Inclusive Music Strategy

Suffolk Music Education Hub

2023-2027

Dr Phil Mullen

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Glossary of terms and acronyms

Language and terms are changing constantly and rightly so in this field. I have tried to make best use of both up to date terms and terms that are in common usage. I apologise for any mistakes in this area.

AP	Alternative provision - Pupil Referral Units and other forms of educational provision for children who cannot be in mainstream schools.
ARP (or ERP)	Additional Resourced Provision - An ARP is a provision, within a mainstream school, designed to provide specialist and targeted support for children with long term special educational needs (SEN). ARPs are additionally funded which means that a school ARP receives additional resources. Attainment 8 score - This is calculated by adding together a student's highest scores and averaging them across eight government-approved qualifications at GCSE level.
BAME - or BME	Black and Minority Ethnic – no longer universally used.
CCC	Children in challenging circumstances. A term popularized by the charity Youth Music to describe children and young people who are marginalized, at risk and vulnerable. Still used in this document but being frequently replaced by 'children experiencing barriers to full participation'.
CPD	Continuing Professional Development
EHC or EHCP	Education and HealthCare Plan
EMTAS	Ethnic Minority and Traveller Achievement Service
FSM	Refers to pupils on free school meals
IDACI	Income Deprivation Affecting Children Index
IMD	Index of Multiple Deprivation
IPPR	Institute for Public Policy Research I Inn 4
LA	Local authority.
LAC	Looked after children meaning children in public care, who are placed with foster carers, in residential homes or with relatives – often referred to as Care Experienced Children
LGBT	lesbians, gay men, bisexuals, and transgendered people
LSA	Learning Support Assistant. Classroom based workers, who may not have a teaching qualification, often helping those with special educational needs.
LSOA	Lower Layer Super Output Areas: LSOAs are areas that have an average population of 1500 people or 650 households
MOU	Memorandum of Understanding Music Leader – Person who facilitates group music making.

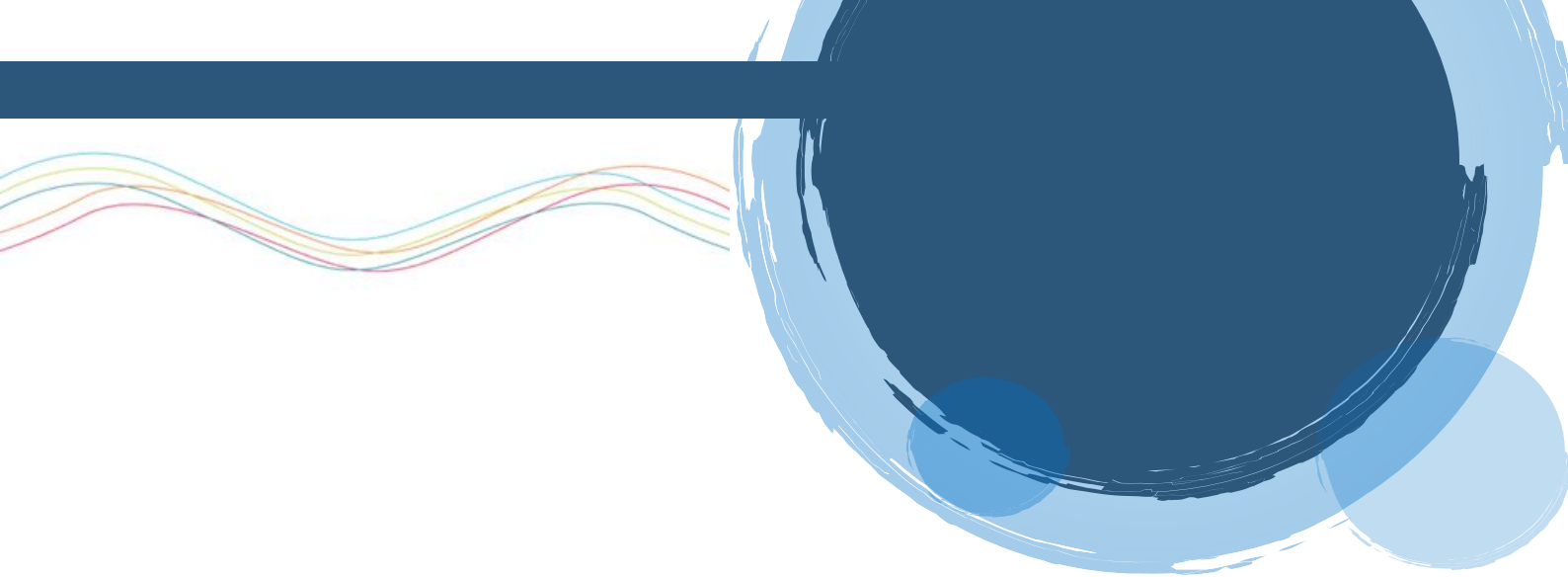|	
ONS	Office of National Statistics
PMLD	refers to young people with profound and multiple learning difficulties.
PN	Local authority designated priority neighbourhood
PRUs	Pupil referral units, sometimes called short stay schools. Local authority run schools for students who cannot at that time be in mainstream school.
PRU staff	Teachers, Teaching Assistants, Learning Support Assistants, members of the senior management team including heads of school who work in PRUs
Quality Framework	A flexible Youth Music resource examining quality in inclusive music education.
SEMHD	Social, emotional, and mental health difficulties – This term often includes children I Inn 5 that display challenging behaviour.
ALN	(Additional learning needs).
SEN	Indicating children with special educational needs. Also SEND – Special educational needs and disabilities. Often being replaced with terms such as
SLA	Service Level Agreement
SLT	Senior Leadership Team
TA	Teaching assistant – see Learning Support Assistant.
UPN	Unique Pupil Number
YM or Youth Music	The National Foundation for Youth Music, a lottery funded charity that is the main funder for young people's music making outside school in England. Youth Music has an emphasis on supporting music provision for children in challenging circumstances.
YOS	Youth Offending Service
YOT	Youth Offending Team

Introducing the strategy - the national context

Both the first and second National Plans for Music Education (2011, 2022) have moved English music education closer to a model that is fully inclusive and provides a high-quality music education for all children and young people, whatever their background. This strategy document reflects an intention in Suffolk music hub to provide such an education and to, over time, enable all children to benefit from the creative, personal, and social development that music has to offer, particularly for young people experiencing barriers to engagement. The current national plan states that the Arts Council expects music education to be fully inclusive, so that all music educators:

 • commit to achieving greater access and more opportunity in music education, identifying, and removing barriers, including for children in low-income families and children with special educational needs and disabilities (SEND)

 • take action to support increasing access, opportunity, participation, and progression of groups that are currently under-represented in music.

 • support understanding of inclusive music education and skills development among teachers, tutors, practitioners, and leaders, informed by high-quality research and evidence. (P8) The plan also identifies the following national priorities for inclusion:

 • A strong foundation of music in the early years is vital for all children, but particularly for disadvantaged children or children with SEND. (p13)

 • Music education for pupils with SEND must be a long-term provision, sustained, rehearsed, and nurtured carefully through effective personal interaction and collaboration, trust, and time. (p36)

• Schools should not only actively include children with SEND in music teaching but should also consider where music opportunities could be led by pupils with SEND. (p36)

• All APs (Alternative Providers) should consider how they can use music as part of the curriculum and how it can play a valuable role in young people's education and well-being. Music in these settings can lead to young people learning new skills, working, and creating together, help build confidence and can be used for social and personal development. (p39)

Suffolk's Music inclusion strategy aligns with the national plan and seeks to significantly expand understanding and delivery of inclusive music education over the next four years.

