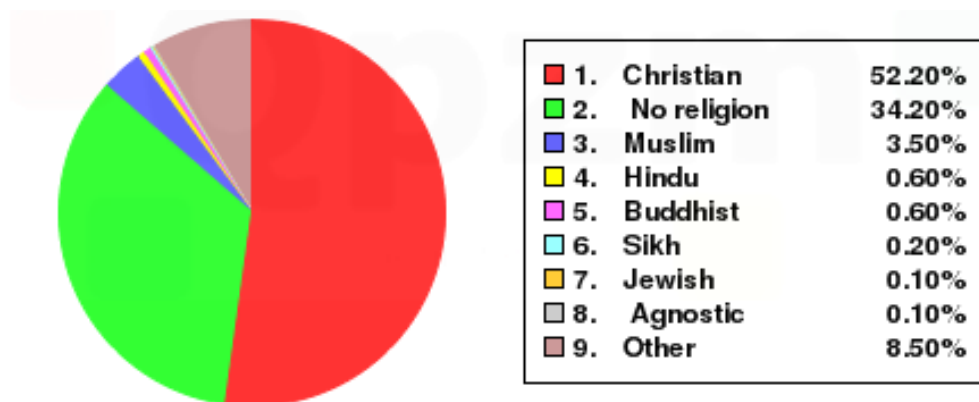
Source: <https://www.port.ac.uk/about-us/publications/external-returns-and-data-standard>

Religion & Places of worship

As of 2021, there were 100 places of worship in the city: 75 churches, chapels, halls and meeting rooms for various Christian groups, three mosques, a synagogue and a gurdwara were in use. A further 20 buildings no longer serve a religious function but survive in alternative uses.

Portsmouth is among the few British cities with two cathedrals, the Anglican Cathedral of St Thomas and the Roman Catholic Cathedral of St John the Evangelist.

According to the 2011 census:



14,872 people did not state a religion.

1,195 people identified as a Jedi Knight.

40 people said they believe in Heavy Metal.

Source: <http://localstats.co.uk/census-demographics/england/south-east/portsmouth>

Sports & Culture

Portsmouth is immensely proud of its professional football club, Portsmouth F.C., also nicknamed “Pompey.” They play their home games at Fratton Park in Milton and won the FA cup most recently in 2008.

The historic city of Portsmouth is also rich in culture and hosts a range of music and entertainment venues including the Portsmouth Guildhall, the King’s Theatre, the New Theatre Royal, the Groundlings Theatre and the Wedgewood Rooms.



A city that has inspired the Music Hub

Portsmouth is a thriving city with numerous historic and maritime connections and rich culture. It is a city which has inspired the Music Hub to create music connected to Portsmouth including the Music Hub's award-winning series of songbooks – and continues to do so:

Sing Out Pompey - Charles Dickens, Henry VIII and Isambard Kingdom Brunel are just some of the historical figures that inspired local composers to create '*Sing Out Pompey*' - a Portsmouth Music Hub musical, celebrating its people and history. The concert, performed at the Guildhall in Portsmouth, featured local residents and hundreds of children from schools across Portsmouth.

Bombay's Big Adventure tells the story of Bombay the black and white cat who has lost his owner, Melody the Musician. Bombay embarks on a musical journey, searching for Melody at some of Portsmouth's most famous venues and landmarks. 'Bombay's Big Adventure' is a celebration of the sights and sounds of Portsmouth. It's an uplifting story about the city, and with young voices, musicians, dancers and marching bands, 'Bombay's Big Adventure' gives everyone a taste of Portsmouth's rich history and culture.



Lettuce Sing! was launched in the summer 2021, a brand-new collection of 10 songs to celebrate the United Nations International Year of the Fruit and Vegetables. Part of the promotional materials to encourage the attack on fruit and vegetables was an eye-catching publicity campaign created by the Hub with a variety of different images of fruit and vegetables linked to the 10 songs, attacking Portsmouth landmarks such as 'Broccoli attacks South Parade Pier.'



Sound Minds was launched by Portsmouth Music Hub in May 2020. This mental health initiative used music and the arts to enable young people across the city to express themselves, enhance their well-being and most importantly continue conversations about mental health.

Song Source was launched in March 2020. 'Song Source' is a digital song bank with over 200 engaging songs for primary-aged children about life, the world and the universe. Songs composed by Portsmouth Music Hub's award-winning team are available free for everyone to enjoy and to help keep children and young people singing wherever they are.

What the Dickens! was launched in September 2021 for Portsmouth schools and is a specially commissioned Christmas musical from Portsmouth Music Hub retelling the famous Dickens classic 'A Christmas Carol.' The Hub has created a filmed performance which means that the show can go on regardless of any national or local restrictions. Portsmouth is proud of its connection to the world-famous author Charles Dickens who was born and lived in Portsmouth.

Many of Portsmouth's event venues have been host to a wide selection of Portsmouth Music Hub's diverse events. Concerts have regularly been performed at the Guildhall, the Kings Theatre, Fratton Park and St Mary's Church, Portsea, to name just a few. The ongoing support and engagement by schools has been excellent and concerts have been performed over the years at many schools across the city.

Portsmouth venues have also been used for performing concerts to raise awareness of environmental issues on a global scale, such as Portsmouth Music Hub's 'One World' environmental campaign where 500 primary aged children from 18 schools across Portsmouth and Hampshire performed a concert at The Guildhall as part of BBC World Music Day. The 'One World' campaign was launched using another fantastic Portsmouth location, the beach! Indeed, in September 2018, at a beach clean in Southsea, there was no more fitting a location to begin the campaign to harness the inspirational power of music and the arts to promote environmental awareness and the changes we can make to sustain and protect the planet. The 'One World' campaign has gone on to receive three international awards.

One of many highly skilled groups of local musicians who have supported Portsmouth Music Hub include the **Portsmouth-based Royal Marines School of Music.**

The School of Music gives the city's children and young people inspiring musical opportunities and top-class performances with lots of audience participation. Local school children and musicians from the **Band and Bugles of The Rifles** and the **Prince of Wales' Band** have also joined forces for some music making days such as a joint ensemble day. The Army's Band Service was the first partner to sign up to the Hub, pledging their support for the Portsmouth's children and young people over 10 years ago.



Famous musical figures born in Portsmouth

Geeta Basra, British born Indian film actress who has appeared in Bollywood films and music videos, was born, and raised in Portsmouth.

Cranes, a British pop group formed in 1985 in Portsmouth, by **siblings Alison and Jim Shaw**. Named after the many mechanical cranes around the city's docks, 'Cranes' is best known for the childlike, high-pitched vocals of lead singer Alison. The band's first release was the self-financed *Fuse* cassette. Signing with Portsmouth based independent label 'Bite Back!' the band has supported 'The Cure' on world tours. The band's music has been described as Dream Pop and Gothic Rock.

Ben Falinski, singer in rock band 'Ivyrise,' was born and raised in Portsmouth.

Julia Fordham, singer-songwriter. Julia started writing her own songs when she was 14 and performed them in local folk clubs across the south of England. "When she was 16, she started working at 'Radio Victory' in Portsmouth where she loved being in the studio singing jingles and doing the voice over for commercials. "In the early 1980s, under the name "Jules Fordham", she became a backing singer for Mari Wilson and Kim Wilde, before signing a record deal of her own."

Source: <https://www.juliafordham.com/bio>

Murray Gold, composer for stage, film, and television and a dramatist for both theatre and radio.

Amanda Holden, English Actress and media personality, born in Portsmouth. Since 2007 she has judged the television talent show competition 'Britain's Got Talent.' In 2020 she released her debut studio album, 'Songs from my Heart.'

Simon Heartfield, musician and songwriter.

DJ Hixxy, hardcore artist.

Charles Hodgson, English musician, singer, and songwriter. Best known as the former co-frontman and founding member of progressive rock band 'Supertramp,' he was born in Portsmouth in 1950. Charles says that his father was responsible for his love of music as they used to sit down together when he was a kid and his dad would play him folk songs on the guitar. When he was 12 his parents divorced and his dad left him his guitar, which became his life:

"I wrote 'Dreamer' in my mother's house. I put my most personal feelings into my songs. I never believed they would be listened to by millions of people."

Source: <https://www.rogerhodgson.com>

Brian Howe, former lead singer of rock band 'Bad Company.'

Mick Jones founding member of British-American rock band Foreigner, was born in Portsmouth in December 1944 and started out playing the guitar at an early age;

Paul Jones, singer, actor, harmonica player, radio personality, and television presenter.

Louise Miriam "Dillie" Keane, cabaret star and member of 'Fascinating Aida' was born in Portsmouth in 1952 and attended Portsmouth High School until she was 12.

Roland Orzabel, musician, singer, songwriter, and record producer, best-known as the co-founder of the band '*Tears for Fears*'.

Allison Owen, film producer. Born in Portsmouth in 1961, her mother was a Royal Navy dockyard worker and her father was a chief petty officer in the Royal Navy. She started her career at '*Limelight*' making music videos and produced her first film '*Hear My Song*,' a comedy, in 1991. Allison has since produced numerous successful films including '*Elizabeth*' (1998) and '*Shaun of the Dead*' (2004). In 2013 Allison produced '*Saving Mr Banks*' which earned an Academy Award nomination for '*Best Original Score*.' Allison is mother to the singer **Lily Allen**.

Portsmouth has a musical legacy that the Hub is keen to nurture and develop through its inspiring and inclusive work with children and young people.

Famous musical figures connected with Portsmouth

Mike Rutherford, lived in Portsmouth when his dad was made captain of the gunnery school on Whale Island in Portsmouth Harbour. Mike is an English guitarist/ bassist, singer and songwriter who co-founded the rock band '*Genesis*' in 1967 and '*Mike and the Mechanics*' in 1985.

David Ian "Joe" Jackson, musician and singer-songwriter who grew up in Paulsgrove in Portsmouth. Joe attended Portsmouth Technical High School in Hilsea.

Other famous figures connected with Portsmouth

Portsmouth is the birthplace of engineer **Isambard Kingdom Brunel**, former Prime Minister **James Callaghan** and author **Charles Dickens**, who was one of the most prominent writers of the Victorian era.

Other famous figures who lived in Portsmouth include doctor, writer and Portsmouth Football Club's first goal keeper **Arthur Conan-Doyle** (he started writing when he moved to Portsmouth and was the creator of Sherlock Holmes); **Matthew Edmonson**, British television and Sony Award-nominated radio presenter best known for his work with BBC Radio 1 and ITV2 was born in Portsmouth in 1985; famous writer **Rudyard Kipling**; actor **Arnold Schwarzenegger** lived and trained in the city for a short time in the 1960s during his bodybuilding days; **Tim Peake** studied at the University of Portsmouth; former Olympic swimmer and world champion, **Katy Sexton** was born in Portsmouth in 1982 and famed Victorian author **H.G.Wells** worked in Portsmouth as a draper apprentice between 1880 and 1883 which later inspired his novels "*The Wheels of Chance*" and "*Kipps*."

The above list illustrates that Portsmouth has been the home to many musicians and famous, undeniably talented, and artistic people over the years. This strong foundation in the arts, culture and more continues to inspire our present inhabitants of the city and future generations.



What does inclusion mean to me?

“Anybody who has interest or passion in music can keep pursuing their interest.”

- A response from a young person in Portsmouth. Zain, aged 11



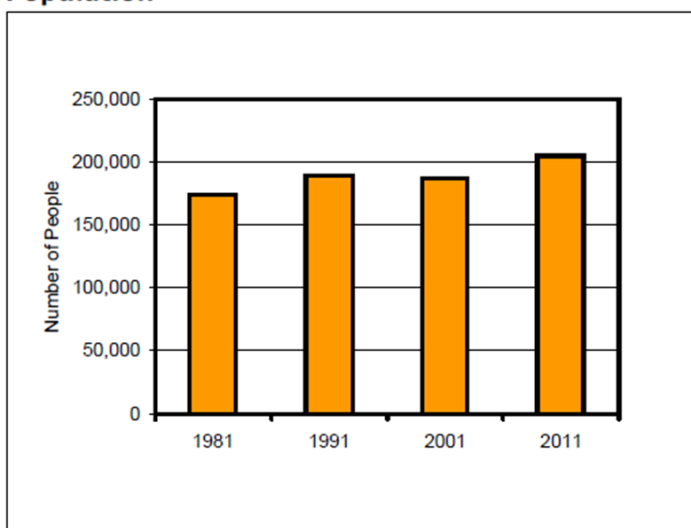
Portsmouth Demographics

Population

Portsmouth is **the most densely populated city in the United Kingdom**. Far exceeding the national average, (London had 4,900 people per square kilometre in June 2011 according to the ONS, Office for National Statistics), census data shows that **there are 5,100 people per square kilometre in Portsmouth**.

The city's last official population count was 205,100, recorded in the 2011 census. The general trend for the **population is increasing** and since 2001, the population has increased by 18,400 people, approximately 9.8%.

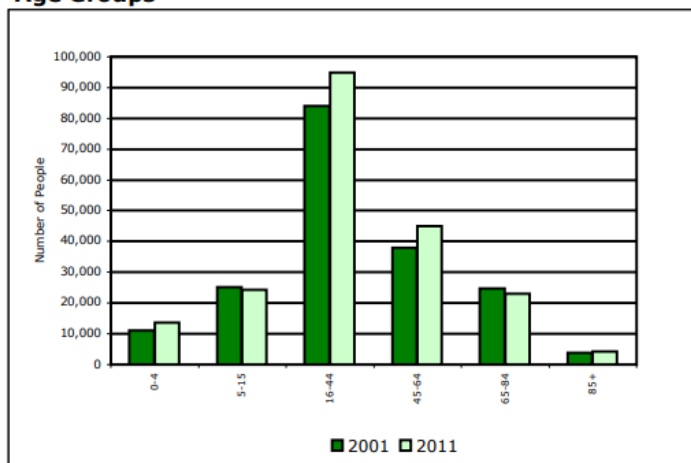
Population



It is estimated that the population of Portsmouth has continued to increase since the last census in 2011. In 2021, Portsmouth has an **estimated population of over 212,000 people**.

The greatest growth increase since 2001 has been in the 16-44s, the working age groups, increasing by 13.1%. The 2011 census revealed there was also a 23.1% increase in the 0-4 years age group.

Age Groups

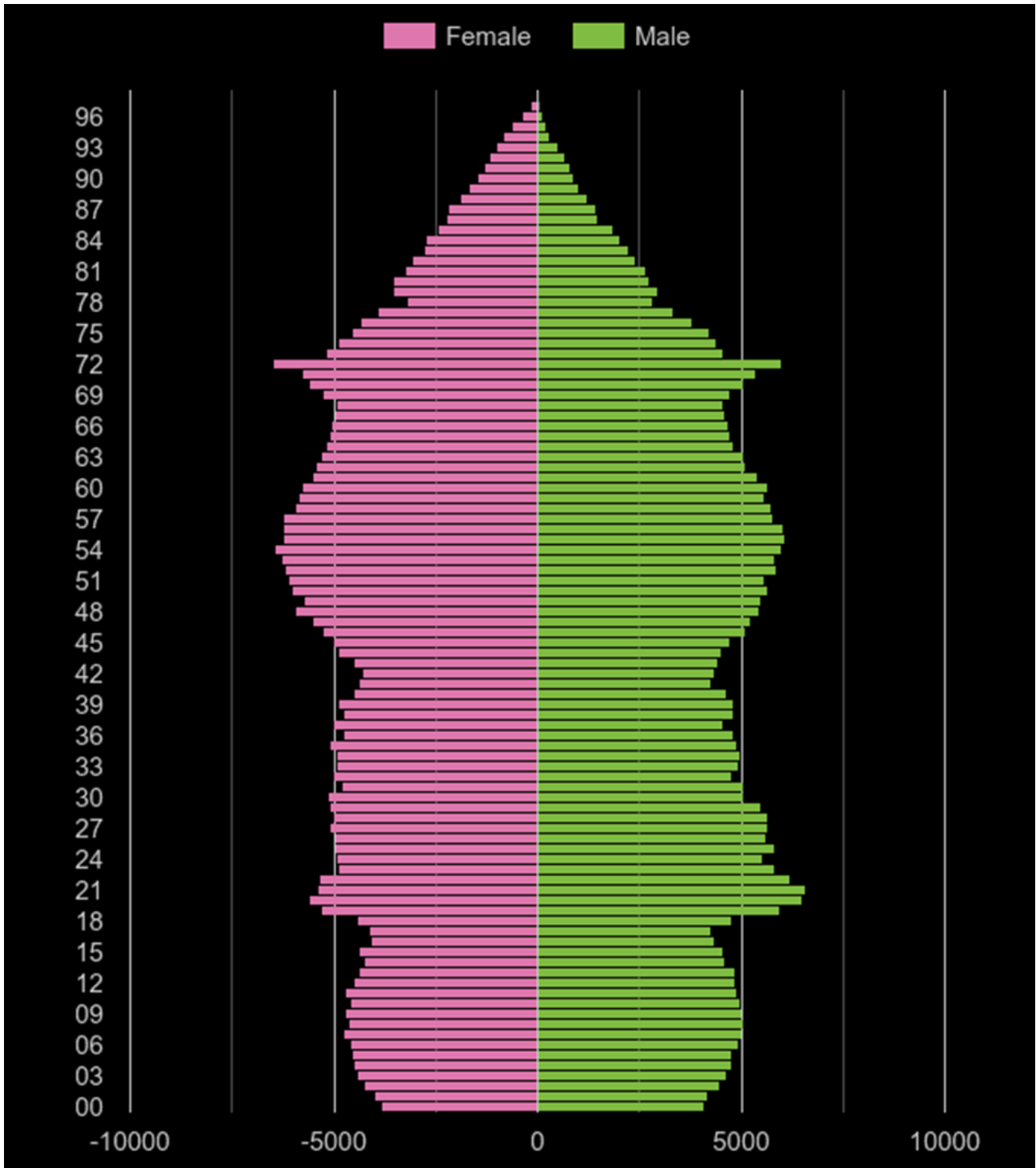


Portsmouth's population statistics

The average age in Portsmouth is 42.8 years, which is just above the national average of 40.3 years. In 2019 there were an estimated 858,000 residents in the Portsmouth postcode area, with a population density of 823 residents per square kilometre.

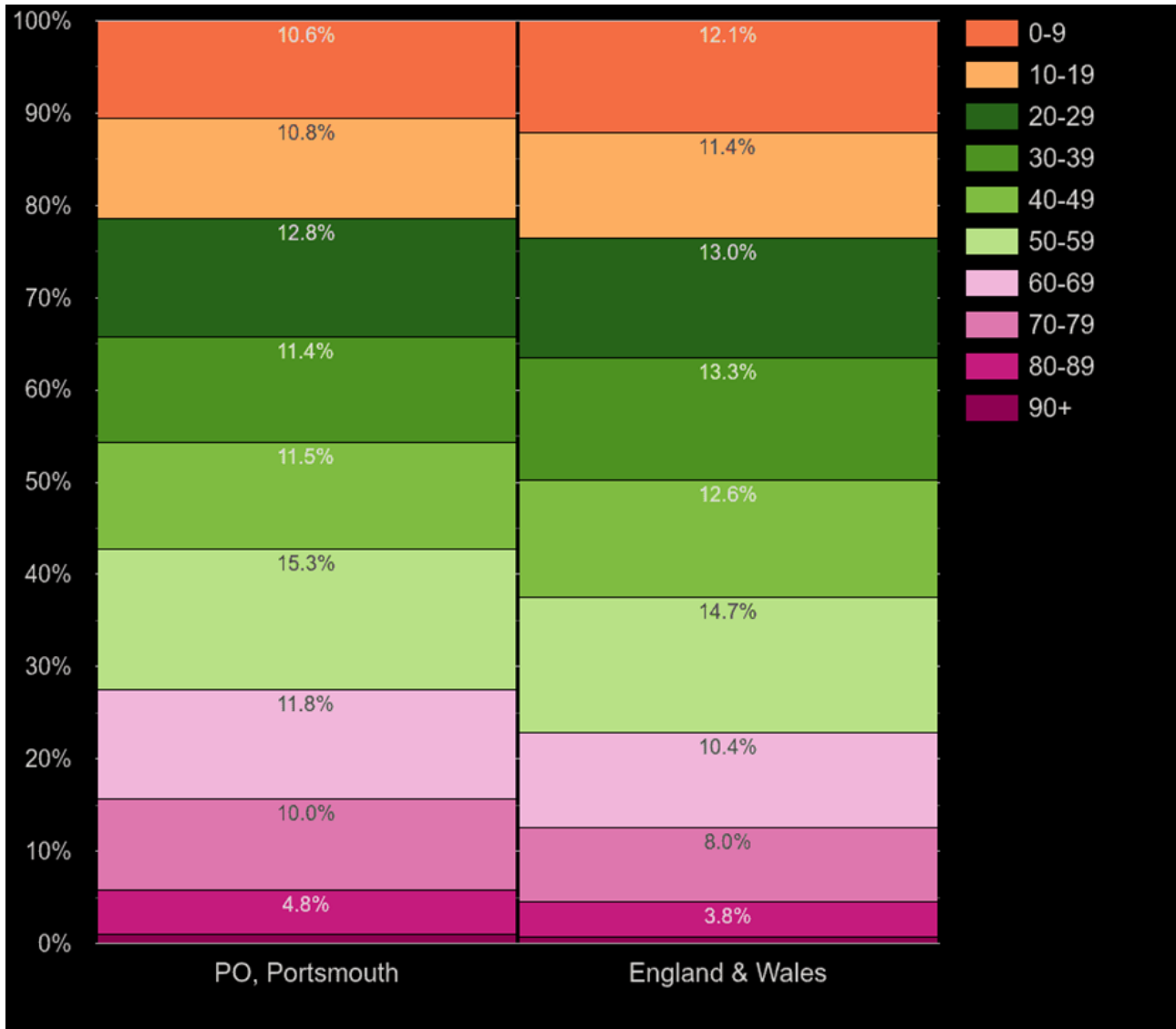
Portsmouth population pyramid

Portsmouth population pyramid shows the distribution of various age groups in a populations in 2019. Females are shown on the left, males are shown on the right.



Portsmouth population share by decade of age

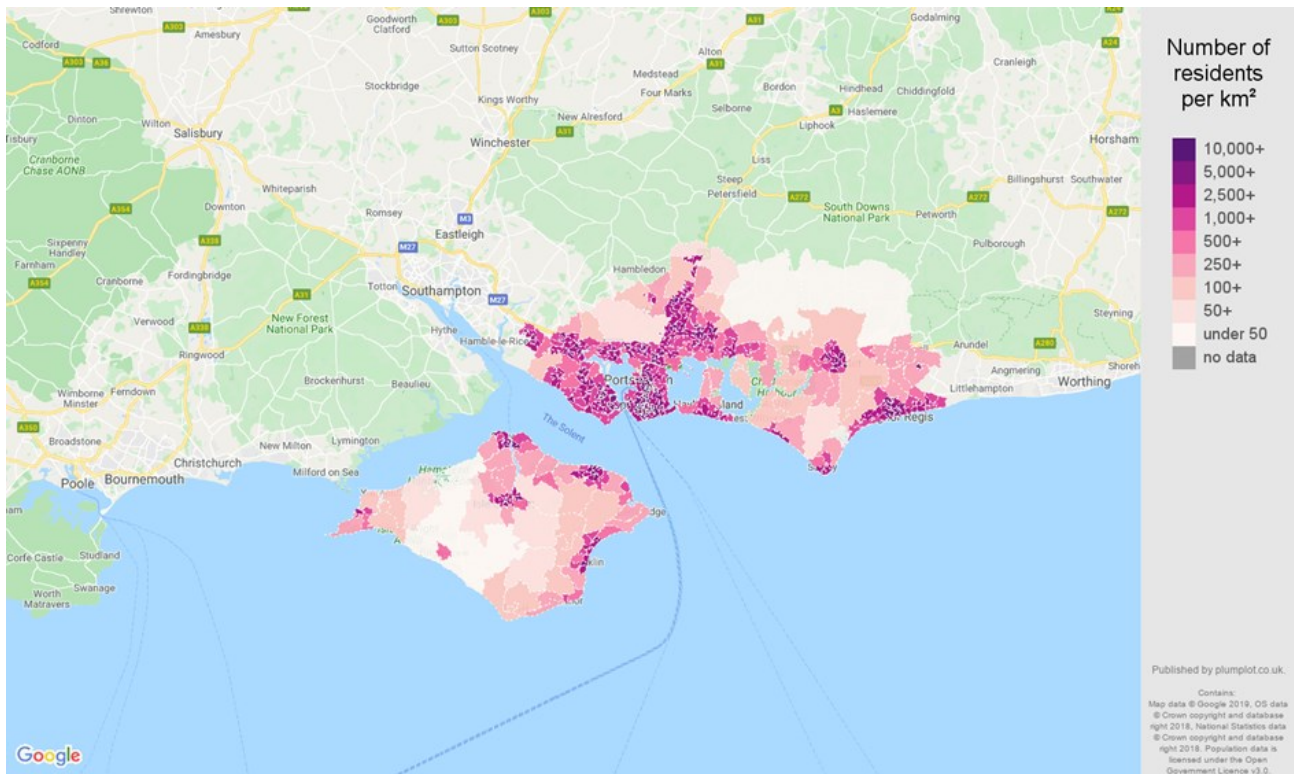
Shares of population age groups compared to corresponding shares of population groups in England and Wales 2019.



Source: <http://www.plumplot.co.uk/Portsmouth-population.html>

Portsmouth population density map

Portsmouth population density map shows a number of residents per square kilometer (km²), estimates from 2018.



Estimated 2021 population of Portsmouth for 0-19 year-olds (derived from Hampshire County Council Small Area Population Forecasts):

(in age bands)

0-3 yr olds	4-10 yr olds	11-15 yr olds	16-19 yr olds	Total
9,064	17,004	11,206	10,790	48,065

Housing

Compared to benchmark areas, Portsmouth has a very high proportion of terraced housing. Consequently, the average house prices in the city are far lower than house prices in nearby areas. There is a relative lack of larger semi-detached and detached homes in Portsmouth which potentially drives away higher skilled workers and those earning higher salaries who prefer more spacious housing. This potentially has a knock-on effect on the social structure of the population.

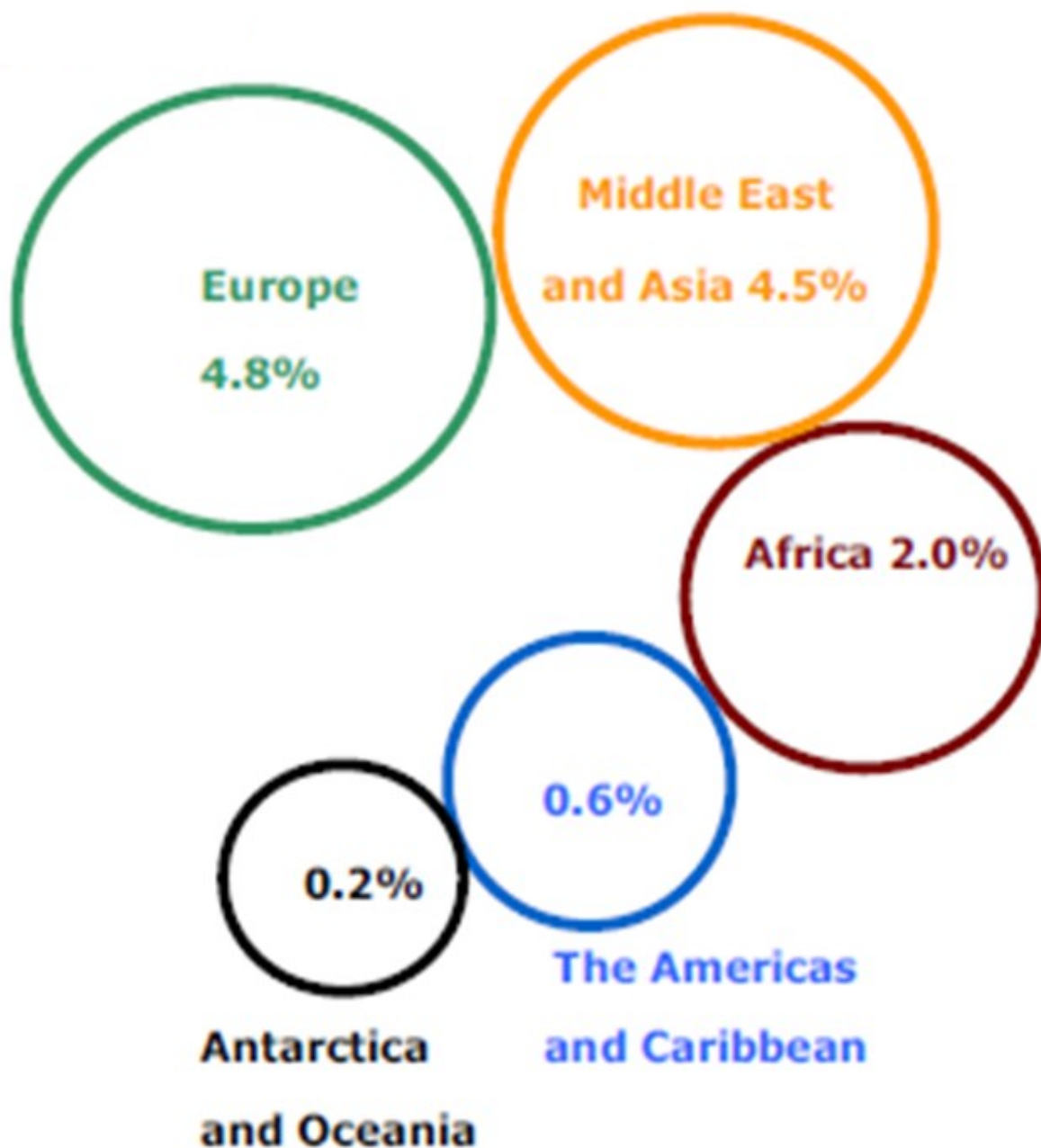
Portsmouth compared with other national averages:

- **Educational attainment** is lower than national averages across all age groups, which clearly links through to the overall qualifications of the resident workforce. There is more information on educational attainment later in this document.
- **Health / Life expectancy** There is also evidence of poorer health, lower life expectancy and lower levels of community safety than national averages, however, compared to other more urban areas, much of the data is broadly comparable.



Country of Birth

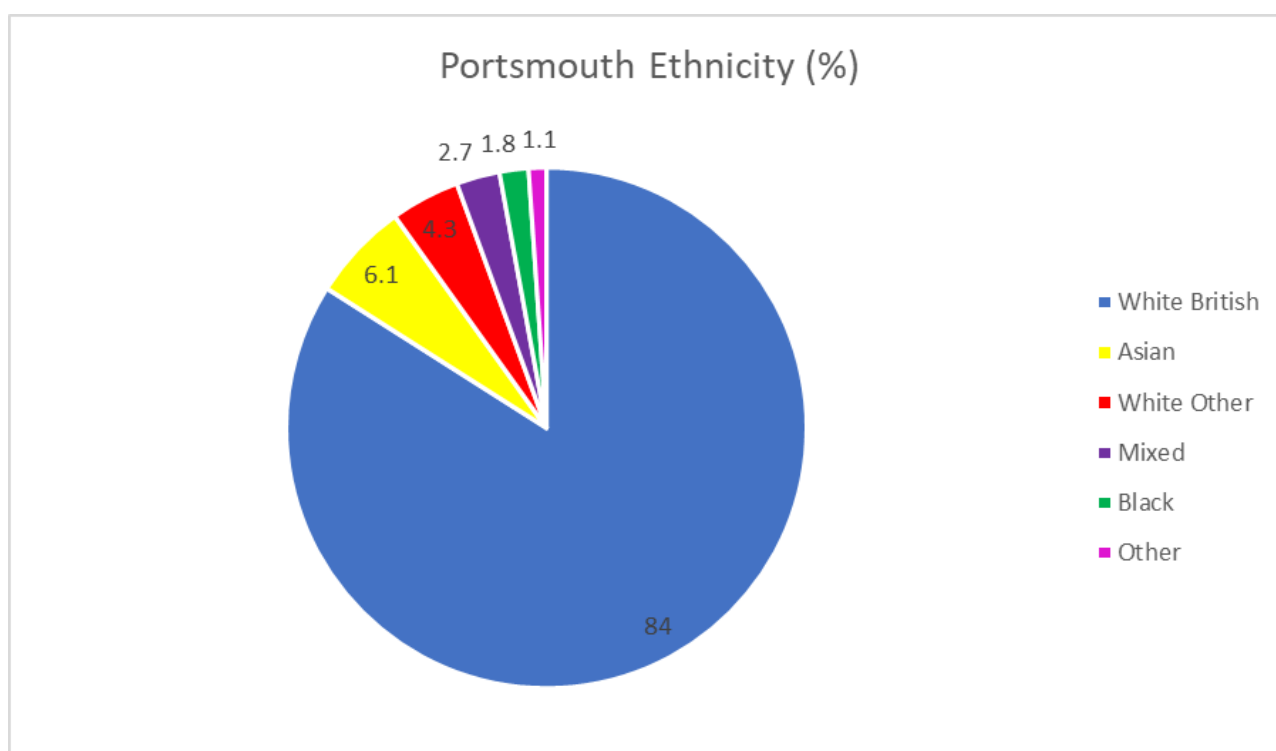
87.8% of Portsmouth's population were born in the UK, a reduction from 92.5% in 2001. The next biggest region is Europe at 4.8%.