What was the process?

I conducted some online research on the population and demographics of Suffolk, the issues, and data around child deprivation within the area, the general profile of the county, and some specifics around services available. I also interviewed (semi structured interviews) the hub lead and members of senior leadership team that were suggested by the hub lead, some music service staff, and several people who work with children in challenging circumstance (CCC). I then used my own taxonomy of children in challenging circumstances (Mullen, 2011) (Deane and Mullen, 2018), which I discuss below, to analyse the information I had gathered. From this I drew up this document with the intention to answer the following main questions:

• What are the strategic priorities for Suffolk hub in terms of inclusion?

• What actions across the four years of the strategy will best realise these priorities?

The strategic priorities are based on a combination of interview material, data around young people's health and their prevailing circumstances, and my own analysis based on my extensive experience of musical inclusion. While I have some of the objectivity of a professional outsider to the area, I fully acknowledge that anyone else doing the analysis for the strategic priorities may have come to a different conclusion. That said, they do correctly show the results of significant reflection on a relatively large amount of data. I believe them to be appropriate to the local context, aligned with the principles of inclusive education, ambitious and achievable.
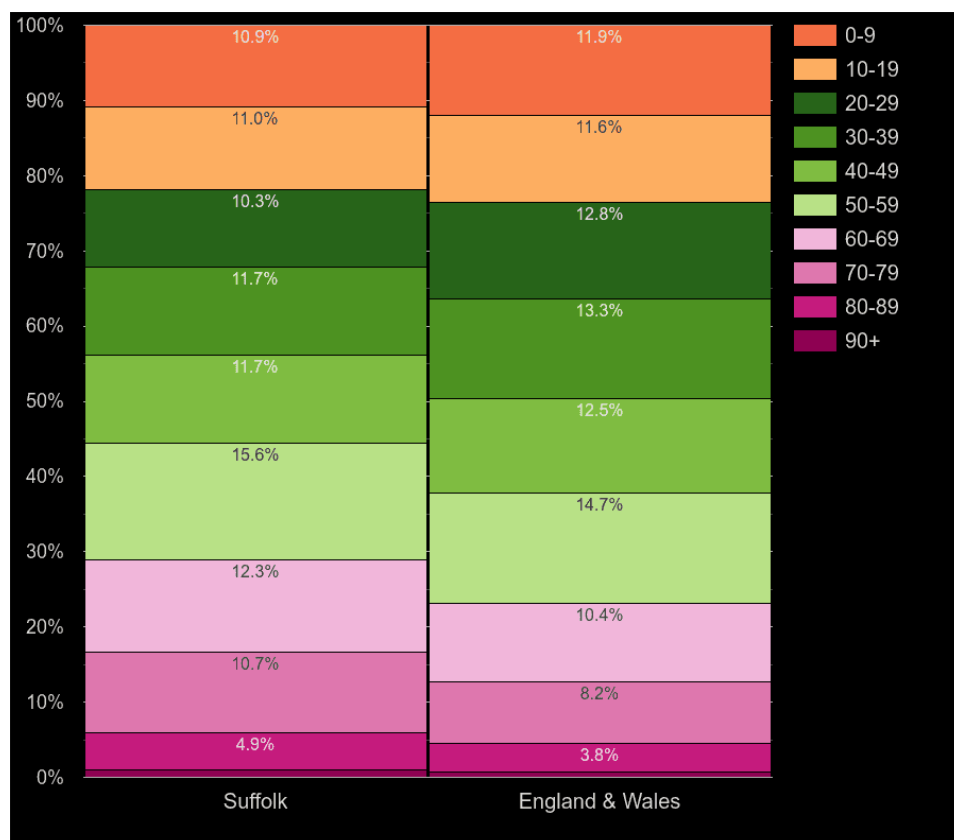
Suffolk Context

Demographics

The population of Suffolk is **763,375** according to mid-2021 population figures published by the ONS. Suffolk's population of 763,375 is equivalent to **1.4%** of England's **56,536,419** total population. Suffolk is the 14th county in England (of 24 total) when ordered by total population1.

There are **154,588** children and young people aged 0-18 in Suffolk (ONS 2022) with **102,883** in a state primary or secondary school (DfE 2022).

Over the past decade, the number of children and young people aged 0-24 in Suffolk has fallen by nearly **5,400**, a fall of **2.6%** compared with a **3.0%** increase nationally. People under the age of **16** represent **16.0%** of the population, and over **65s** represent **23.6%** of the population2 .

1 https://www.varbes.com/population/suffolk-population

2 https://www.varbes.com/demographics/suffolk-demographics

Suffolk population share by decade of age. Shares of population age groups compared to corresponding shares of population groups in England & Wales, 2020.3 3

https://www.plumplot.co.uk/Suffolk-population.html

In 2021, the urban population of Suffolk was approximately **184,324** or **58%**, while the rural population was around **133,531** or **42%**.

According to the latest 2021 census, the population in Suffolk is predominantly white **(93.1%)**, with non-white minorities representing the remaining **6.9%** of the population. Mixed people were the largest minority group in Suffolk accounting for **2.3%** of the population. **10,168** or **1%** of the Suffolk population are black according to the latest 2021 census.

Population by race in Suffolk, 2021 census.

White	708,271 people or 93.1%
Mixed	17,807 people or 2.3%
Asian	17,483 people or 2.3%
Black	10,168 people or 1.3%
Other	6,958 people or 0.9%

Just under **20%** of local primary school pupils were from a minority ethnic group, compared with around **16%** of secondary school pupils.

Education and attainment

There were nearly **102,000** pupils in state-funded primary and secondary schools in Suffolk in 2020/21. In addition, there were **1,300** pupils under special school provision, and approximately **170** in pupil referral units.4

Overall, **31%** of Suffolk pupils attend a school in a rural area and 69% in an urban area. This compares to **18%** of England's population living in rural areas.
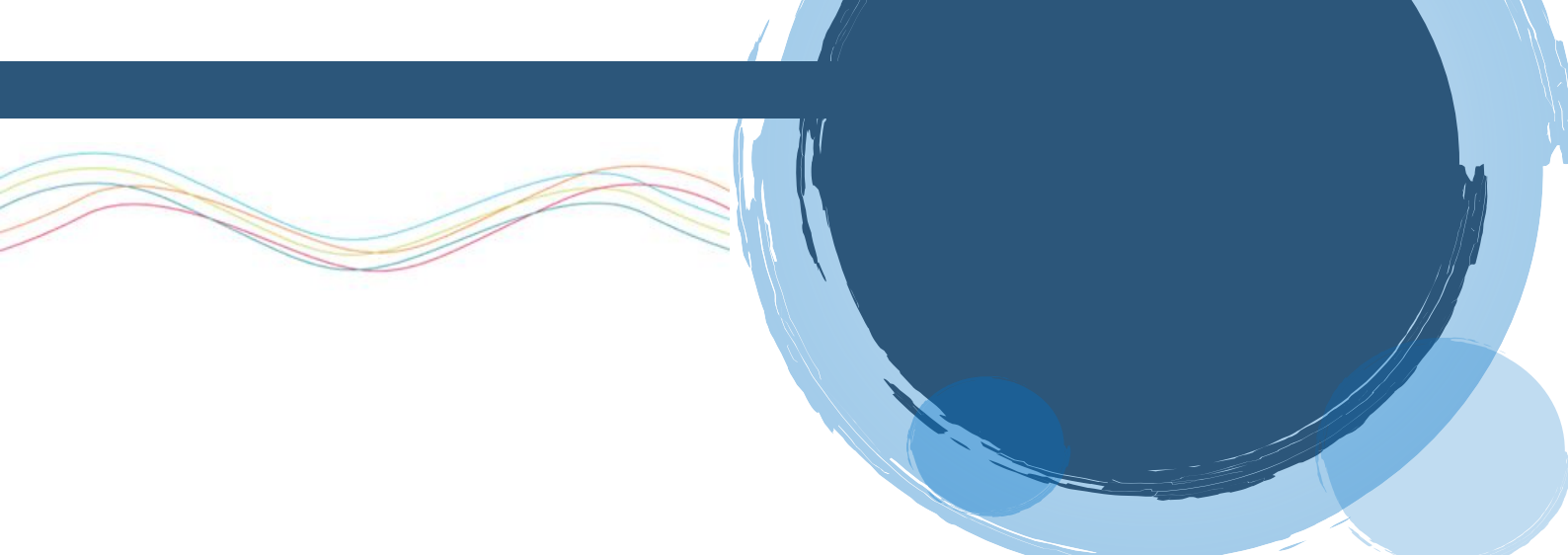
In 2018/19, **70.7%** of pupils in Suffolk achieved a good level of development by the end of Reception Year (first year of primary school), which is significantly lower (statistically) than the national average of **71.8%.**