Source: <https://documents.hants.gov.uk/facts-figures/2011census-portsmouth-summaryfactsheet.pdf>

Portsmouth's ethnicity

Based on the data in the most recent 2011 census, the population of the city was broken down by ethnicity showing that most of the Portsmouth population (84%) was 'White British.' Those who were Asian accounted for 6.1% followed closely by 'White Other' (4.3%). 2.7% of the Portsmouth population was 'Mixed.' 1.8% of the Portsmouth population was 'Black' (1.8%). 'Other' accounted for just 1.1% of Portsmouth's population in 2011.



An initial description of immigrant communities in Portsmouth was provided in the Gateway Portsmouth Baseline Review in 2013 at the time of the 2011 Census. With over 32,800 residents in Portsmouth Unitary Authority (UA) identifying with an ethnicity other than White English/Welsh/Scottish/Northern Irish/British, this description shows Portsmouth as a diverse multi-ethnic community. Some 6,165 people also identifying with another European ethnicity.

In addition to the 10 major ethnic groups identified in the table below, more than 180 people identified their ethnicity as: Latin/South or Central American (229), Thai (214), Other Middle Eastern (213), Sri Lankan (204), Vietnamese (200), Turkish or Turkish Cypriot (204), Malaysian (183), Russian (180). Other Non-EU English speaking ethnicities include North American (213) and Australian (157).

They described their ethnicity in many different ways, which does not always clearly show whether they identify with EU or other countries, for example people with an Indian ethnic identity could be long term UK or European passport holders or could be new immigrants from India or East Africa. The stated ethnicities and assumed EU /Non-EU identities are shown in the table below:

Portsmouth Residents' descriptions of their ethnicity (write in responses)	Census 2011	%
English/Welsh/Scottish/Northern Irish/British	172,467	84%
Mixed ethnicity	4,720	2.3%
Bangladeshi or British Bangladeshi	3,651	1.8%
African	3,195	1.6%
Indian or British Indian	2,914	1.4%
Chinese	2,656	1.3%
Arab	1,134	0.6%
Filipino	735	0.4%
Kurdish	542	0.3%
Pakistani or British Pakistani	540	0.3%
Iranian	313	0.2%
Other non EU Eastern European	800	0.4%
Other non EU ethnic groups with more than 150 residents	1,627	0.9%
Other Non EU	3,597	1.8%
Other European Union (includes 1,676 Polish)	6,165	3%
Total Portsmouth residents	205,056	100%
Source Table CT0010EW: Census 2011 Office for National Statistics © Crown Copyright 2012		

Household languages

Figure 15 2011 Census: Household language, Portsmouth households	Household Numbers	Household Percentage
All Households	85473	100
All people aged 16 and over in household have English as a main language	78239	91.5
At least one but not all people aged 16 and over in household have English as a main language	3,232	3.8
No people aged 16 and over in household but at least one person aged 3 to 15 has English as a main language	604	0.7
No people in household have English as a main language	3,398	4.0
Source: Table KS206EW Census 2011, Office for National Statistics © Crown Copyright 2012		

Source: The above tables were taken from the Portsmouth Baseline Review [Base-lineReview09May2013\[1\] \(1\).pdf](#)



Migration

Inflow and Outflow of Migrants 2001- 2011

Compared to the rest of England, over the period from 2001 to 2011, Portsmouth and Southampton have been areas of high international migration with many people arriving and departing due to the high turn-over of overseas students and their role as ports. The charts⁴ below show international outflow and inflow per 1,000 residents (Figures 3 and 4).

Figure 3 International Inflow of migrants 2004-2010 per 1000 residents

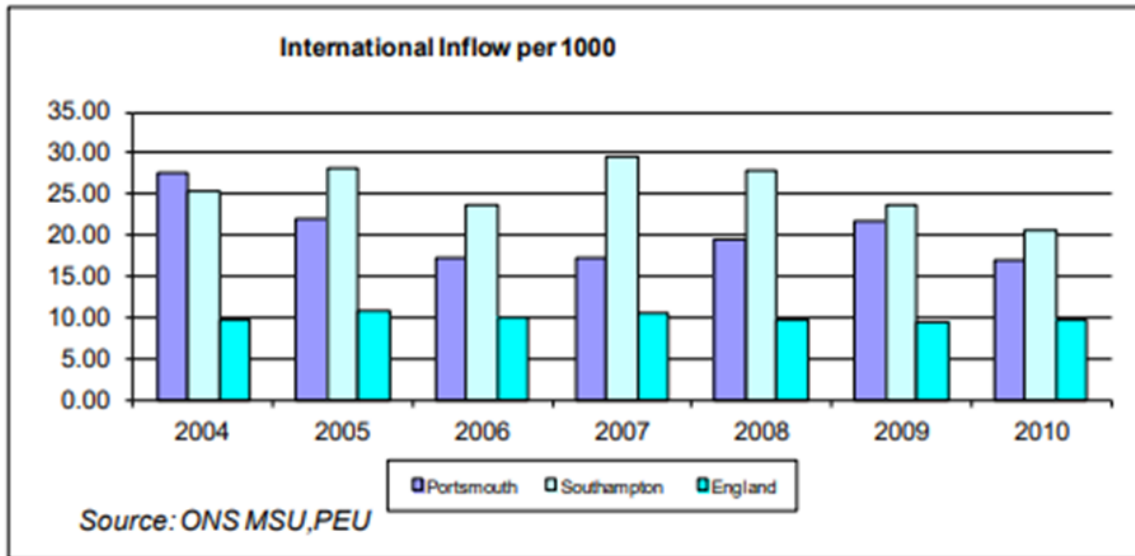


Figure 4 International outflow of migrants 2004-2010 per 1000 residents

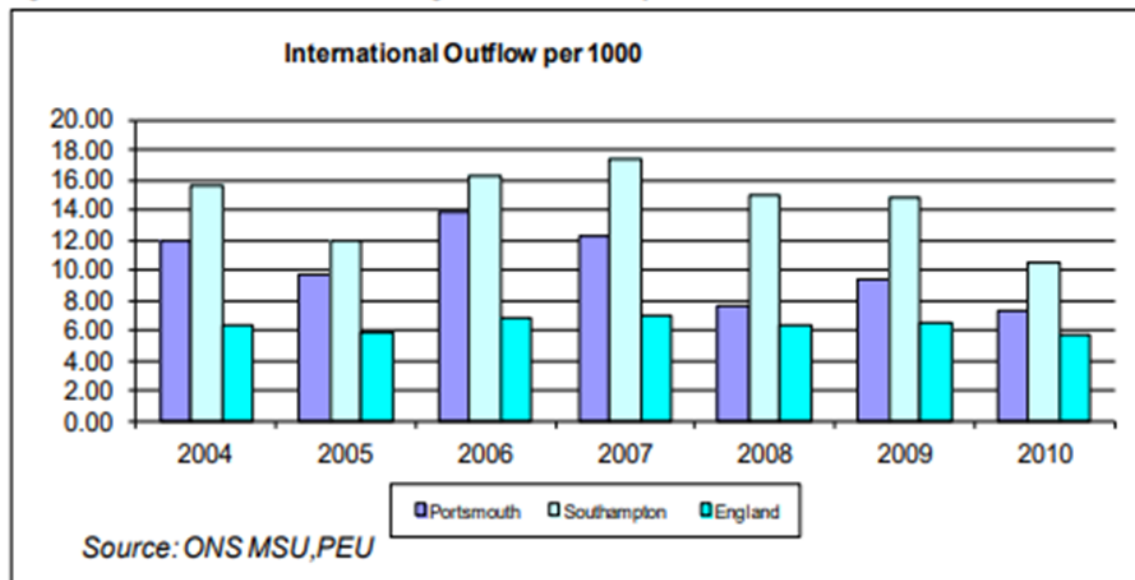
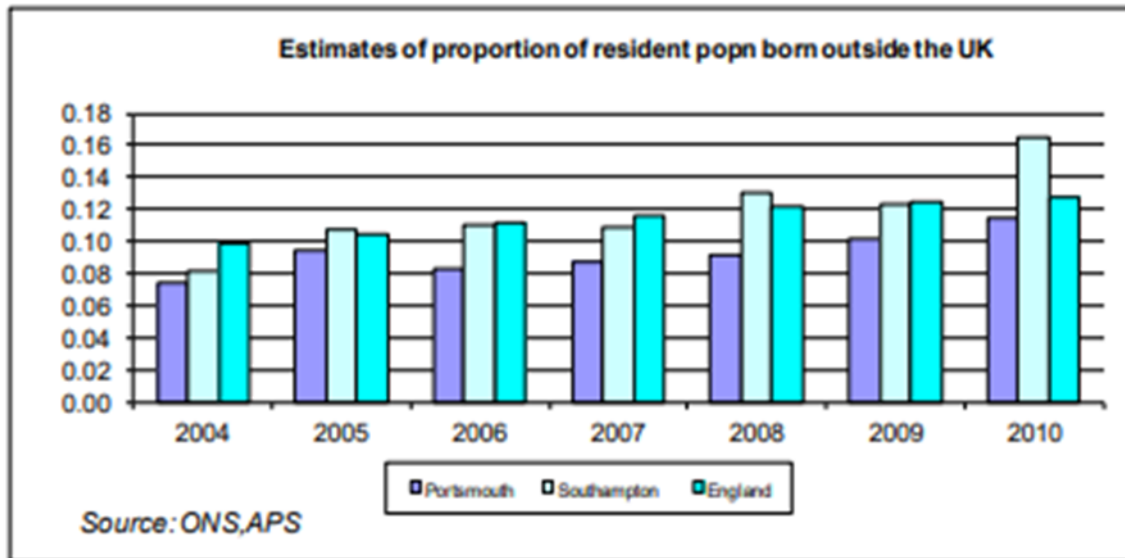


Figure 5 Estimates of Proportion % of Resident Population Born Outside UK



Source: Figures 3, 4 and 5 are taken from the Migration Indicators Tool produced by the Office of National Statistics 2010⁵.

Portsmouth has high levels of inflow and outflow of migrants and areas with concentrations of immigrant and student populations, which have high population density and high levels of deprivations. But in terms of total population it does not appear to have a particularly high proportion of non UK born residents in comparison with England as a whole, or compared Southampton (a close geographic and statistically-similar local authority).



Car access

Car access can be linked with location as towns/cities have better public transport links and access to local amenities, therefore it is understandable that there might be less need for a car than in more rural locations. However, car access can also be a useful measure of deprivation.

In England and Wales, 25.6% of the population have no access to a car or van.

In Hampshire as a whole, 18.9% of the population have no access to a car or van which equates to 137,530 households.

Charles Dicken's Ward has the highest proportion of households with no car or van available in Hampshire, at **63.0%**, well above the national and county averages.

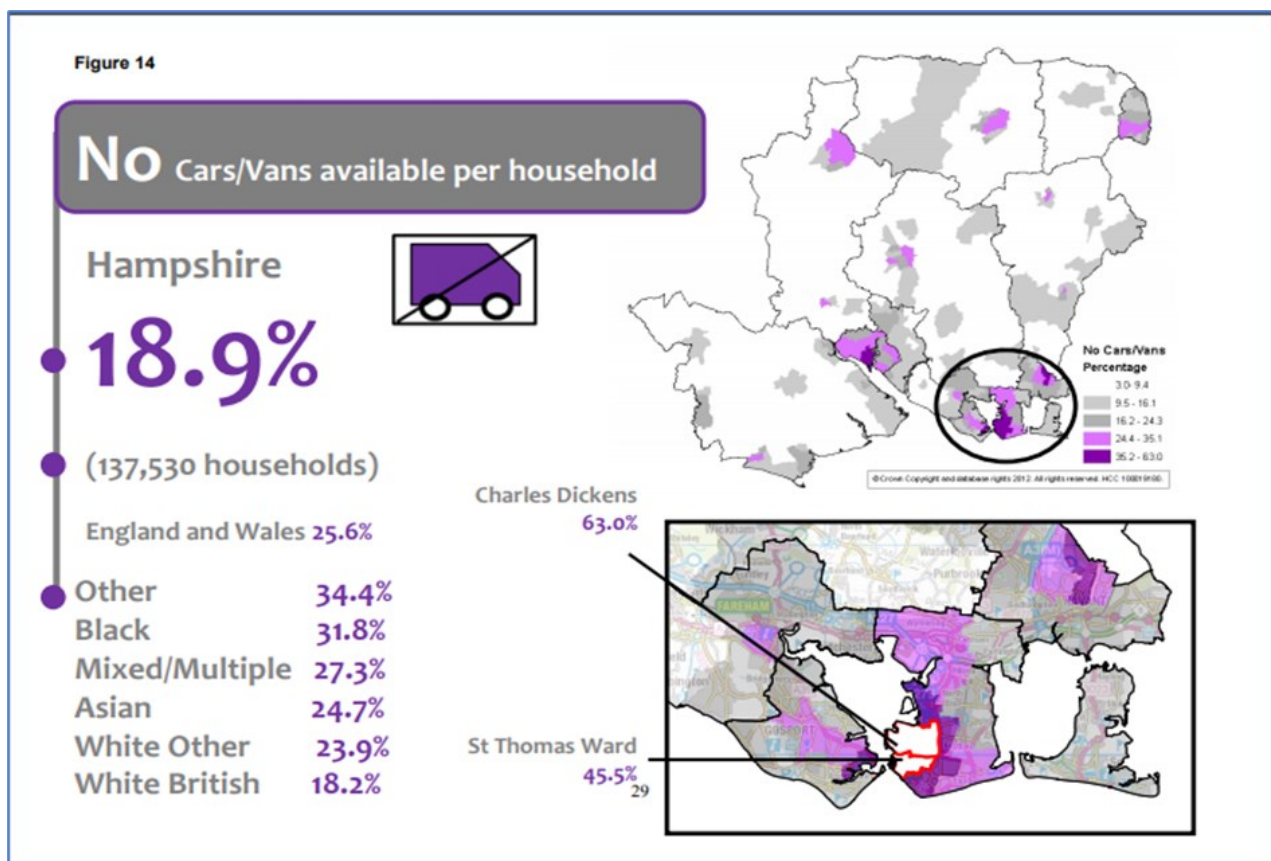
St Thomas' Ward also has a far higher proportion than the national and county averages with **46.5%** of the population with no access to a car or van.



Updated 25 March 2015 1:58 PM. Based or reproduced from Ordnance Survey 1:250 Base Map with the permission of HMSO © Crown Copyright and database right 2015. Ordnance Survey licence number 100019671

When the Hub considers planning events, inclusive access to these events is considered carefully. These statistics, how to support children and young people in deprived areas to have access to music and the challenges made by the inability to have access to a car / van, are an example of just some of the reasons why it can be a challenge for children and young people to participate in music or musical events.

The highest proportion of those who had no access to a car or van by ethnic group was the 'Other' ethnic group households, at 34.4% which is significantly higher than the county average of 18.9%. The second highest proportion of those with no access to a car/ van were black households at 31.8%. The lowest proportion by ethnic group was experienced by the White British population at only 18.2%, which is just below the county average of 18.9%. It is unlikely that these differences are due to choice. It is difficult to confirm with certainty how much the ethnic group variability is connected to deprivation, although it is likely that with more research that there would be a strong correlation between car access and deprivation.



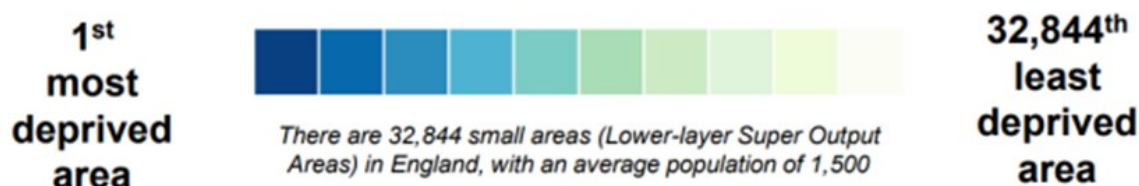
This shows availability of no cars/vans by ethnic group.

Source: <https://documents.hants.gov.uk/population/EthnicGroupprofileofHampshire2011Census.pdf>

Deprivation

Constituencies are ranked on the overall Index of Multiple Deprivation (IMD), which is the official measure of relative deprivation in England. The latest figures from September 2019 reveal the areas with the least resources and opportunities and how they compare to others in the county and across England.

The Index of Multiple Deprivation (IMD) measures deprivation for small areas, named Lower Super Output Areas (LSOAs). LSOAs are a standard statistical geography commonly used to divide the country into even areas with a similar population. Each LSOA is estimated to contain around 650 households and can span over a few geographically close streets. These can be referred to as small areas or 'neighbourhoods.' These areas are ranked with a number to measure deprivation: with 1 (most deprived area) to 32,844 (least deprived area). In each area there is an average population of 1,500.



Source: Gosport.gov.uk

Lower Super Output Areas (LSOAs) do not correspond exactly to postcodes, so the postcodes and street names given in this article are approximate.

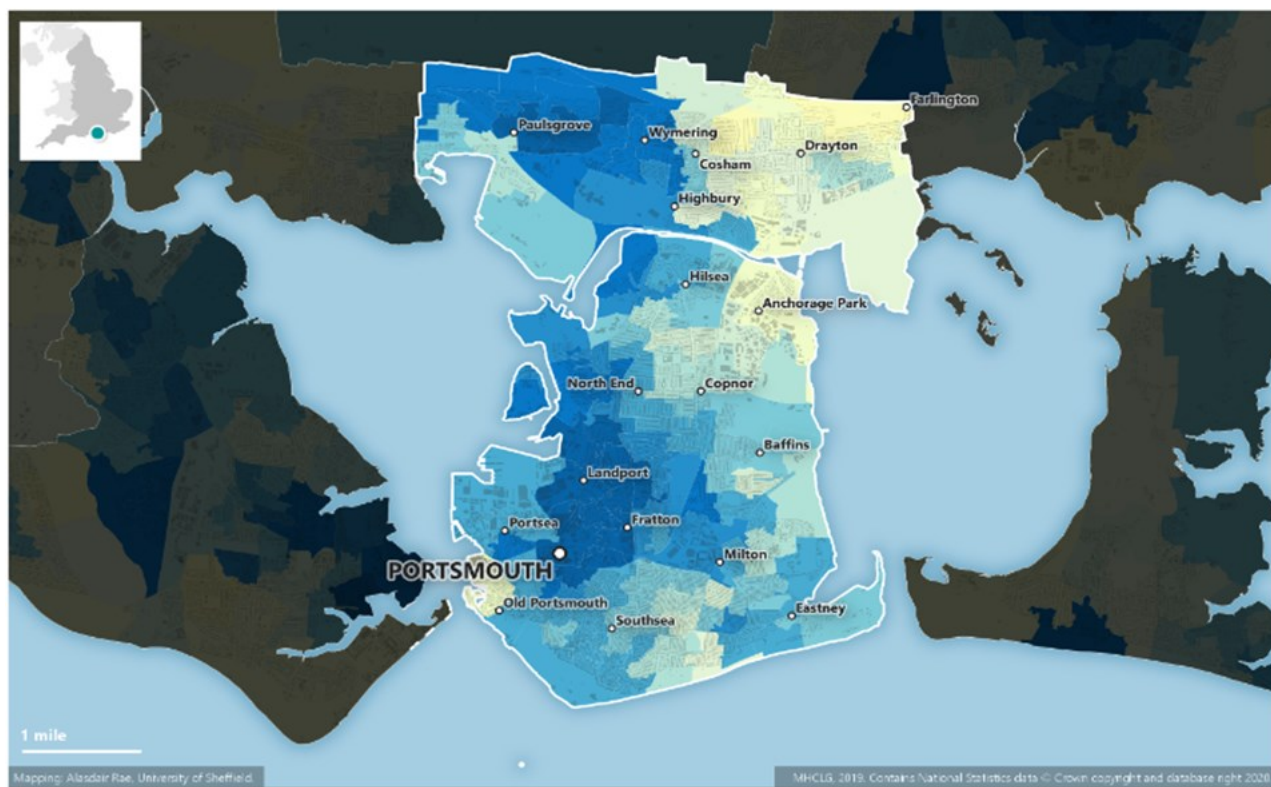
According to the most recent data available in the Index of Multiple Deprivation (IMD), Portsmouth includes many areas of deprivation.

Portsmouth South is Hampshire's most deprived constituency ranking as the 114th most deprived area of England. Portsmouth North ranks as the 174th most deprived area in England.

Constituency	IMD rank
Portsmouth South	114
Portsmouth North	174

Index of Multiple Deprivation 2019

PORTSMOUTH



Source: <https://research.mysociety.org/sites/imd2019/area/la-portsmouth-city-council/lsa/>

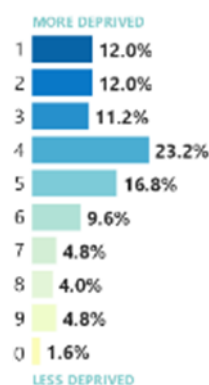
What this map shows

This is a map of Index of Multiple Deprivation (IMD) 2019 data for **Portsmouth**. 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 data 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).



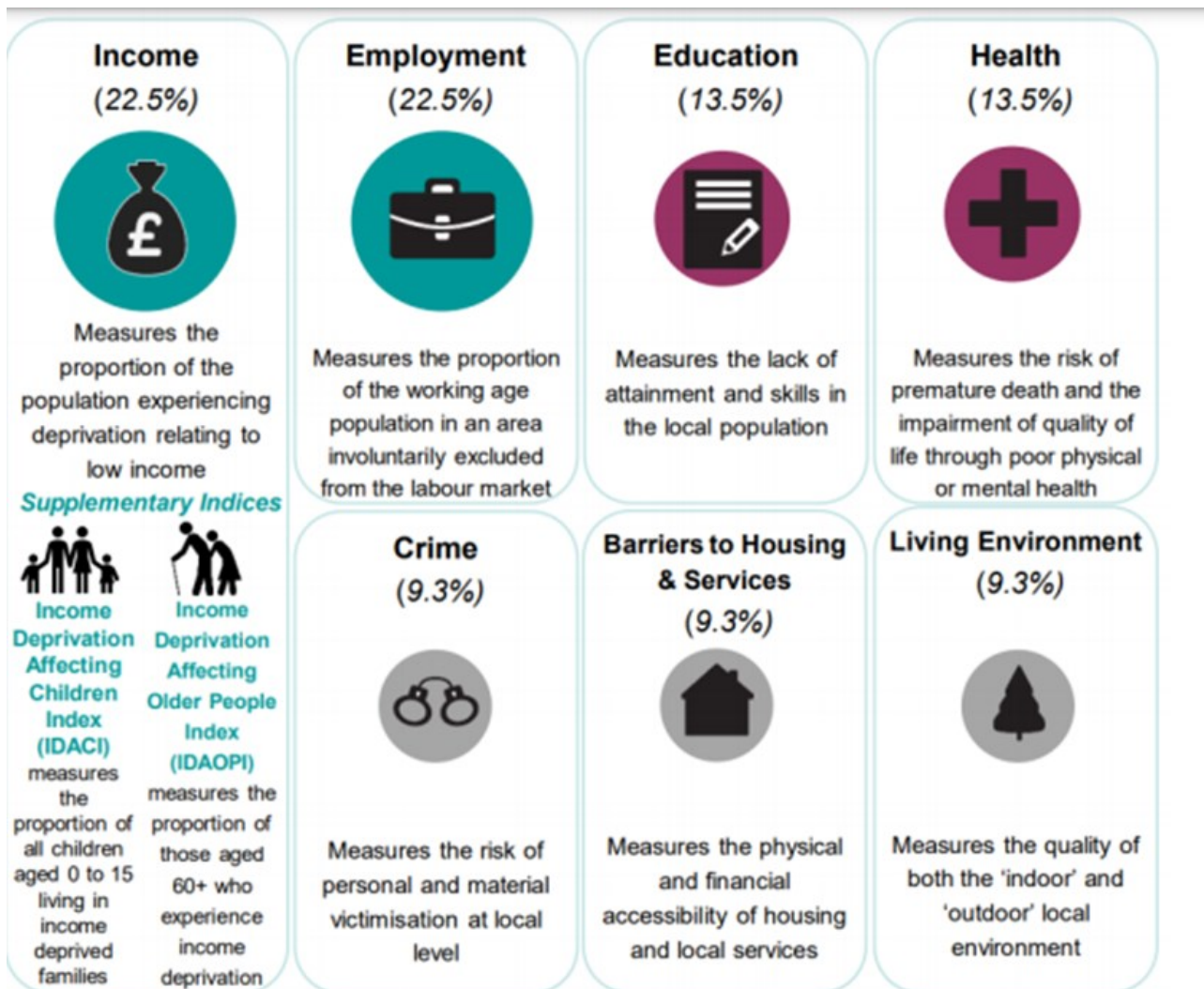
Local authority profile

% of LSOAs in each national deprivation decile



Domains

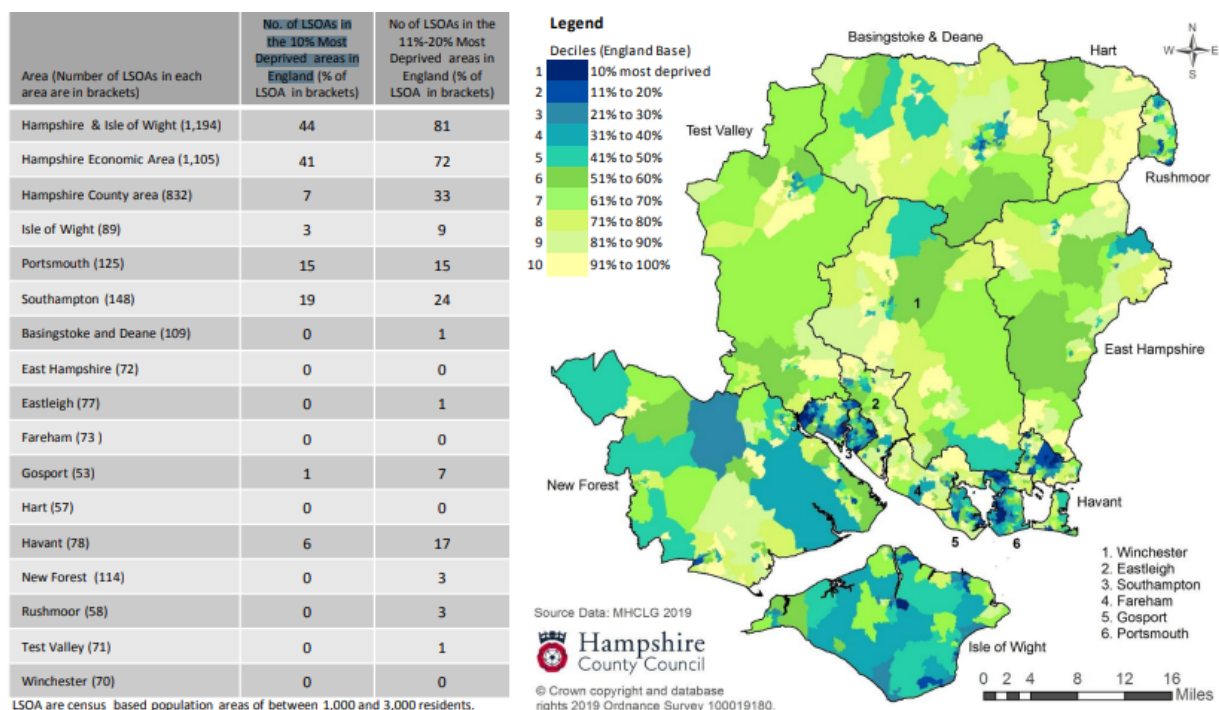
There are seven different domains, or facets, of deprivation which combine to create the Index of Multiple Deprivation (IMD).



MHCLG. IoD2019

Of the 125 Lower Super Output Areas (LSOAs) in Portsmouth, there are 15 which are in the 10% most deprived areas in England. In Hampshire, Portsmouth has the second highest number of LSOAs (15) in the 10% most deprived areas, following on from Southampton (19).

Further information for Lower Super Output Areas (LSOAs) in Hampshire:



Source: <https://documents.hants.gov.uk/Economy/IndexofMultipleDeprivation.pdf>

Here is a Map of Portsmouth with the England rank of IMD 2010 overall score in Deciles by Lower Super Output Area (LSOA) overlaid by MSOAs (Middle Layer Super Output Area).

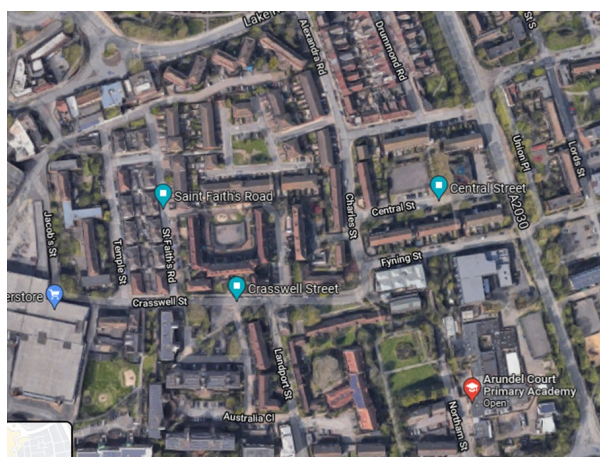
The following 15 Lower Super Output Areas (LSOAs) are the most deprived LSOAs in and around Portsmouth. **LSOAs do not correspond exactly to postcodes and street names and so these are therefore approximate.** It is also worth noting that although some schools are listed in the maps and tables that follow, catchment areas for schools are usually 1 to 2 miles from postcodes so although a school may not be specifically listed, it could be affected as the school’s catchment area might be within the LSOA.

Beginning with the most deprived areas, they have been ranked according to their deprivation ranking in the local area. The top 3 most deprived areas are accompanied by maps of the area. Beneath the maps is a table with details of the most deprived LSOAs in and around Portsmouth.

The source for this information is 'The Index of Multiple Deprivation' and 'Portsmouth News.'

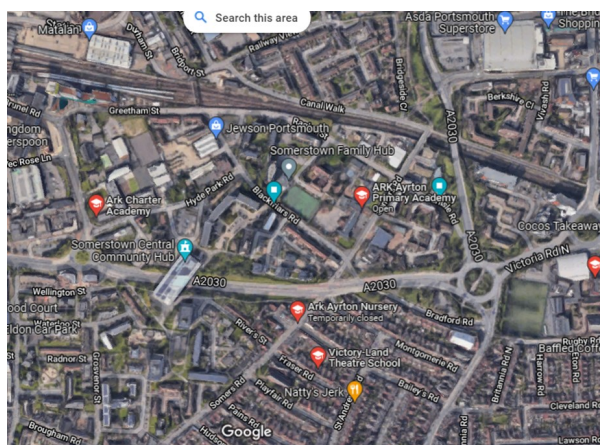
1. Central – the most deprived area in Portsmouth

PO1 1 and PO1 4 postcodes in the centre of Portsmouth fall into this Lower Super Output Area (LSOA), which is the most deprived in the area. It includes addresses on Crasswell Street, St Faith's Road and Central Street. It also includes Arundel Court Primary Academy.



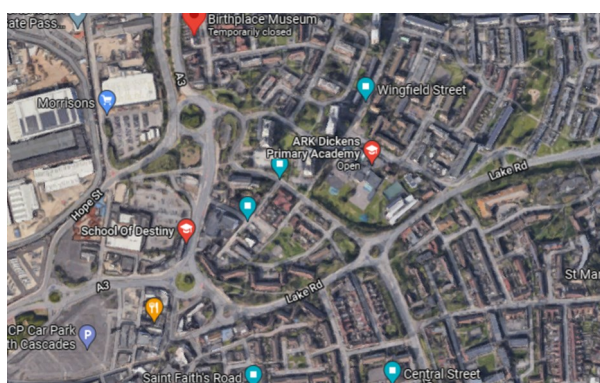
2. Southsea - the second most deprived postcode in Portsmouth

With a national score of 336, this Lower Super Output Area (LSOA) is mostly comprised of PO5 1 and PO5 4 postcodes. It includes Blackfriars Road, Carlisle Road and Somers Road. This area also includes Ark Charter Academy, Ark Ayrton Primary Academy and Priory School.



3. Buckland - the third most deprived postcode in Portsmouth,

Mostly PO1 4 postcodes, this Lower Super Output Area (LSOA) is the third most deprived in the area and includes addresses on Staunton Street, Church Street and Wingfield Street. Ark Dickens Primary Academy is one school in this area.



Here is a summary of the most deprived Lower Super Output Areas (LSOAs) in and around Portsmouth.