At the end of Key Stage 2 (last year of primary school), **62%** of pupils in Suffolk met the expected standard in reading, writing and maths in 2018/19, which is significantly lower (statistically) than the national average of **65%.**

In 2018/19, **39%** of pupils in Suffolk achieved a good pass in English and maths in their GCSEs, whilst **61.9%** achieved a standard pass. Both of these are significantly lower (statistically) than the England averages of **43.4%** for a good pass and **64.9%** for a standard pass.

76.5% of students in Suffolk achieved at least 2 A-levels in 2018/19 compared with **80%** nationally; **8.7%** achieved 3 A*-A grades or better (**10.8%** in England); **16%** achieved AAB grades or better (**18.4%** in England). **81%** of students in Suffolk achieved at least 2 substantial Level 3 qualifications (**84.7%** nationally). All four measures are significantly lower (statistically) in Suffolk compared with England. 4

https://www.healthysuffolk.org.uk/jsna/state-of-suffolk/state-of-children-in-suffolk

Suffolk
Music Hub

In 2020/21, **4%** of 16–18-year-olds in Suffolk were not in education, employment, or training (NEET). Locally, this means there were 886 children and young people that were NEET in 2020/21.

Almost 1 in 4 people in Suffolk (**24.8%**) had an undergraduate degree or higher compared with 1 in 3 (**33.1%**) nationally in 2019.

In 2020/21, **19.3%** of primary school pupils in Suffolk (**10,969** pupils) were eligible for free school meals. **15.9%** of secondary school pupils were eligible (**7,119** pupils). Both percentages are significantly lower than England (**21.6%** of primary pupils, **18.9%** of secondary pupils), but higher than Suffolk's statistical neighbours (**18.7%** primary pupils and **15.7%** secondary pupils).

In January 2021, **10.2%** of state-funded primary school pupils in Suffolk did not have English as a first language (**5,813** pupils). In state-funded secondary schools, it was **7.5%**. (**3,350**). These percentages are statistically significantly lower than England (**20.9%** and **17.2%**), but higher than Suffolk's statistical neighbour group (**7.1%** and **5.8%**).
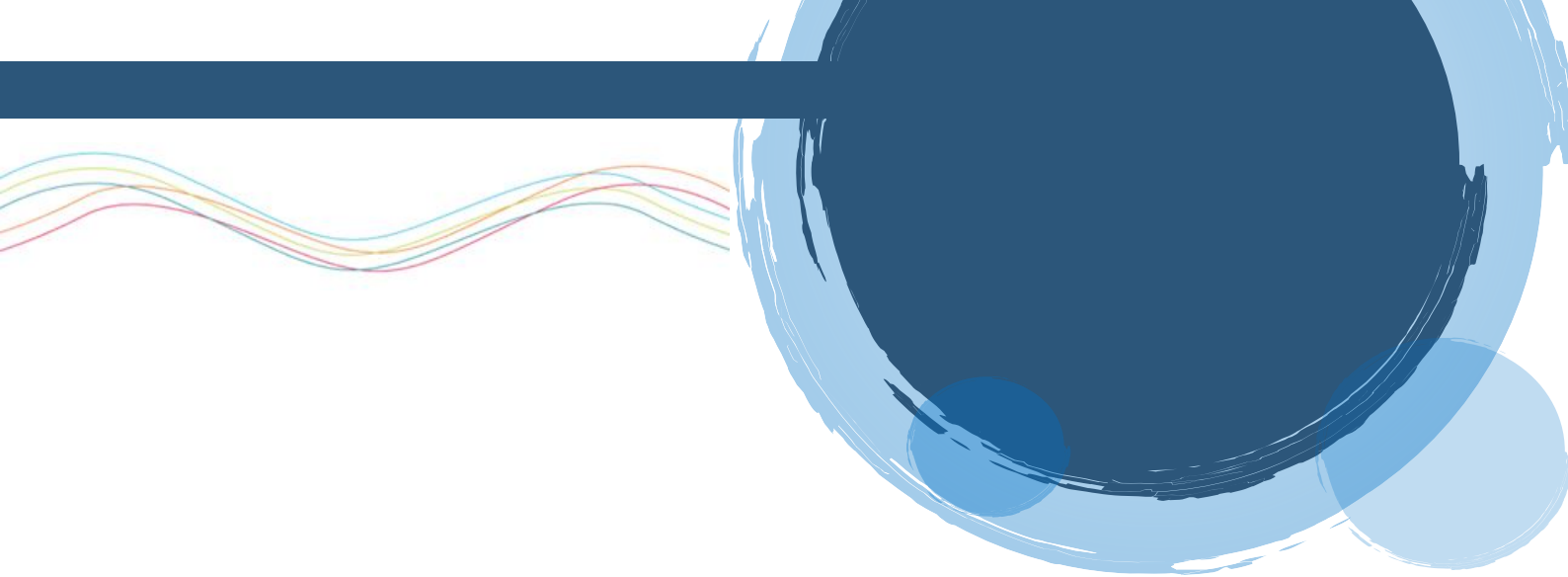
Suffolk's primary school suspension rates were ranked in the top three of the country for six years in a row up to 2020-2021. There were **82** permanent exclusions and **4,966** suspensions made across the 2020-21 academic year for primary, secondary, and special schools.

Multiple reasons were given for excluding or suspending pupils, including **53** cases of verbal and physical abuse to students or staff, **43** examples of persistent disruption, **12** instances relating to drugs and alcohol and six involving an offensive weapon.

Of the **82** permanent exclusions made, **38** were children with special educational needs (SEN).

Within the **4,966** suspensions given, **2,448** have SEN and **2,220** are eligible for free school meals - these figures are not mutually exclusive.

Almost half of the students suspended have been issued with more than one suspension during their education.

There were **85** suspensions given to students under the age of four - a figure which rose to **1,038** when extending the age bracket to under tens.

Split by location, though it should be noted that the number of students varies by district, East Suffolk had the highest figure for permanent exclusions with **34** and Babergh held the lowest at **6**.

For suspensions, Ipswich held the highest number with **1,207** across the year and Babergh once again was lowest with **409.5**

In 2019-20 there were a total of **28** permanent exclusions in primary, but **25** of them were given to children with SEND. Three quarters of the **1,268** suspensions went to children with SEND6.