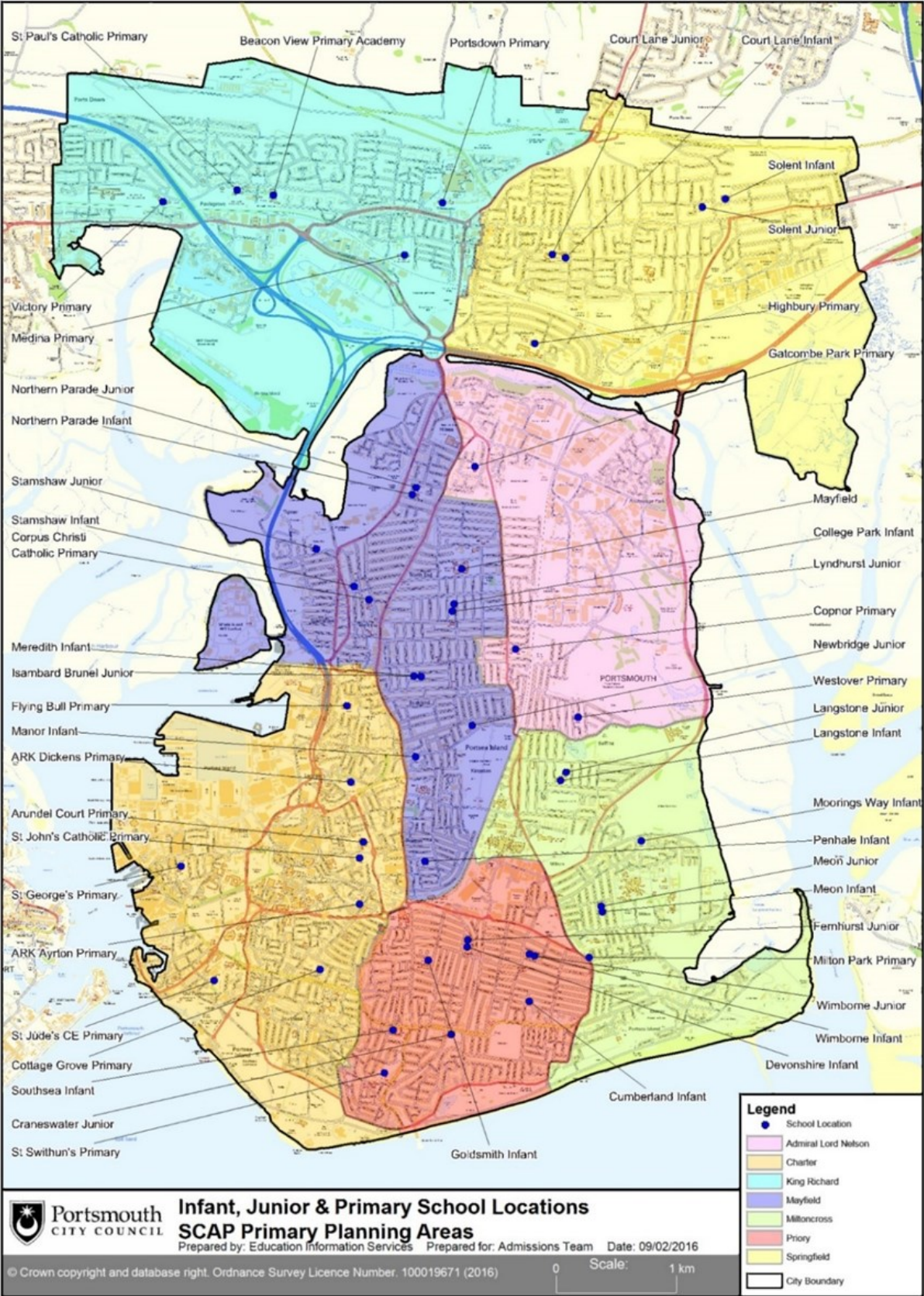
1 = most deprived

Position	Location	Postcodes in this area	Streets and schools in area
1	Central	PO1 1 and PO1 4	Crasswell Street, St Faith's Road and Central Street. Arundel Court Primary Academy.
2	Southsea	PO5 1 and PO5 4	Blackfriars Road, Carlisle Road and Somers Road. Ark Charter Academy, Ark Ayrton Primary Academy and Priory School.
3	Buckland	Mostly PO1 4	Staunton Street, Church Street and Wingfield Street. Ark Dickens Primary Academy is one school in this area.
4	Buckland	Mostly PO1 3 postcodes	Watts Road, Prince's Street and Sultan Road.
5	Port area	Mostly covering PO2 7 and PO2 8 postcodes	Part of the port and Mile End Industrial Estate. This includes Estella Road, Grafton Street and Emmanuel Street. The Flying Bull Academy.
6	Centre	Some PO5 4 and a few PO12 postcodes are covered by this LSOA	Radnor Street, Grosvenor Street and Wellington Street.
7	Centre	PO1 1 postcodes and some PO1 5 postcodes	Somers Road North, Cottage View and Garnier Street.

8	Paulsgrove East	Some PO6 3 postcodes	PO6 3 postcodes, including addresses on Harleston Road, Bromyard Crescent and Norwich Road.
9	Paulsgrove	PO6 4 postcodes in Cosham	Marsden Road, Colesbourne Road and Winchcombe Road.
10	Centre	PO1 postcodes	Church Road, Nutfield Place and Drummond Road.
11	Centre	PO1 5 and PO2 7	Manor Road, part of Hampshire Street and Inverness Road.
12	Paulsgate	PO6 3 and PO6 4	Cheltenham Road, Abbeydore Road and Dursley Crescent. Portsmouth Academy, Manor Infant School and Newbridge Junior School.
13	Buckland	PO1 4 and PO2 7	Seymour Close, Hanway Road and Cressy Road.
14	Port area	PO2 7 and PO2 8	Hercules Street, Clydebank Road and Garfield Road.
15	Centre	PO1,2, 3, 4 and 5	Brunel Court, Arundel Street and Cascades Approach.

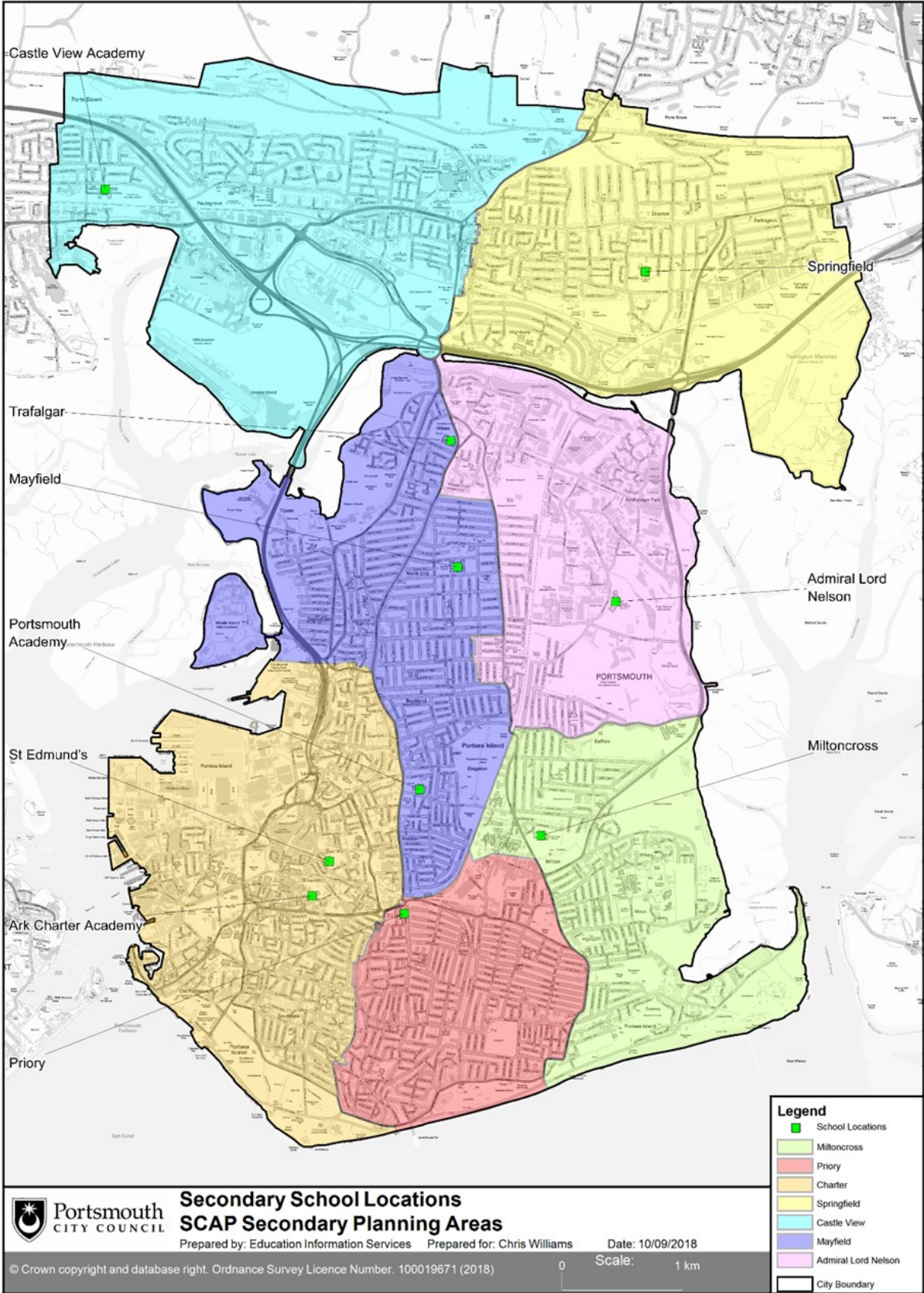


Location of Primary schools in Portsmouth



Source: <https://www.portsmouth.gov.uk/wp-content/uploads/2020/06/appendix-b-map-of-portsmouth-primary-schools-nov-2019.jpg> Note: Although this is the most recent map of Portsmouth Primary Schools available from PCC, please note there are some schools which have now merged /names have changed since this map was published.

Location of Secondary schools in Portsmouth



Source: <https://www.portsmouth.gov.uk/wp-content/uploads/2020/06/appendix-b-map-of-portsmouth-secondary-schools-nov-2019.png> on page above

Pupil attainment

The table below shows information about achievements at GCSE and equivalent for pupils by ethnicity and by first language for Portsmouth and England in all state funded schools in 2011/12. Greatest academic disparity was for Black Portsmouth students who achieved 22% less at GCSE and equivalent (5+ A* - C grades) than national

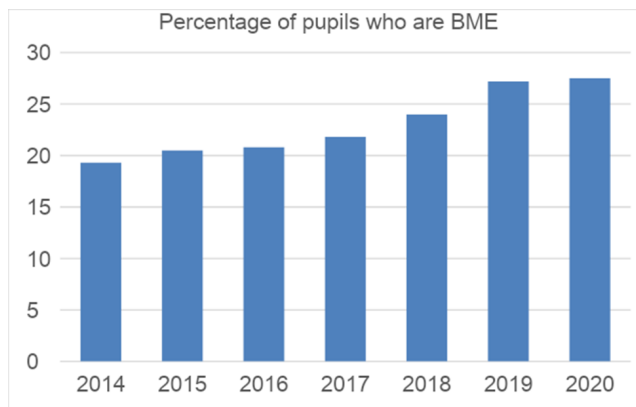
Achievements at GCSE and equivalent for pupils by ethnicity and by first language: for all state funded schools 2011/12:			
	Portsmouth	England	Difference between Portsmouth and England
Ethnicity			
% Achieving 5+ A*-C grades <u>including</u> English & Mathematics			
White	52%	59%	-7%
Mixed	65%	60%	5%
Asian	49%	63%	-14%
Black	39%	55%	-16%
Chinese	75%	79%	-4%
All Students	52%	59%	-7%
% Achieving 5+ A*-C grades			
White	74%	83%	-9%
Mixed	77%	83%	-6%
Asian	81%	87%	-6%
Black	61%	83%	-22%
Chinese	NA	95%	
All students	74%	83%	-9%
Language			
% Achieving 5+ A*-C grades <u>including</u> English & Mathematics			
Pupils whose first language is other than English	50%	58%	-8%
Pupils whose first language is English	53%	59%	-6%
% Achieving 5+ A*-C grades			
Pupils whose first language is other than English	78%	84%	-6%
Pupils whose first language is English	74%	83%	-13%
Source: DfE: GCSE and Equivalent Attainment by Pupil Characteristics in England, 2011/12 ¹⁸			

More recent data, kindly provided by the Portsmouth Ethnic Minority Achievement Service (EMAS), details the percentage of pupils who are Black and minority ethnic (BME) and schools attainment data.

Noting that new arrivals stopped coming in such large numbers in March 2020, due to Covid-19 restrictions, the following language and ethnicity data is taken from the January Census 2020 Ethnic Minority Achievement Service (EMAS) records of new arrivals 2019-20 and schools' attainment data from the summer of 2019.

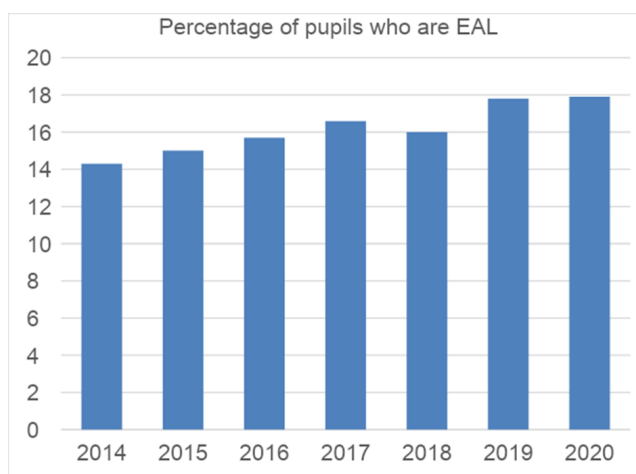
Language and ethnicity data:

27.5% of pupils in Portsmouth schools are BME (Black and Minority Ethnic), a very slight increase from last year.

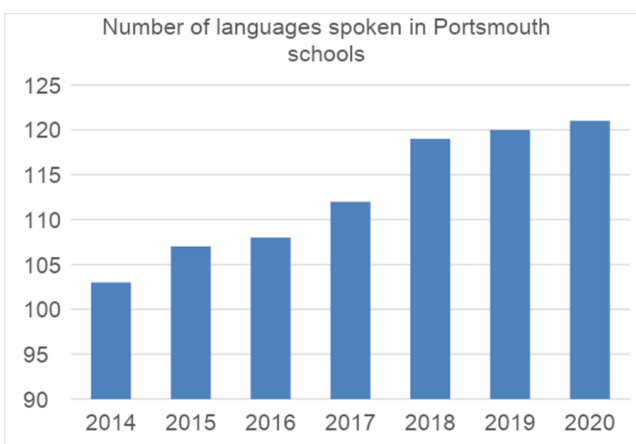


Number of languages spoken in schools

17.9% of pupils in Portsmouth schools speak English as an additional language (EAL), a very slight increase from last year. 17.9% equates to 4775 pupils who have English as an additional language (EAL) in the city.



There are currently 121 languages other than English spoken in Portsmouth schools, again a very slight increase on last year.



The ten most common languages spoken in the city are currently, in order (largest first), Bengali, Polish, Romanian, Kurdish, Arabic, French, Chinese, Farsi, Portuguese and Hungarian.

The new arrivals' main languages in 2019 were, in order (largest first), Romanian, Arabic, Bulgarian and Kurdish, and Chinese.

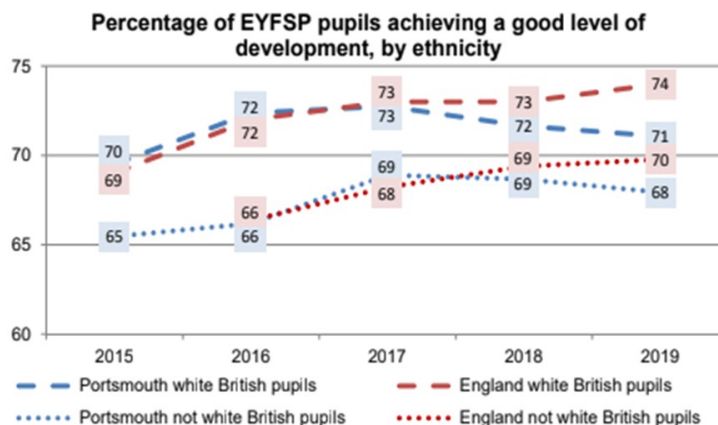
This information demonstrates that Portsmouth continues to be an increasingly diverse city, with over 121 languages spoken by pupils in 2020 and with an upward trend for the percentage of pupils who speak English as an additional language (EAL) and Black and Minority Ethnic (BME) in the city.

The following data is kindly provided by the Education Information and Performance Team, Children Families and Education, Portsmouth City Council:

Percentage of Early Years Foundation Stage Profile (EYFSP) pupils achieving a good level of development, by ethnicity.

The majority of pupils leaving the Early Years Foundation Stage are expected to have a 'good level of development.'