5 https://www.eadt.co.uk/news/education/20662922.85-school-children-4-suspended-suffolk/

6 https://eastangliabylines.co.uk/revealed-suffolks-school-exclusions-crisis/

Deprivation

In 2019 Suffolk was ranked **99th** out of **151** upper tier local authorities where **1** is most deprived and **151** is least deprived.

Suffolk has a higher-than-average rate of working families using food banks, problems around rural isolation and has some children going several days without a meal8 . Ipswich, which is Suffolk's most deprived council area overall, has a particularly poor score for education - among the bottom **15%** nationally.

Nearly **26,000** children and young people in Suffolk live in areas classified as being among the **20%** most deprived in England, which is **12.7%** of the population of 0–24-year-olds.

Across Suffolk, the greatest levels of deprivation on the Children and Young People subdomain are around Mildenhall, Newmarket, Haverhill, Glemsford, Sudbury, Bury St Edmunds, Stanton, Stowmarket, Ipswich, Felixstowe, Leiston, Reydon, Bungay, and Lowestoft.9

In 2017, Ipswich, Forest Heath (West Suffolk), Babergh, and Waveney (East Suffolk) were ranked in the worst **20%** of local authorities for social mobility, which indicates that people from disadvantaged backgrounds in these areas were least likely to make social progress. This data has not been updated since 2017.

7 https://www.suffolkcf.org.uk/wp-content/uploads/2020/11/Suffolk-CommunityFoundation-Hidden-Needs-2020.pdf

8 https://www.eadt.co.uk/news/21411897.revealed-deprived-areas-suffolk-north-essex-ranked-postcode/

9 https://www.healthysuffolk.org.uk/jsna/state-of-suffolk/state-of-children-in-suffolk

Children in challenging circumstances

This section gives a snapshot of some issues affecting children in challenging circumstances in Suffolk.

There were **916** children in care in Suffolk on the 31st of March 2022. This compares with **854** children in care locally in 2018. Since 2018, the number of children in care in Suffolk steadily increased, although the latest locally provided figure (n=916) is lower than the previous year(n=947). Although increasing, the rate of children in care in Suffolk remains significantly lower (statistically) than the England average of **67** per **10,000** (2020/21). Rates of hospital admissions for self-harm are relatively high in Suffolk. In 2020/21 Suffolk had the second highest rate of admissions per **100,000** children aged 10-24 years in the East of England and the highest rate in those aged 15-19 years. Self-harm has traditionally affected young women more than young men.
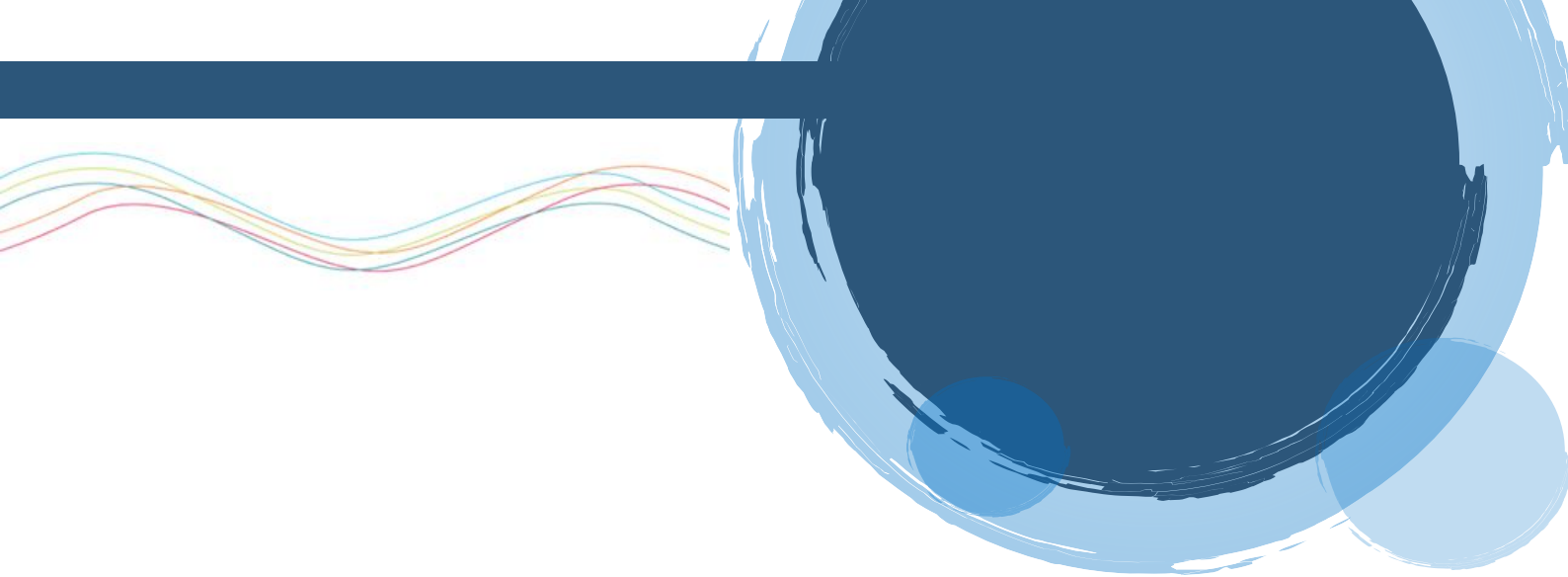
Local data for 2021 shows that the rate of first-time entrants aged 10-17 years to the youth justice system per 100,000 population in Suffolk was **164**, higher than the England average of 146 per 100,000.

In 2021, in England, one in six (**17.4%**) of both 6- to 16-year-olds and 17- to 19-year-olds were likely to have a probable mental disorder, an increase (worsening) compared to 2017. This would suggest that, in 2021, around **21,000** children and young people in Suffolk (aged 6-19) had a probable mental health disorder.

Healthwatch Suffolk10 report that Suffolk young people's wellbeing outcomes consistently appear poorer (lower) than national averages.

• Nearly a third felt cheerful rarely or 'none of the time'.

10 https://healthwatchsuffolk.co.uk/mhof/phasesix/

• Two in five young people reported 'moderate' to 'severe' levels of anxiety, and almost a quarter felt anxiety made things 'extremely', or 'very', difficult for them.

 • Twenty per cent of young people felt loved 'none of the time', or 'rarely'. Young people with lower wellbeing scores were much less likely to feel loved.

• A quarter of young people had self-harmed. Half of the young people who reported current self-harm did not know where to find help, but awareness of support has improved generally.

What is musical inclusion?

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

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

Musically11 inclusive practice ensures that all children and young people who want to can make music. It can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes as well as musical ones, and having a music education workforce which can work with young people of all backgrounds, needs and interests.

What does inclusion involve?

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

(Adapted from Booth and Ainscow, 2002: 3)

11http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_de_v
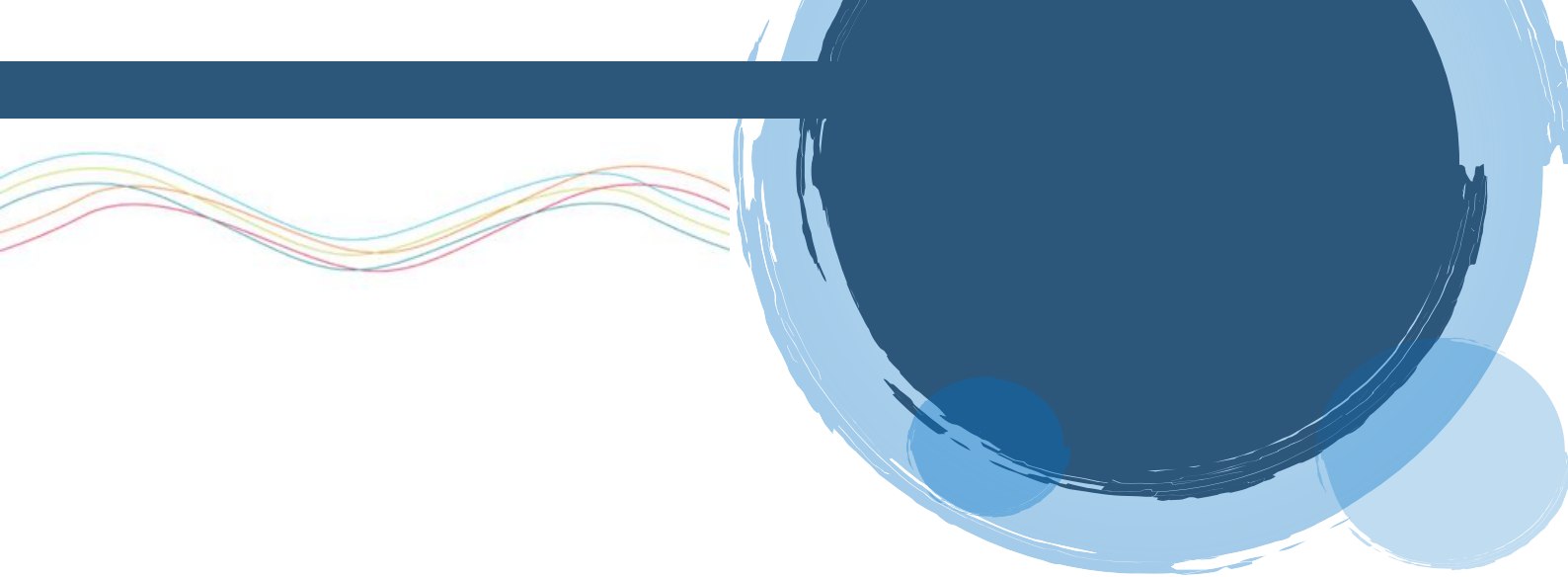
Capacity and Funding

For any hub implementing an inclusion strategy, it will be a major change in terms of what they do and how they do it. It will also be a major change in terms of the hub's capacity to do the work and the increased costs that will come, especially in terms of engaging with increasing numbers of children in challenging circumstances (CCC). It is important to recognise that hubs are continually under significant pressure. Those who support hubs, their governance bodies, and funders such as the Arts Council, local authorities, and others, should recognise that asking a hub to do more implies they will need more support. This will be especially true as the hub changes towards becoming more inclusive. Building and sustaining new relationships, providing the project management necessary for working successfully with groups that have not previously been included, and providing appropriate training to enable hub musicians to work in unfamiliar ways in unfamiliar contexts will all require investment, particularly so in the first few years of an inclusion strategy. The labour-intensive nature of quality inclusive work suggests that, for hubs to be significantly more inclusive, they will need to engage more children in smaller groups, perhaps for longer time, as some of the work will require more of an emphasis on reflective practice. In addition, there may be some added costs for such things as assistive technology, iPads and other instruments that will aid access.

I recommend that Suffolk music hub work with their funders to ensure that a sufficient percentage of funded revenue is allocated annually to inclusive working, to ensure that the inclusion strategy is a success. Where data is available on groups it can be useful in guiding the hub to set and realise targets for engagement. The hub will be able to get data on certain groups such as care experienced children, children on fixed term and permanent exclusion from school, those with SEND etc. Children with SEND alone make up **15%** of the

national school population so this would indicate that if the hub wants to target and engage with a number of groups in or near natural proportion12 they will need to ring-fence a significant amount of their funded revenue over time (i.e., by the end of the four-year action plan) and they will also need to seek new sources to part-fund the programme. In this way the hub is committing to sustainable resourcing for inclusion. I recommend that the hub, in dialogue with its funders, researches opportunities in order to find a way to ring-fence an amount of funding that is sufficient to realise and sustain this ambitious programme without jeopardising their existing commitments.

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

Workforce development

Workforce and skills development

Workforce and skills development will be one of the key parts of the inclusion strategy going forward. The Suffolk team needs to be diversified to represent the cultural make-up of Suffolk classrooms. By the end of the strategy period at least **15%** of the team should be from Black and Asian backgrounds. This would still not be fully representative as there are currently **20%** of all primary students from these backgrounds.

The hub also needs tutors to deliver contemporary music including Rock and Grime. Both these tutors and those mentioned above will need training in inclusive delivery.

As well as all this, current team members need to become more aware of inclusion in general and some (particularly those working with children with SEND) need to be encouraged to reach a high level of skill and expertise in their inclusive work. Currently, with some notable exceptions, there is a lack of cutting-edge expertise and professionalism both within the hub and its partners and this should be addressed by CPD activities during the course of this strategy.

The changes and development may well be helped by underpinning activities with the model devised by Tom Gilbert and outlined below. Gilbert (1996) expressed possible causes of underperformance by looking at worker's needs and for each, exploring the role of their manager and of the organisation in supplying those needs. This is the "Gilbert sixcell model."
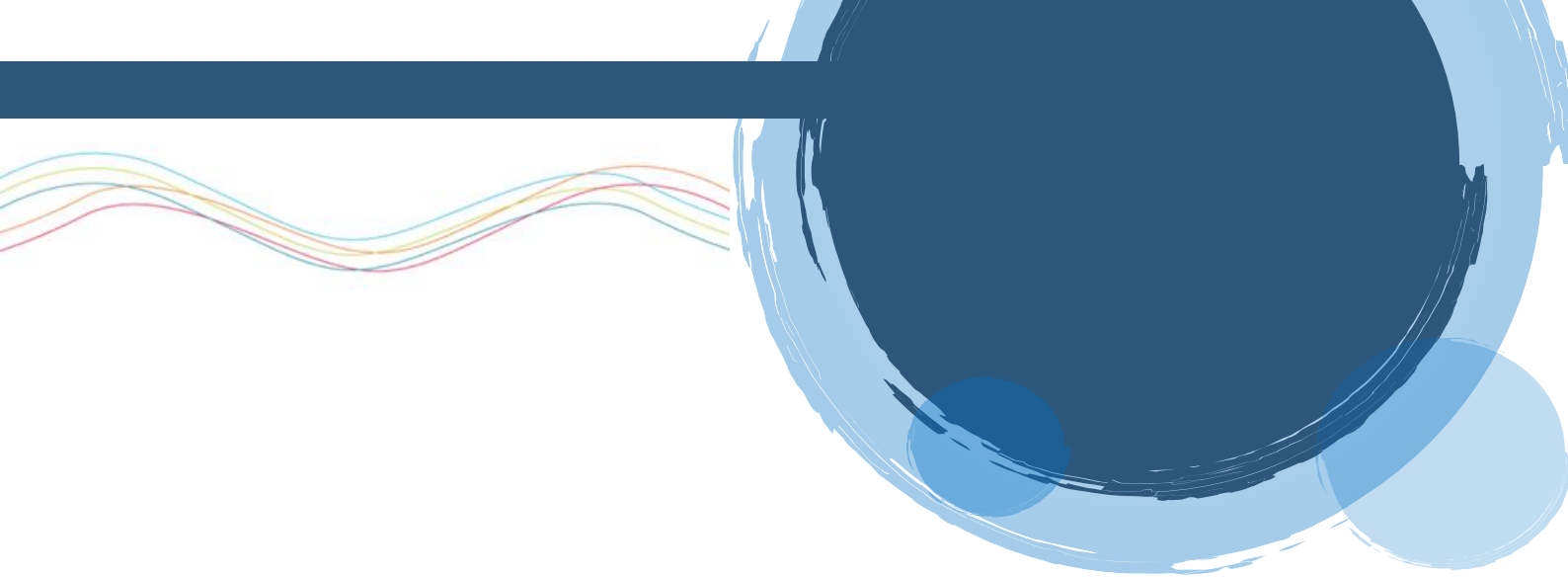
These are that they:

• know what to do in their job and to what standard. In a values-driven activity such as working with children in challenging circumstances, the issue of why, is an important addition.