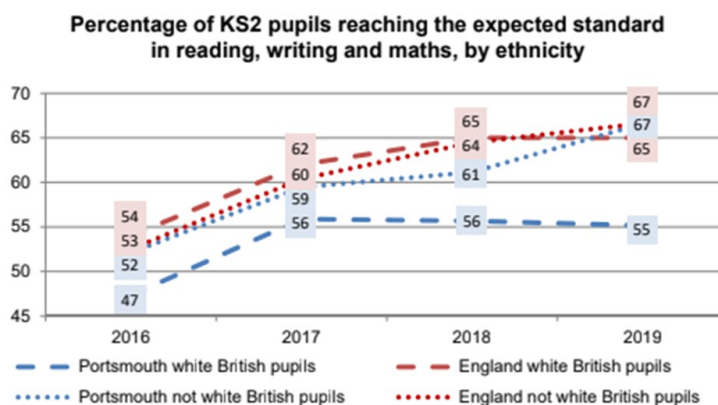
In 2019, the percentage of Portsmouth not White British pupils achieving a good level of development was 68%, just below the national average of not White British Pupils at 70%. However, there was a larger gap between the percentage of Portsmouth White British pupils (71%) and the national average of White British pupils (74%). Unfortunately, this is the third year of decline, even if only a decline of 1% each year since 2017.



Percentage of Key Stage 2 (KS2) pupils reaching the expected standard in reading, writing and maths, by ethnicity

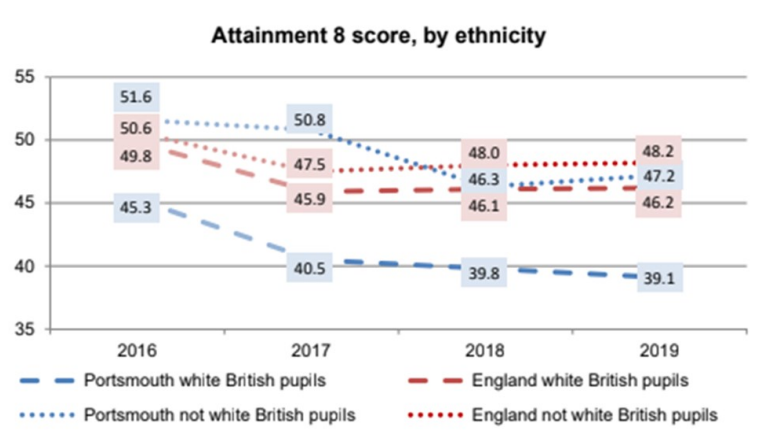
At Key Stage 2 the gap has increased by 10% between the percentage of Portsmouth White British pupils who have reached the expected standard in reading, writing and maths (55%) and the benchmark for English White British pupils (65%). In 2019 Portsmouth not White British KS2 pupils achieved the expected levels of attainment (67%) in reading, writing and maths.

This was an increase of 6 percentage points compared to 2018.



Attainment 8 score, by ethnicity

At Key Stage 4, the gap in KS4 Attainment 8 scores between White British pupils and not White British pupils increased in Portsmouth between 2018 and 2019, and increased nationally. Portsmouth White British pupils had an average Attainment 8 score of 39.1 in 2019, which is a decrease of 0.7 points compared to 2018. As with KS2, a gap still remained between attainment of Portsmouth White British pupils and England White British pupils, but the gap had decreased to 8.1%.

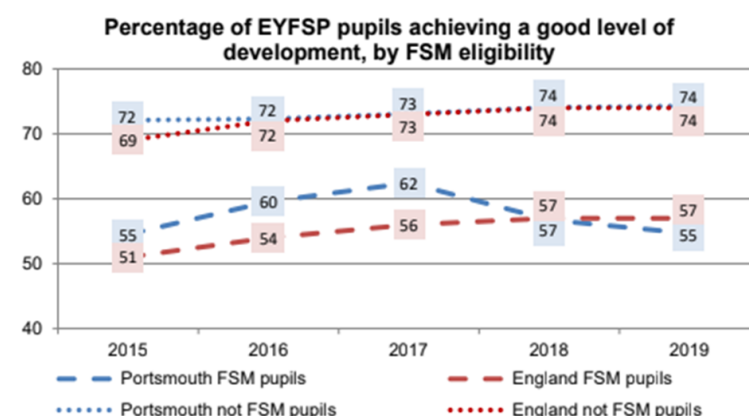


Portsmouth not White British pupils had an average Attainment 8 score of 47.2 in 2019, which is an increase of 0.9 points compared to 2018.

2016 Attainment 8 scores are not directly comparable to later years due to changes in methodology.

Percentage of Early Years Foundation Stage Profile (EYFSP) pupils achieving a good level of development, by Free School Meals (FSM) eligibility

Both disadvantaged pupils and not disadvantaged pupils in Portsmouth continue to underperform compared to their peers nationally. This is particularly the case at KS2 and KS4.



The percentage of pupils eligible for free school meals achieving a good level of development was 55% in 2019, compared to the national average of 57%. This was a decrease of 2 percentage points compared to 2018.

74% of Portsmouth not Free School Meals (FSM) Early Years Foundation Stage Profile (EYFSP) pupils achieved the expected good level of development in 2019, which is the same as 2018.

Early Years Foundation Stage Profile (EYFSP) results are shown by Free School Meal (FSM) eligibility because national results by disadvantaged stats are not published by the Department for Education (DFE).

Percentage of KS2 pupils reaching the expected standard in reading, writing and maths by disadvantaged status.

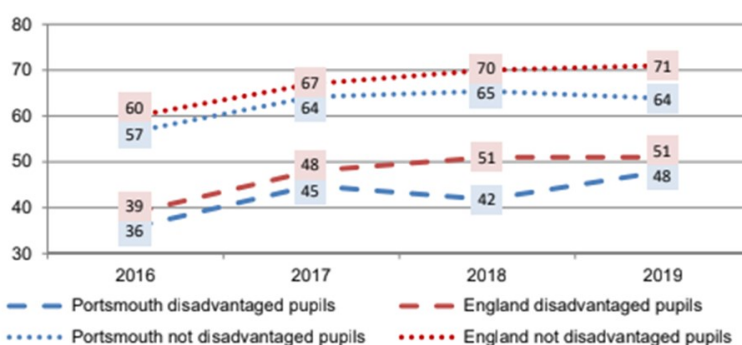
The gap in attainment of KS2 reading, writing and maths between disadvantaged pupils and not disadvantaged pupils decreased in Portsmouth between 2018 and 2019, and increased nationally.

48% of Portsmouth disadvantaged pupils reached the expected standard in reading, writing and maths in 2019, which is an increase of 6 percentage points compared to 2018.

64% of Portsmouth not disadvantaged KS2 pupils reached the expected standard in reading, writing and maths in 2019, which is a decrease of one percentage point compared to 2018.

Overall, at KS2, there is disparity between Portsmouth disadvantaged and not disadvantaged pupils and the attainment levels nationally of England disadvantaged and England not disadvantaged pupils.

Percentage of KS2 pupils reaching the expected standard in reading, writing and maths, by disadvantaged status



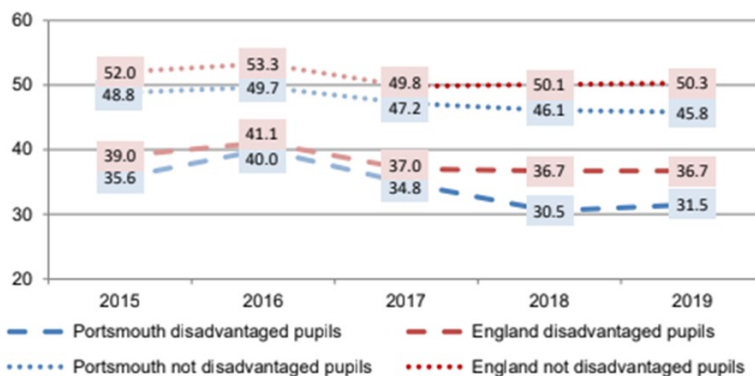
Attainment 8 score, by disadvantaged status

The gap in KS4 Attainment 8 scores between disadvantaged pupils and not disadvantaged pupils decreased in Portsmouth between 2018 and 2019, and increased nationally. Portsmouth disadvantaged pupils had an average Attainment 8 score of 31.5 in 2019, which is an increase of 1 point compared to 2018.

Portsmouth not disadvantaged pupils had an average Attainment 8 score of 45.8 in 2019, which is a decrease of 0.3 points compared to 2018.

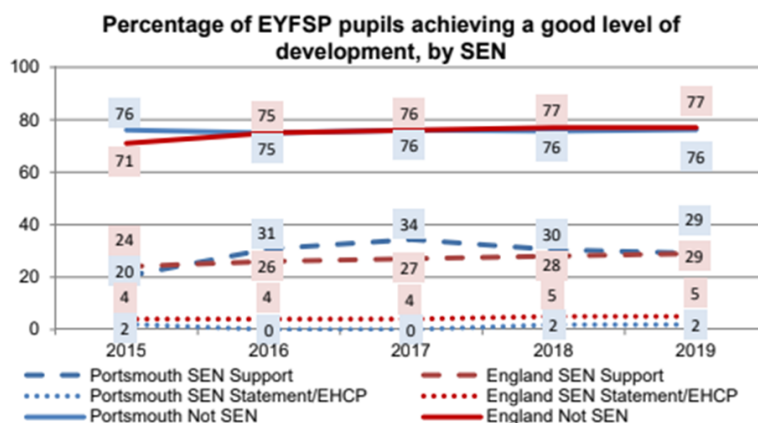
Due to changes in methodology, 2015 and 2016 Attainment 8 scores are not directly comparable.

Attainment 8 score, by disadvantaged status



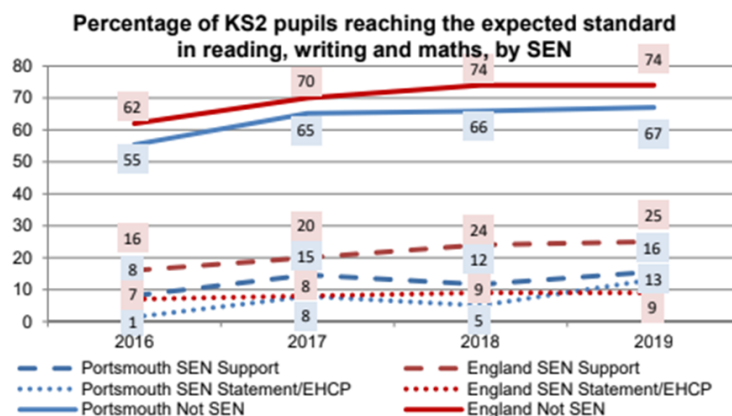
Percentage of EYFSP pupils achieving a good level of development, by SEN

In 2019, the percentage of Portsmouth Special Educational Needs (SEN) Support Early Years Foundation Stage pupils achieving a good level of development was 29%, which was the same as the national average of England Special Educational Support (SEN) Support pupils (29%), although for Portsmouth pupils this was a decrease of 1 percentage point compared to 2018. However, there was a larger gap between the percentage of Portsmouth Special Educational Need Statement / Educational Health & Care Plans (EHCP) pupils who achieved a good level of development (2%) and the national average of England SEN Statement / EHCP pupils (5%), although these statistics remained the same as 2018, both locally and nationally.



Percentage of Key Stage 2 (KS2) pupils reaching the expected standard in reading, writing and maths, by SEN

16% of Portsmouth Special Educational Needs Support Key Stage 2 pupils reached the expected standard in reading, writing and maths in 2019, which was 9 percentage points below the expected national standard of 25% in 2019. This was an increase of 4 percentage points from 2018 for the Portsmouth SEN Support KS2 pupils.



The gap in attainment of KS2 reading, writing and maths between Portsmouth SEN Support pupils and not disadvantaged pupils decreased in Portsmouth between 2018 and 2019, and decreased nationally.

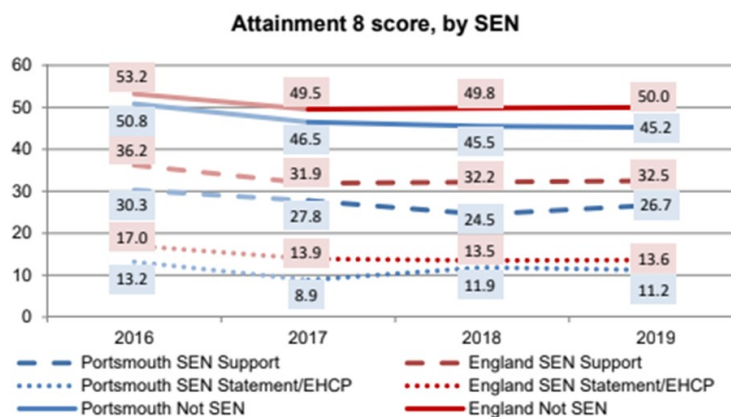
For Portsmouth Special Educational Needs (SEN) Statement / Educational Health & Care Plans (EHCP) Key Stage 2 pupils, 13% reached the expected standard in reading, writing and maths in 2019, which is an increase of 8 percentage points compared to 2018 and 4 percentage points above the England SEN Statement /EHCP KS2 pupils.

Attainment 8 score, by SEN

The gap in Key Stage 4 (KS4) Attainment 8 scores between Special Education Needs (SEN) support and not SEN pupils decreased in Portsmouth between 2018 and 2019 and decreased nationally.

Portsmouth SEN Support pupils had an average Attainment 8 score of 26.7 in 2019, which is an increase of 2.2 points compared to 2018. In comparison with national attainment levels for the Portsmouth SEN Support pupils, there was a 5.8 points gap in attainment levels in 2019, which lessened the divide from the previous year where there was a 7.7 points gap.

Portsmouth SEN Statement/Educational Health & Care Plans (EHCP) pupils had an average Attainment 8 score of 11.2 in 2019, which was 2.4 points below the national attainment expectations. The gap in attainment 8 scores increased from 2018, where there was a 1.6 points gap as Portsmouth SEN Statement / EHCP pupils had an average Attainment 8 score of 11.9 points in 2018, compared to the national attainment level of 13.5.



Summary of attainment:

In summary the above information shows that at all levels, from Early Years Foundation Stage (EYFS) to Attainment 8 scores the following Portsmouth groups continue to fall beneath the attainment levels of equivalent national groupings:

- Portsmouth disadvantaged pupils
- Portsmouth not disadvantaged pupils
- Portsmouth White British pupils
- Portsmouth not White British pupils
- Portsmouth Special Educational Needs (SEN) Statement/Educational Health & Care Plans (EHCP) pupils

The following groups are the exception, which reached the same attainment levels as expected nationally:

- Portsmouth not Free School Meals (FSM) pupils at Early Years Foundation Stage Profile (EYFSP)
- Portsmouth not Special Education Needs (SEN) support at Early Years Foundation Stage Profile (EYFSP)
- Portsmouth not White British pupils at Key Stage 2 (KS2)

In 2019, the Portsmouth Special Education Needs (SEN) Statement / Educational Health & Care Plans (EHCP) pupils attained higher than national expectations at Key Stage 2 (KS2).

Generally, the greatest disparity between actual and expected attainment levels was found amongst Portsmouth White British pupils: in 2019 there was an average 10 percentage points difference between actual and expected attainment at KS2 level. Although the disparity was less at Attainment 8, there was still a difference of 7.1 percent between actual and expected attainment.

There was also disparity between Portsmouth Special Education Needs (SEN) Support Key Stage 2 pupils, who fell 9 percentage points below the expected national standard of 25% in reading, writing and maths in 2019.



What does inclusion mean to me?

“Embracing every genre and style of music.”

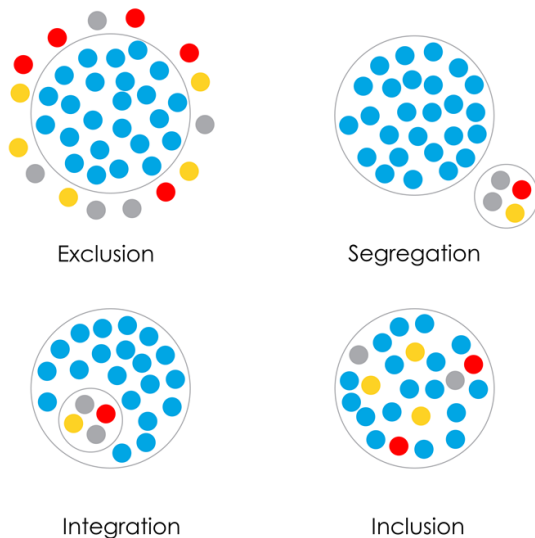
- A response from a young person in Portsmouth. Sophie, aged 16



What is inclusion?

As part of the research for producing this inclusion strategy, it was important to ascertain what inclusion meant to stakeholders in Portsmouth, before delving further into how, as an organisation, the Hub can move forward making practical improvements and developments for equality, diversity and inclusion.

The response to this question ‘what is inclusion?’ brought a variety of different definitions, and certainly in both local and national research the answers to this question have often been subjective.



Some diagrams clearly and simply demonstrate the meanings of inclusion:

Inclusion in comparison with exclusion, segregation and integration.

Pictorial illustration for the meaning of “Exclusion”, “Segregation”, “Integration” and “Inclusion.”