 • are motivated to do their job.

 • are able to do it, which could be interpreted as simple individual skill. However, for a worker in musical inclusion, the issue is more about being enabled to do their job, which brings in organisational issues of being allowed the tools and time and sharing an appropriate culture in addition to simple technical skill.

The Gilbert six-cell model			
Workers need to	Know what to do, why and to what standard	Be motivated to do it	Be able to do it
Managers must supply	Clear induction. Regular supervision and co-working	Help for workers to see themselves in the vision. Appreciation and reward	Individual learning, training, and skill development. Coaching
The organisation must supply	Systems supportive to good management and communication	Creation of a shared vision. Culture of inclusion. Culture of excellence.	Culture of reflective practice. Culture of collaboration.

In England today it might be reasonable to suggest that there are two quite different and recognised approaches to pedagogy. Firstly, there is what can be called traditional teaching. This is teaching focused primarily on the development of skills, the imparting of information and the students' measurable improvement with specific musical tasks and knowledge set mostly by the teacher. This is very much how many teachers themselves were taught and for many the approach is used without significant critique or questioning. Secondly there is student centred pedagogy, which is based on trust-building, creating safe environments and which empowers young people to be creative and to have a sense of ownership of their goals, achievements, and musical journey. This approach demands ongoing critical reflection.

Both approaches have their merits for particular contexts and all teachers/ music leaders should have a good working knowledge of both approaches. Working in the area of inclusion with children experiencing challenges and barriers to full participation, practice wisdom

strongly suggests that the second, student-centred approach is vital to engagement, retention, and potential student transformation. That said, blended approaches with good understanding of the needs of the context, can be very effective.

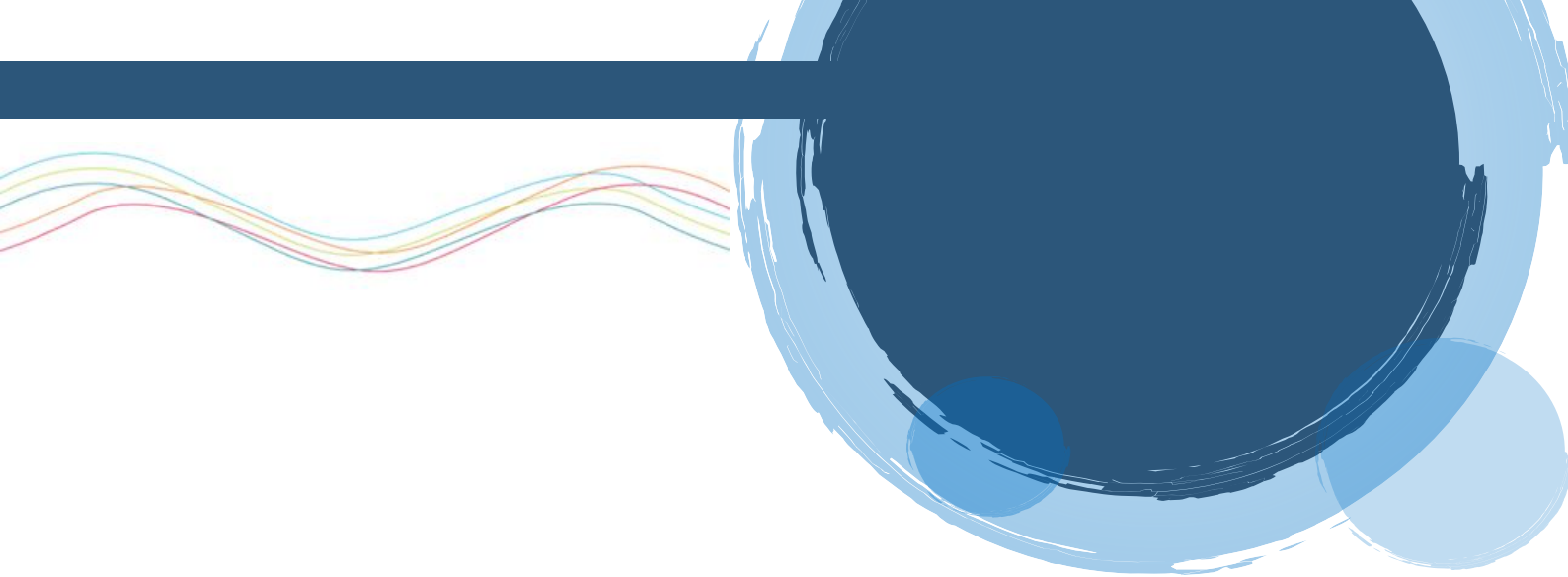| The different cohorts for specific training/CPD within inclusion are |
| --- |
| 1. Tutors working in mainstream situations |
| 2. Music leaders working with young people with SEND |
| 3. Music leaders working in early years or out of school hours programmes especially those working with young people facing barriers to engagement |
| 4. Workers from partner organisations |

Tutors working in mainstream situations

These tutors should all have a good basic understanding of inclusion, including basic principles such as 'Universal design', 'Normalisation of opportunities', and the idea that student lack of engagement is a dilemma for the teacher, not a problem within the student. They should also understand the principles of Trauma Informed Practice (TIP), the social model of disability and have some sense of adaptations including the use of apps, assistive technology, and adaptive instruments within the classroom.

Music leaders working with young people with SEND.

No music leaders/ teachers should work in SEND specific contexts without some prior experience or training. This should certainly involve training around The Social Model of disability, Adaptive instruments, fundamental inclusion concepts such as Normalisation, and also the use of technology including assistive technology. Following the principle of "Nothing about us without us", training should at least in part feature disabled musicians as facilitators. Going forward all music leaders working with young people with SEND should have some induction and training relevant to the group they are to work with. No music leader should be put on a project without training or induction in place unless they have proven experience and a comfort in working in this area.

Music leaders working in early years or out of school hours programmes especially those working with young people facing barriers to engagement.

For early years providers training should focus on developing language-based work and also creative work. Some training should be done on working with portage children. For targeted work outside school hours the hub needs a core group of music leaders from diverse backgrounds and with diverse musical skills. A core group should have a reasonable balance in terms of gender and ethnic background. All this team should have good abilities

to undertake a student-centred approach, be creative facilitators with sensitive approaches to communication, and, importantly, their work should be much more empowering than didactic. These skills can be developed through training and open-mindedness. In addition, they should be cognisant with both Trauma informed and Emotionally intelligent approaches.

Workers from partner organisations

Workers from partner organisations can bring the diversity of skills that the young people seek along with a diversity of lived experience, both valuable to the hub. The hub should agree with key partners a set of professional requirements for positive inclusive working and disseminate this across all workforces in Coventry. All funding support should be contingent on working to these professional requirements.

Analysing the data

To analyse the data, I have used my own taxonomy of children in challenging circumstances (Mullen, 2011) (Deane and Mullen, 2018), which categorises these young people in groupings that would call for different educational/ organizational approaches for each grouping. The lens has room for critique and modification but was immensely valuable in grounding the enquiry.