Source: <https://klique.com.sg/exclusion-segregation-integration-and-inclusion/>

It has also been useful to reflect on some key terms such as “equality” and “equity.” In essence, equity means fairness, which is not the same as equality. Inclusion is a vital opportunity for full richness, diversity, access and participation.



Pictorial illustration for the meaning of “Equality” vs “Equity.” Source: Interaction Institute for Social Change | Artist: Angus Maguire.” www.interactioninstitute.org and www.madewithangus.com.

Pictorial illustration for the meaning of “Equality” vs “Equity.” Source: <http://www.theinclusionsolution.me/staywoke-live-inclusively-equity-vs-equality/>

What is musical inclusion?

According to Youth Music, musically inclusive practice involves making sure young people's music is HEARD:

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 who 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

Research from local stakeholders in Portsmouth shows common themes that have arisen in response to this question, including a strong sense across a range of stakeholders that music should be available and **accessible to everyone / anyone/ everybody**.



Musical inclusion - Stakeholders' responses

Below are the responses from local stakeholders about what musical inclusion means to them:

Snapshot of quotes from those in education in Portsmouth *submitted through surveys and research quotes*

- *Ensuring **everybody**, from whatever background or circumstances has an equal opportunity to **access** music.*
- *Ensuring that **everyone** can access musical opportunities regardless of age, gender, race, beliefs, sexual orientation, SEND, economic background etc.*
- *Making sure that **each individual** has **access** to music making on terms that are meaningful to them.*
- *Ensuring that **all children** have access to the musical curriculum and musical experiences.*
- ***Everyone** having an opportunity to experience music in a range of forms*
- *Give **access to all** students of all ages.*
- *Enabling people to **access** music whatever their circumstances.*
- *Providing opportunities for schools to **choose to access** to best support the needs of their students*
- *Allowing **everyone** to have the **same opportunities**. To feel included.*
- *Making sure **all students** have equal opportunities to be included in music.*
- ***Every child** feels that they can take part and if they need additional support, this is put in place.*
- *Recognising that **schools have challenges** and supporting us to provide opportunities so all our students can access opportunities, albeit not necessarily the same ones*
- ***Including everybody**, including resources from **different cultures***
- *Making **provision for all students** to access **rich musical experiences** no matter their race, gender, or ability.*
- *Supporting schools to provide **inclusive musical opportunities***
- *Enabling people to **access music whatever their circumstances***
- *Allowing **everyone** to have the same opportunities, to feel included*
- *Opportunities for **all children** to access high quality music education*
- ***Everyone** being able to access music provision.*
- ***Every child having access to music.***

Snapshot of quotes from Children and Young People in Portsmouth submitted through surveys and research quotes

- *Everyone, no matter how old or what subject we do can participate*
- *Everyone can access music or play it*
- *To me this means that we should **all have the opportunity** to have a musical education and be offered musical experiences, no matter our personal circumstances*
- *It means that, **no matter what your circumstances and background** are, you should be able to listen to and play music as much as you would like*
- *Asking us how we can be included*
- *Having **access** to musical education regardless of your income and who you are*
- ***Finding a way for us all** to do the music we want to*
- *Everyone having the opportunity to play music*
- *People will have **more opportunities**, thanks to music*

Snapshot of quotes from non-formal youth organisations in Portsmouth submitted through surveys and research quotes

- ***All children and young people** should be able to take part in some sort of musical education / activities **no matter what their abilities or circumstances**.*
- *An approach to music teaching and learning that means **all children and young people can make music, whatever their background or circumstances**.*
- ***Creating access** to music-making in the first place, and providing the right support and opportunities so that young people can progress on their individual journey.*
- *Music leaders have the right skills and resources to help **each young person fulfil their potential**.*
- *Providing and creating opportunities for children and families to experience and enjoy music in its broadest sense, at a level that is **suitable and accessible for them**.*
- ***Removing barriers** so that all children and young people can participate in music.*
- ***Everyone can participate equally** with music creation and technology, regardless of ability.*

Musically inclusive practice ensures that all children and young people who want to make music, can make music.

'This involves embracing a wider range of genres and styles, achieving social and personal outcomes as well as musical ones, and having practitioners who understand young people's needs and worldviews and are equipped to help them on their individual learning journeys.' Samantha Stimson, SLS 360.

At a discussion about inclusion 'Inclusive Practice in Action' by Sound Connections **access for all** was a common theme for what inclusion needs to be, which is reiterated in the research from all our stakeholders.

"Musical inclusion is about removing barriers and limitations so that all children and young people can access and participate in music and learn and progress through music to the best of their individual capabilities whatever their background or circumstances."

Therefore, it is also necessary to embrace an extensive range of genres and styles of music to support the wide-ranging musical interests of children and young people.

Inclusion involves change. According to Booth and Ainscow *"it is concerned with minimising all barriers to learning and participation, whoever experiences them and wherever they are located within the cultures, policies and practices... 'creating inclusive cultures', 'producing inclusive policies' and 'evolving inclusive practices.'"*

Source: Tony Booth, (Professor of Education, Centre for Educational Research, Canterbury Christ Church University College) & Mel Ainscow (Professor of Education, Centre for Educational Needs, University of Manchester) <http://www.csie.org.uk/resources/breaking-barriers.shtml>

There is no finish line with equality, inclusion and diversity in an organisation. Inclusion is ongoing and an inclusive hub is considering everyday how its decisions embrace equality, inclusion and diversity.



Inclusive language

Before highlighting some of the other findings from the city-wide needs analysis, as a Hub we believe when considering inclusion in its entirety, to also ensure that the workforce is using inclusive language. In the needs analysis inclusive language was identified as an area about which more research needed to be done.

It is vitally important for all workplaces, employers and employees to make inclusivity in the workplace a priority, so that everyone feels safe, comfortable, included and valued at work. Similarly, the Hub aims to create these same safe and comfortable environments with the all the children and young people that it supports, so that everyone feels valued, accepted and listened to. The vocabulary that is used and the way the vocabulary is spoken can have a significant impact on others. Inclusive language is always vital and an understanding of what inclusive language is, and is not, will help show respectfulness and awareness of the importance of different perspectives, ideas and identities.

Phrasing is also a huge component, such as for people with disabilities. The following is provided not as a complete summary of inclusive language, but as a prompt to consider and reflect on just some examples of inclusive language. Deeper learning about inclusive language can help bring about real change in inclusion. To remove the language of limitation and use inclusive language is vital as the Hub continues on its EDI journey.

Source: www.online.rider.edu/online-bachelors-degrees/liberal-studies/guide-to-using-inclusive-language/

Person-First Language (PFL) is a huge component of inclusive language for people with disabilities. For example, when referring to a person with a disability, you should always put the person first, rather than the disability. For example, you should say “*a person who is blind or visually impaired*” rather than “*a blind person.*” This phrasing places the emphasis on the individual and doesn’t reduce them to or view them exclusively as their disability.

Identity-First Language (IFL) is the opposite, referring to someone as their identity first, then as a person. Using IFL, you would say “*an epileptic person*” rather than “*a person with epilepsy.*” The distinction between PFL and IFL is incredibly significant and is subject to much debate.

Generally, PFL (Person-First Language) is preferred for people who do not have disabilities. Two notable exceptions are the Deaf / Hard of Hearing and Autistic communities who prefer IFL. However, preferences vary between individuals and when trying to be respectful, it is best not to make assumptions. To be inclusive of people with disabilities, simply ask which one that person feels more comfortable with.

Social and economic class

Social and economic class is another subject to be mindful of when speaking. PFL is often used for inclusive alternatives for those who are not wealthy or privileged for example:

A person experiencing homelessness

A person experiencing poverty

A person living on or below the poverty line.

Always try to use neutral language when talking about a disability or someone who has a disability. Be as specific as possible and refer to the specific diagnosis or condition if possible. *“Someone living with”* or *“someone diagnosed with”* or *“someone who has”* are often accepted by most people. However, you should always respectfully ask someone what terminology they prefer.

Gender and Sexual Orientation

It is important to be mindful of language when it comes to gender and sexual orientation. Even when using everyday terms and grammar, it can be all too easy to exclude or discriminate against people who are not cisgender or heterosexual. Just as with age, class, and disability, it is illegal to discriminate against someone because of their gender or sexual orientation.

Common words and phrases to avoid include:

Any sort of slur related to someone’s gender or sexual orientation;

Biological sex;

Chairman;

He/his as generic pronouns for all people, regardless of gender;

Ladies and gentlemen;

Mankind;

Manpower;

Opposite sex.

More inclusive alternatives include:

Assigned sex;

Chair or chairperson;

All assembled, colleagues, everyone, or folks;

Humanity or people;

Other sex;

They/them/those;

Workforce.

You should never assume someone's gender or sexual orientation based on how they look, act, or present themselves. Instead, ask what their personal pronouns are and be sure to use them.

Further, be gender-inclusive with your language. Many titles and occupations — such as “policeman” or “headmaster”— exclude people who do that particular job but are not men. “Police officer” or “headteacher” are better alternatives. Similarly, use “they” in lieu of “he or she” as generic pronouns, even if referring to a single person. Gender-specific language is largely unnecessary and you can avoid it in most contexts, especially if you are unsure or unaware of someone's gender and preferred pronouns. If you do know someone's gender, be sure to use gendered language and their pronouns when talking to or about them.



Barriers to musical inclusion

Below are some responses some of the local stakeholders about what barriers are faced in providing musical inclusion to children and young people in Portsmouth:

Barriers to providing a rich and varied musical offer to children and young people in challenging circumstances

Below are some of the responses from adults submitted through surveys and research quotes:

- *Access to equipment / resources / instruments*
- *Capacity*
- *Covid-19*
- *Expertise / not enough training*
- *Funding / money*
- *Lack of knowledge about needs of young people despite efforts to find out information e.g. from schools*
- *Lack of instrument hire schemes – no music shops in Portsmouth*
- *Limited / no access to music technology / software or lack of confidence in knowing how to use it e.g. Soundbeam, Big Macs, Resonance Boards*
- *Parental support /interest*
- *Relevance when faced with other pressures*
- *Time / timetable pressures limiting opportunities for music*
- *Cultural/religious concerns*

Below are some of the responses from young people:

- *Accessibility to instruments: “Teachers not letting you go near instruments” or “Don’t have an instrument” or “Can’t afford an instrument”*
- *Coronavirus*
- *“Criticism - people saying bad things stopping you learning what you love,” and “Being judged for playing an instrument”*
- *Disabilities*
- *Fear of being embarrassed / failure / not being good enough / confidence*
- *Geography “Live too far away”*
- *Lack of money / funding /cost of lessons/clubs/instruments*
- *Mental health conditions*
- *Motivation “Not having the motivation”*
- *Opportunities “Not being able to get the chances / opportunities”*
- *People / “Parents” or “teachers” not letting children/young people try out instruments*
- *Transport - “no transport to reach events”*
- *“School can be tiring and stressful – being too tired to do anything else”*
- *Signposting - “Not knowing where to go to find music”*
- *Time – “Not enough time” / “lack of time to learn” “So much homework – no time for anything else”*

Of all the barriers suggested to accessing music, funding/money was the response that arose most frequently from the entire range of adults surveyed / interviewed (school staff / parents / music hub staff / partners / other stakeholders).

With young people, although **cost and funding** and knock-on effects from that on access to instruments/lessons/clubs also came up frequently as a barrier, it was interesting that a significant number of responses were related to **confidence. Fear of not being good enough / criticism from others about not playing well or being judged for playing an instrument** and similar responses were listed frequently as the greatest barriers for young people to accessing music. Also **not knowing where to go to find music** was also highlighted in several responses as a barrier to music.

Certainly, from such responses it seems that there is an important opportunity for the Hub:

- to continue to promote the benefits of music and to continue to ensure positive and inspiring musical role models for children and young people to feel empowered to play and develop their music. *“Do lots of engaging activities for all children and young people across Portsmouth”* one young person commented.
- to ensure that the Hub’s social media and websites are **“as informative as possible”** so that all children and young people can find out more about musical opportunities in the city if they should be interested coupled with ensuring staff in schools are well-informed so that they can **signpost** children and young people to the opportunities available. Although some feedback from children and young people about the Hub website has been very complimentary such as **“the website and social media does a good job of showing that the Music Hub provides music for all”** and **“it displays all the opportunities clearly.”**

There were also some suggestions from young people that the Hub could:

- **“make their profile even bigger...reach out and project their website more.”**
- **“include more cultural and racial diversity in pictures and more musical genres.”**
- **“show how Portsmouth Music Hub provides opportunities for children with difficulties.”**
- include a relaxing part of the website **“to help children and young people when they are stressed”** And **“remind people that the music clubs can help you de-stress.”**

One young person suggested the website: **“show more fun activities for people to do at home.”**

Another young person put forward **“maybe show how Portsmouth Music Hub provides opportunities for children with difficulties.”**

Additional musical support

Below are responses from some of the local stakeholders about which groups of children / young people from challenging circumstances would benefit most from additional musical support in Portsmouth:

What groups of children/young people from challenging circumstances in your school/academy/college would benefit most from additional musical support?

The following categories were suggested in all surveys/ interviews with an explanation “jargon buster” to explain each definition for the young people who were questioned:

- Absentees (Absenteeism means missing too much school - for any reason - excused or unexcused)
- Not in Education, Employment or Training (a person who is not in employment, education or training or is at risk of this)
- Behavioural / social difficulties (a person who finds difficulty in managing their behaviour and emotions resulting in them showing behaviour that is unpredictable)
- Black and Minority Ethnic (people who are from Black and minority ethnic backgrounds)
- Communities in particular need (groups of people in the community needing support e.g. asylum-seekers or those with refugee status, Roma)
- Drugs and / or alcohol addictions (an addiction is something that is hard to stop)
- English as an additional language (people who may speak little or no English, or who speak a language other than English at home)
- Free School Meals (these children and young people may need free school meals because their family / carers are unable to afford school meals for a variety of reasons)
- Looked After Children (children and young people who are in care, such as with living with foster parents - this could be for a number of reasons)
- Mental health conditions (certain factors that increase a person's risk of developing a mental illness)
- Special Educational Needs and Disabilities (a person who has a learning difficulty and / or a disability that means they may need special health and education support)
- Young carers (A young carer is someone under 18 who helps look after someone in their family, or a friend, who is ill, disabled, has a mental health condition or misuses drugs or alcohol)
- Young offenders (A young offender is someone aged between the age of 10 and 17 who has committed a criminal offence)

By far the most common response to this question from all who were surveyed and interviewed, and all age groups was those with:

- **Mental Health Conditions**
- **Behavioural needs**

The following groups were also identified as needing the most support:

- **Communities in particular need, Drug addicts/ alcoholics, Black & Minority Ethnic (BME), those who have English as an additional Language (EAL), Free School Meals (FSM), those Not in Employment, Education or Training (NEET), Special Education Needs and Disabilities (SEND) and Young Carers.**

Increased amount of song-writing /composing workshops were identified by many adults surveyed / in interviews as a solution to support those with Mental Health Conditions for 1:1 or small groups, and there were many who commented on the benefits of music to help those struggling with mental health issues. One young person commented, *“considering mental health, music can vastly improve your state of mental health and can provide help to those suffering with certain conditions.”* Music can be beneficial for relaxing *“to be like a calming / fun distraction.”*

Genres of Music

When questioned about genres, there was a strong wave of support that music should be as diverse as possible to give children and young people knowledge and access to as wide-ranging music as possible. *“It should be fun, engaging and hands on”* and *“As music facilitators we should diversify our music choices...move out of our comfort zone and be open to learning as a teacher too.”* *“I think that children should be exposed to all kinds of music from all genres and cultures.”*

Recent CPD training that resonated with many Portsmouth Music Hub staff was raised in a Music Mark workshop on inclusion and diversity where Sam Stimpson’s challenge to staff was to think about their **“musical toolbox and empathy dial.”** *“Of the music used with children and young people, what is out of date? What is culturally appropriate now? What substitutions can be made?”* As a Music Hub, all staff are encouraged to continue delivering a diverse range of music and to consider and refine their “musical toolbox and empathy dial.”

A resource suggestion from a member of Hub staff was **“a bank of songs and music from different cultures (songs as well as instruments).”**

There were also many who commented that where possible it should be young people themselves who choose which genres of music are explored, depending on their interests. *“Being inclusive means asking them...not deciding for them”* and that children should be able to *“access music that they relate to...or have experienced themselves.”* *“I think it is important for young people to have a say in the musical genres to make it meaningful to them.”*

Another resource suggestion from a Hub stakeholder to help create more diversity in the curriculum, especially racial equality, was to the Portsmouth Education Partnership website <https://www.portsmoutheducationpartnership.co.uk/>



Stakeholders suggestions (from surveys, interviews and research)

Young People were questioned about which genres of music they thought would be most popular for children and young people from challenging circumstances:

Most popular genres of music

By far the most popular genres, in the following order were: **Pop, Rock, Hip Hop & Rap, Dance & Electronic, Classical, K-Pop.**

Suggestions arising from surveys, interviews / research

“Consider working with inclusion centres for Sensory Impairment e.g. signing choir or even opportunities for a session for children and young people with hearing or vision impairment to take part in out of school hours.”

“Closer working across local / unitary authority partnerships to encourage sharing of best practice and a reduction in barriers to access high quality and relevant music making opportunities.”

A range of performance opportunities, including low pressure performances without an audience “making music without an audience staring.”

“Musical mindfulness to support all pupils.”

“An ipad club / orchestra.”

“More CPD opportunities to deliver music.”

“More opportunities to borrow / hire instruments.”

“More ensembles / workshops for all to take part in, regardless of whether children / young people study music or not.”

“More opportunity to work with professional musicians and inspiring role models to help encourage young people to take up music, keep at it and even consider it for a career.”

“To carefully consider full accessibility to music.”

“Stands for djembes / iPads etc.”

“Wider barred instruments.”

“Large colour chimed bars.”

"Colour backgrounds for music to help dyslexics" (often music is still on black and white for projected resources, although research suggests this doesn't work for all those with dyslexia).

"Coloured pens for whiteboards / interactive boards."

"Pictures near lyrics to help EAL."

"Signing songs."

"Ear-defenders for children with sensitivity issues."

"Access to a range of beaters" (e.g. softness and size of handle considerations).

"Instruments from other cultures."

"Room layout."

"Choice of most appropriate room (if there is flexibility)."

"Etiquette around different cultures for using resources e.g. why not to use chopsticks as drumsticks but finding alternatives instead."

"More ensembles e.g. incorporating guitars into the ukulele ensemble or an electronic / dance ensemble and ensembles that cover broader genres; R& B / freestyle group. Steel



Key terms

Equality

Equality is the same status, rights and responsibilities for all members of a society, group, or family.

Equity

Equity is the quality of being fair and reasonable in a way that gives equal treatment to everyone.

Diversity

Variable noun: The **diversity** of something is the fact that it contains many very different elements

Uncountable noun: **Diversity** involves the deliberate inclusion in a group or activity of people who are, for example, of different races, genders, and religions.

Inclusion

Inclusion is making sure that everyone in society has access to resources and opportunities.

Unconscious Bias

Unconscious Bias is a preference or prejudice of which a person holding it is not aware.

Definitions Source: www.collinsdictionary.com



What does inclusion mean to me?

"Everyone is able to enjoy and play music and there are no barriers to anyone."

- A response from a young person in Portsmouth. Jamal, aged 14



Goals and Strategic Priorities

The Hub aims to ensure that all its services are inclusive, fully accessible and meet the needs of all stakeholders, children, young people and adults, across the city.

Portsmouth Music Hub is committed to ensuring that action is taken to involve its communities as much as possible.

Whilst Portsmouth Music Hub has been carrying out the city-wide needs analysis, the Hub has produced an interim Equality, Diversity & Inclusion (EDI) 'Statement of Intent.' In this EDI Statement of Intent, the Hub aims to change and/or make positive impact on 4 key strands, with equity at the core:

1. Governance & Leadership
2. Workforce
3. Children and Young People
4. Programming (Curriculum & Content – with Youth Voice embedded)

These will be a foundation for the Hub's continued work through the inclusion strategy, alongside the outcomes of the city-wide needs analysis.

Challenges

Covid-19

Portsmouth Music Hub has been significantly challenged by the Covid-19 pandemic and will continue to be so whilst we all live and work with a pandemic.

Radical changes to protocols, procedures and practices have resulted from the unprecedented ongoing challenges and changes brought about by the Covid-19 pandemic. Managing the impact of the pandemic on children and young people will occupy much of the time and energy of the settings within which Portsmouth Music Hub works for the time being.

There will continue to be enormous challenges as a consequence of Covid-19 for children and young people and staff too. Maintaining good general health and mental health is important for all, as well as ensuring that high quality music service opportunities are maintained and accessible for all.

Capacity and funding

Fully implementing an inclusion strategy with any Hub involves significant change and building and sustaining more wide-ranging projects and greater engagement with a broader range of children and young people involves time, capacity and increased funding. Furthermore, with the pressures of the Covid-19 pandemic there are increased costs and pressures on staff to deliver and engage with children and young people. Those who govern and support the Hub, including funders such as the Arts Council, the City Council and others will need to recognise that as the Hub strives to become as inclusive and diverse as possible, that much of the development work can only happen if there is funding for staffing to continually drive the work forward.

Much of the high-quality wider training opportunities for the workforce is only accessible with funding. During the initial years of this five-year inclusion strategy, building and sustaining new relationships with a broader range of children and young people, some of whom are children in challenging circumstances (CCC) and others who have been identified through the city-wide needs analysis as target groups in need of support, will require investment. Creating more diverse musical opportunities and training and developing the workforce to work in more diverse and inclusive ways will also require funding.

SWOT Analysis

of Portsmouth Music Hub in context of addressing progress on Equality, Diversity & Inclusion (EDI).

<p>Strengths</p> <ul style="list-style-type: none"> • Thriving city of rich culture, numerous historic and maritime connections to inspire creativity • Effective collaboration and connections with diverse stakeholders • Cross-hub collaboration and work on cross-hub programmes to develop EDI • Strong track record for high quality delivery • Committed, experienced, capable and creative staff with excellent teamwork ethic • Robust links with stakeholders including schools and partners • Leadership recognises the need for EDI and keen to embrace development • EDI on Board Agenda • Retention of women in senior roles 	<p>Weaknesses</p> <ul style="list-style-type: none"> • No long-term funding • No direct funding from Portsmouth City Council • Staff working at or beyond capacity • Lack of diversity within the workforce • Lack of commercial experience although valuable insight from partners • Limited involvement from parents for out of school activities due to demographic profile of the city • Recruitment - minimal applicants from diverse backgrounds
<p>Opportunities</p> <ul style="list-style-type: none"> • Create EDI action plan • Create EDI sub-group / diversity champions • Address the diverse needs of children / young people • Regional / national EDI leadership and networks • Maintain / extend relationships with other Hubs to develop EDI • Use of social media to promote EDI • Develop diverse relationships and awareness-raising of EDI opportunities with Hub partners • Potential for stakeholders' / partnerships involvement to grow and develop 	<p>Threats</p> <ul style="list-style-type: none"> • Youth Music funding runs out at end of January 2022 • Hub funding is not guaranteed in the long-term • The challenge of change and perception of additional work for some staff • Uncertainty in community acceptance • Time-consuming process if EDI to be implemented as appropriate, with limited time / budget • Economic conditions of much of the city preventing involvement e.g. Lower Super Output Area statistics / children and young people in deprived areas unable / unwilling to access Hub • Covid-19 effects on workforce and threat to delivery

Strategic Priorities

The 4 strategic priorities that Portsmouth Music Hub will focus on to deliver its Goal are:

- Strategic Priority 1: Governance and Leadership
- Strategic Priority 2: Workforce
- Strategic Priority 3: Children and Young People
- Strategic Priority 4: Programming Curriculum & Content (with Youth Voice embedded)

The aims listed under each of the 4 strategic priorities will then become part of an 'Portsmouth Music Hub Action Plan.' This Action Plan will become a working document of specific, measurable, achievable, realistic and timed (SMART) actions over the five-year period of this Inclusion Strategy.

The Strategic Priorities from this inclusion strategy is detailed in a supporting action plan that lies alongside the strategy, facilitating its implementation.



Strategic Priority 1: Governance and Leadership

To ensure that those who govern and lead Portsmouth Music Hub (PMH):

- Continue to maximise opportunities that demonstrate equality, diversity and inclusion (EDI) is at the heart of PMH's vision, mission and values
- Acknowledge that leaders should work towards fundamental, embedded and lasting change with a EDI vision of sustainability
- Consider EDI in all decisions, everyday
- Compile, develop, produce and disseminate sector-specific EDI guidance and research as appropriate
- Maintain and develop training opportunities for leadership and staff in current issues relating to equality, diversity and inclusion
- Discuss EDI routinely at Governance/Leadership level including Board Meetings
- Contribute to change across music education, education and the music industry more broadly

Policies, Procedures & Strategy

- Monitor and review all PMH policies, plans, procedures, observation and appraisal processes ensuring a range of perspectives are considered, including from an EDI perspective and support any individual needs
- Regularly review the strategy and consider how the strategic priorities are moving forward using SMART targets and EDI key performance indicators (KPIs)

Employment practices

- Oversee employment practices to maintain and develop a skilled and competent workforce that is responsive to ever changing EDI needs
- Create new opportunities for more diverse leadership within the Hub e.g. mentoring programmes, coaching, networking opportunities, youth ambassador programmes, EDI sub groups and more
- All staff receive regular support and have regular contact with line management including progress meetings, annual appraisals, regular monitoring of staff performance to ensure staff are supported and able to develop their professional development and support for wellbeing

Community and partnerships

- Maintain and develop Board members' understanding of the issues in Portsmouth's diverse community and represent a range of perspectives
- Utilise local partner organisations to engage under-represented communities and improve equality, diversity and inclusion
- Review partnership agreements to ensure inclusive and promote EDI

EDI culture

- Provide platforms for diverse voices to be heard
- Staff are actively engaged in auditing and influencing EDI plans as well as to be EDI advocates, working together to embed EDI across the Hub
- The Hub explores options to visibly signal its commitment to EDI practices
- Encourage and support other key stakeholders to develop their EDI practice
- Challenge unconscious bias and systemic and structural racism in music education, and education more broadly
- Challenge white fragility, white maternalism and paternalism, through understanding about and addressing these issues
- Address issues of equality versus equity in music education
- Recognise inter-sectionality between issues around racism, racial and ethnic inequalities; and class, disability, gender and sexuality



Strategic Priority 2: Workforce

Recruitment

- Aim for all aspects of recruitment practice to be inclusive, promote diversity and follow best practice as much as possible
- Ensure the ability of applicants to work inclusively is considered in recruitment
- Check recruitment adverts include diversity and inclusion statements
- Develop recruitment to attract and achieve diverse representation on workforce

Training

- Ensure new Hub staff have access to full induction including musical inclusion training, where appropriate
- Develop an inclusion CPD programme for hub staff that ensures all staff are equipped with EDI skills to work with and support all children and young people, especially those in challenging circumstances including specific inclusion knowledge, music specific knowledge as well as providing the opportunity for staff to have time for reflective EDI practice.
- Ensure employment practices are inclusive and nurture progression
- Provide opportunities for EDI training/ professional development, including from local and national experts, and check it is offered regularly to the board, staff and invited partners wherever possible
- Monitor attendance to make certain all staff have regular EDI training
- Agree the use of appropriate and inclusive language in music education contexts, involving sector experts and youth representatives
- Provide training for staff on the nature of the challenge and how to manage unconscious bias in the classroom
- Ensure local and national EDI training opportunities, networking groups and sector -specific guidance and research is utilised and disseminated
- Provide training opportunities in assistive technology or adaptive instruments with support given if required

Strategic Priority 2: Workforce

Support / Accessibility

- Continue to develop platforms to provide regular support for workforce including support for wellbeing and EDI needs
- Amplify existing diverse voices within the Hub, Portsmouth schools and the local community
- Ensure workplaces, meeting / learning spaces and performing venues are physically accessible and audits are undertaken as required with full consideration of EDI
- Maximise support for participation and attendance, including online/ remote attendance
- Monitor location and timings of events to make sure all are scheduled to promote attendance and participation for all
- To help remove financial barriers to participation and to work with schools to ensure that fee remissions are available
- Continue to review recruitment, training and support/accessibility to address the inequalities inherent in music education
- Actively engage youth voice and develop community engagement to support these aims



Strategic Priority 3: Children and Young People

Equity

- Monitor programmes to ensure that equity for children and young people run through all programmes
- Create pathways for children and young people who attend alternative provision

Wider engagement

- Identify and strive to overcome barriers for our diverse communities
- Increase awareness of musical opportunities provided by the Hub including the opportunity to perform in ensembles e.g. choirs, rock bands, orchestras and wind bands to children and young people from challenging circumstances and difficult socio-economic circumstances are increasingly supported
- To ensure inclusion and equity work actively with diverse settings to increase and sustain engagement for those children and young people in challenging circumstances e.g. those with difficult socio-economic circumstances and mental health needs; those with Special Educational Needs or Disabilities, those with drug/ alcohol addictions, those who are from Black and Minority Ethnic groups, those with English as an additional language, those receiving Free School Meals, those Not in Education, Employment or Training, those attending Pupil Referral Units, Youth Offending Teams, Young Carers etc
- Work with other Hubs and partners to develop engagement with children and young people particularly from challenging circumstances and seek to have an effect through music and beyond

Youth Voice

- Continuously consult with Portsmouth's children and young people and their families on the education and opportunities the Hub provides in order to develop and celebrate diverse music education in Portsmouth
- Actively engage with children and young people who do not currently take part in Hub activity to explore barriers to participation and strive to find solutions to overcome these barriers
- Ensure a strong youth voice element in music programmes and initiatives so that young people have a say in what their music education looks like and can feel empowered to better reflect their own identity within this
- Work with the Hub's Youth Ambassadors to consult and acquire feedback and views of children and young people

Strategic Priority 4: Programming Curriculum and Content (with Youth Voice embedded)

- Ensure that all steps take recognise intersectionality and are accessible to all in the diverse Portsmouth community
- Promote, celebrate and provide musical experiences and programmes across a wide range of musical genres with equitable treatment for all
- Showcase diverse musicians of all abilities and backgrounds reflecting the diversity of Portsmouth's community, in Portsmouth and beyond
- Create musical programmes and experiences with personal and social benefits and outcomes, as well as musical outcomes for all children and young people including those who are undiscovered to the Hub and those in challenging circumstances
- Construct and develop musical and cultural opportunities for youth-initiated, shared decisions with adults
- Generate opportunities for participants to evaluate and inform musical programmes and events including children and young people, leaders, schools, partners, parents and audience members, as appropriate.
- Maximise opportunities for programming for young people, building sustainable progressive pathways, nurturing musical talent and encouraging progression into the workforce including musical professions
- Take pro-active steps to reach under-represented groups and ensure their participation
- Celebrate the musical and cultural achievement of children and young people across the city

Schools /Academies / Colleges

- Support schools / academies / colleges with an appropriate adaptive and challenging curriculum
- Agree, and challenge, the use of appropriate music education resources, material and content to diversify the curriculum
- Work with staff to research and refresh the curriculum content to better reflect diverse music from different cultural contexts
- Review the range of teaching resources used by Hub staff in music education
- Be pro-active in encouraging schools / academies/ colleges to take up innovative offers

- Extend the Hub's offer for children and young people with Special Educational Needs / Disabilities (SEN/D)
- Work with Special Educational Needs Co-ordinators (SENCOs) and leadership teams to make whole class music as inclusive as possible, enabling all pupils in school to have the opportunity to participate in music regularly and that Hub staff are sufficiently informed and equipped to understand the children and young people they teach and be able to support them to embrace social and personal outcomes as well as musical ones.

Marketing & Communications

- Amplify existing diverse voices within the Hub, Portsmouth's schools/ academies / colleges and the local community and look for opportunities to develop further new initiatives wherever possible, actively engage youth voice and community engagement to support these aims
- Ensure all marketing materials, learning resources, website, photos, social media and all other channels are accessible and feature people and voices from diverse backgrounds and provide support for any needing access if required
- Ensure publication of any future materials and publications use a minimum 11pt font size and provide support for any with accessibility requirements
- Ensure resources are available digitally where possible
- Ensure website conforms to accessibility standards
- Ensure all events and musical opportunities (ensembles, bands etc) are widely advertised and promoted

Networks & Partnerships

- Provide opportunities for musical excellence to flourish through maintaining the potential of collaborative working with diverse partner organisations
- Continuously consult and work with knowledgeable stakeholders on decolonising music education
- Consult with workforce, students, and the community to establish a true sense of ownership via regular network meetings
- Ensure that partnership working meets the needs of appropriate programming of activity
- PMH partners with others to strive to reach all sectors of children and young people, including those who are undiscovered to the Hub and those in challenging circumstances to enrich their lives through exciting music and cultural activities
- Work with knowledgeable practitioners /local organisations to embed or signpost progression routes so that young people can gain an expert understanding and fluency in their music

- Share best practice with and amongst other music, cultural and community organisations
- Continue to develop and sustain cross-hub collaboration and to work on cross-hub programmes to develop EDI

Hub programmes

- Create Hub programmes that are more broad-ranging and reflective, in response to identified needs

Role models

- Develop meaningful links with positive role models in the music industry who affirm representation





What does inclusion mean to me?

“Making sure all young people can make music in their own ways on any level.”

- A response from a youth organisation in Portsmouth.