Musical inclusion and children in challenging circumstances (CCC)

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

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

(Mullen et al 2011- adapted 2020)

Findings based on this lens:

Life condition

It is very positive that the hub has partnered with Live Music Now and also with Orchestras Live. Both organisations have strong reputation in this area. The hub itself should, over time, rebuild relationships with all the special schools in the county and build relationships with the almost 30 specialist units in mainstream schools.

Research suggested that educators in these schools/ units are not in strong contact with each other, so I recommend the hub set up a network for all providers in SEND. This would need to be carefully facilitated by the hub so that it provides real learning, action, and change.

I had some concerns with what I heard in some interviews about the nature and quality of the work. I suggest that the hub establish real goals for this area of the work, audit and monitor what is currently happening and then provide training and other CPD to help practitioners develop positive creative work with an emphasis on joy, performance, recording and the musical identities of the young people.

Geographical Issues

The hub is to be commended for having such a wide and equal spread in its current provision across the county, including rural areas. Moving forward I believe a priority is to target work in areas of rural and semi-rural deprivation (including large estates on the outskirts of towns), and also work in partnership with the police and Youth Justice

Service to target programmes that in areas that are vulnerable to county lines exploitation.
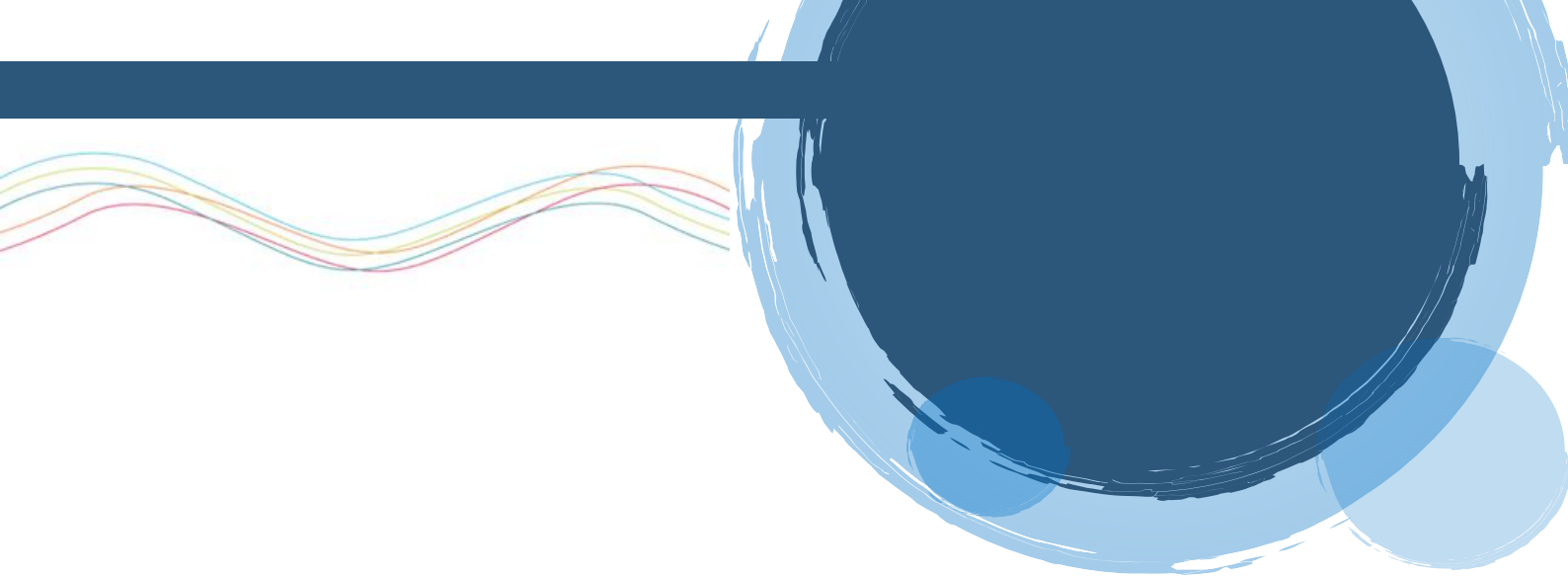
Background and identity

20% of children in Suffolk primary schools are from Black and Asian backgrounds. This is higher in some places, such as Ipswich.

It is important for the hub to recognise and support the changing demographic by:
- expanding and diversifying its workforce
- creating, over time, more cultural ensembles based on the demographics of the county.
- disseminating a diverse repertoire to all tutors and ensemble leaders
- engaging with refugee children, individually and in groups
- Support the development of music organisations and teachers from diverse backgrounds.

Life Circumstances

This category involves a range of groups of children who can often fall through the cracks in terms of music provision. It includes young carers, children of armed service personnel, bereaved children, children who are looked after (LAC) and many other groups and individuals. Often, they are more easily targeted through work done outside schools, sometimes in partnership with the local council and almost always in partnership with non-music specialist organisations. Apart from care experienced children (LAC), none of these groups of young people were mentioned in interview. This was not surprising, as work with these groups has, till recently, often fallen outside the scope of traditional music hubs. For the purposes of this strategy, I recommend the hub engage with care experienced children through the virtual school and also build relationships with organisations such as The Base, Break, and Catch-22 Suffolk.

The hub should seek to develop partnership with a range of non-music organisations who know the needs and interests of these young people and can give guidance on what will work. This work should be done as pilot projects, outside school hours.

Suffolk
Music Hub

Young people with social, emotional, and mental health issues (SEMHD)

Suffolk has consistently been a county with very high exclusion rates, especially in primary. Because of the low life outcomes connected with school exclusion, the hub should use music as an intervention to help get these young people back on track. This is in line with the National Plan for Music Education's advice around alternative provision:

Music in these settings can lead to young people learning new skills, working and creating together, help build confidence and can be used for social and personal development. Music on offer in AP may help to meet a child or young person's interests or ambitions and provide opportunities that will help them develop the necessary experiences and skills to achieve their goals13.

The hub should begin by having a system where it is recorded if anyone is excluded and reasons why. Over time this can be used to help tutors lessen their need to exclude. The hub should build relationships to offer work to all alternative provision centres in county and also consult with young people who have been or are at risk of exclusion as to what they would want in music provision. The hub should build the work over the course of the strategy until they can offer music to all primary pupils who have multiple suspensions from school.

Suffolk also has extremely high rates of self-harm. This is usually highest in young women. I recommend that a music empowerment and creativity programme be offered to 13–16-year-old girls identified as being at risk of self-harm.

13 The Power of Music to change lives: a National plan for Music Education p45-46.

List of strategic priorities14 (14 Presented as outcome statements to be achieved at the end of the four-year action plan)

Strategic Priority 1

Both the make-up of the team (including regular partners) and the music offered by the hub has diversified to more closely reflect the diverse cultures represented in both urban and rural Suffolk and the interests of the young people the hub wishes to engage.

Strategic Priority 2

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

Strategic Priority 3

The workforce has appropriate, sufficient skills to deliver musically inclusive practices with all children and young people. Some of the workforce are at expert level within their area of inclusion. There is a core team within the hub who are skilled professionals in inclusive practice.

Strategic priority 4

There is a widely held perception of the hub as one that embraces and foregrounds inclusion and diversity. Hub communications, including the website, have been reviewed and updated and there is raised awareness of the hub's role and the opportunities available for inclusive music-making.

Strategic priority 5

The work of the hub to engage in sustainable ways with new groups of children experiencing barriers to education has expanded. This include but is not limited to young people with social, emotional, and mental health difficulties (SEMHD).

Strategic priority 6

The offer for children with SEND has been reviewed, refreshed, and expanded, with a view to promoting equity of provision. There is some increased emphasis on performance, recording and celebratory opportunities.

Strategic priority 7

Data is used as a driver for inclusion.

Strategic priority 8

The hub has engaged with a range of new partners (both musical and non-musical) across the county and has deepened engagement with existing partners. All partners have agreed on professional expectations for quality inclusive working. Where appropriate new professional networks have been developed.

Strategic Priority 9

The delivery of music tech across the hub (including with partners) has been expanded, particularly to foreground the use of assistive/adaptive technology.

Strategy priority 10

There is an increased emphasis on a move to long-term engagement in music and a culture of progression for all children. The hub provides clear progression routes for all those who choose to progress in music. Both the WCIT and the ensemble programme have been reviewed as part of this process.

Strategy priority 11

There is a culture of inclusion across the hub lead organization and across local partners.

Strategy priority 12

The hub has developed a targeted programme in rural Suffolk working with deprived young people and those at risk of exploitation and involvement in county lines.

Action plan

Strategic Priority 1	Both the make-up of the team (including regular partners) and the music offered by the hub has diversified to more closely reflect the diverse cultures represented in both urban and rural Suffolk and the interests of the young people the hub wishes to engage.

Year 1 2023-2024

- Audit all team in terms of diversity and inclusion.
- Establish ethnicity of young people in ensembles
- Offer targeted volunteering /shadowing opportunities to musicians from diverse cultural backgrounds and to disabled music educators.
- Create database of local music educators from a range of diverse backgrounds
- Take positive action to promote diversity in hiring, such as utilizing local and community networks, advertising in several languages etc.
- Where possible, use positive action to create new employment opportunities for musicians from under-represented communities.
- Continue to expand workforce to represent more diverse genres - find appropriate deliverers for contemporary music including various hip-hop styles

Year 2 2024-2025

- Develop project to promote diversity of current ensemble projects (e.g., working with Kinetika Bloco); include teacher skills development.

- Diversify rhythm providers to foreground improv, contemporary styles, music from different cultures. Where possible use culture-bearers

- Ensure that all delivery team have a bank of culturally diverse songs and/or resources to use in their teaching.

- Utilising a partnership approach, establish a working party to develop cultural music education in Suffolk.

- Develop musician in residence scheme for schools highlighting musicians from diverse cultural backgrounds

Year 3 2025-2026

- New members to be recruited for developing hub board with inclusion and diversity in mind.

- Create at least one new cultural ensemble.

- Appoint disabled musician in residence

Year 4 2026-2027

- Develop festival of Suffolk communities in music education

- Run short course on getting started in teaching, targeting musicians from diverse backgrounds

Strategic Priority 2	Cultures, policies, and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.
Year 1 2023-2024	

- All tutors are reminded to liaise with school tutors or SENCOs to establish needs of all students within their classes. Refresher notices on this sent to appropriate school staff.
- Inclusion strategy developments to be a standing item at hub meetings.
- Begin to secure funds to support an ongoing inclusion programme.
- Create inclusion champions team within the music service.
- Inclusive values-based document developed and disseminated

Year 2 2024-2025

- Document on protocols for inclusive project development, targeting and project stability to be disseminated across core team.

Year 3 2025-2026

- Continue to secure funds to support an ongoing inclusion programme.
- Review and refresh actions taken so far

Year 4 2026-2027

- Continue seeking resources with the aim for developing the inclusion programme beyond 2027

Strategic Priority 3	The workforce has appropriate, sufficient skills to deliver musically inclusive practices with all children and young people. Some of the workforce are at expert level within their area of inclusion. There is a core team within the hub who are skilled professionals in inclusive practice.
Year 1 2023-2024	

- Training for whole team on general inclusion
- 'Toolkit' for team on inclusion, including information on neurodiversity and common conditions affecting young people's ability to access learning.
- Continue behaviour management training with focus on inclusion.
- Develop inclusion champions group – focus on developing their expertise.
- Develop mentoring programme for structured reflective practice – cascade across team. Structured reflective practice to be a paid part of working in alternative provision and with children with PMLD.
- Embed key SEND concepts within core team such as social model – for cascading out to whole team

Year 2 2024-2025

- Awareness raising for staff team on working with young people with SEMHD – combination of training, led structured reflection and online resources.
- Training for team on working with refugees/asylum seekers.
- Partnership agreements to include a commitment to inclusive practice with appropriate training as needed.
- Hub should hold two whole team reflections per annum around areas relevant to inclusion.
- Significant training in SEND for anyone working in this area. Base training on a questionnaire to be sent to team. – Likely to include: Social Model, Sounds of intent, adaptive instruments and technology, use of apps.

Year 3 2025-2026

- Expand use of creativity (for some of the work) across whole team – Suggested goal is 25% creativity for all tutors after 2 years-e.g., 5 minutes in a 20-minute lesson.
- Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience.
- Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners.

Year 4 2026-2027

- Develop a small number of experts in inclusion, particularly in SEND. Part support advanced training (MA level for example)

Strategic Priority 4	There is a widely held perception of the hub as one that embraces and foregrounds inclusion and diversity. Hub communications, including the website, have been reviewed and updated and there is raised awareness of the hub's role and the opportunities available for inclusive music-making.

Year 1 2023-2024

- Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see in music provision going forward.
- Critically examine current communications and messaging both within and beyond the hub - with schools, partners, music educators, and young people. Have clear goals and make sure everyone knows them – inside and outside the hub

Year 2 2024-2025

- Review website and social media and other communications with inclusion specifically in mind.
- In relation to the above, seek some advice from experts in SEND or other relevant music and social media specialists. Also consult parents' forum.
- Develop inclusion section of website

Year 3 2025-2026

- Create student space on website for discussion, uploading their own tracks etc.
- Refresh offer to schools and settings to emphasise inclusion – e.g., small inclusive ensembles / music and wellbeing days.
- Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub

Year 4 2026-2027

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

Strategic Priority 5	The work of the hub to engage in sustainable ways with new groups of children experiencing barriers to education has expanded. This include but is not limited to young people with social, emotional, and mental health difficulties (SEMHD).

Year 1 2023-2024

- Remissions policy is widely publicised including highlighting on the website.

- Develop small team (3 people?) to work with refugee children. This includes developing resources for the rest of the hub's workforce. Prioritise Iraqi and Ukrainian refugee needs. Resources to be dual language where appropriate.
- Hub to have system that it is recorded if anyone is excluded and reasons why (critical incident report)

Year 2 2024-2025

- Audit music delivery across all alternative provision in Suffolk
- Training for whole team on working with children with SEMHD – this to include language and communication + trauma informed practice.
- Train sub-team (from within and beyond current hub team) to work in alternative provision across the county.
- All of team have relevant repertoire resources from diverse sources including Ukraine / Iran/ Iraq and other countries where refugees come from
- Training for early years providers in creative music making.
- Hub to build relationships to offer work to all alternative provision centres in county.
- Consult with young people who have been or are at risk of exclusion as to what they would want in music provision.
- Music and wellbeing programme offered to students from 12-16 years

Year 3 2025-2026

- Hub has partnered with Outreach Youth to create LGBTQ ensemble or choir.
- In partnership with the Virtual School develop workshop programme with care experienced children

- Training for early years practitioners to work with portage children – subsequent development of portage programme.
- Music offered to every primary pupil permanently excluded from school.
- Music empowerment and creativity programme offered to 13–16-year-old girls identified as being at risk of self-harm

Year 4 2026-2027

- Working in partnership with Norfolk and Suffolk Gypsy, Roma and Traveller Liaison Service, pilot programmes with at least two traveller communities in Suffolk
- Music offered to all primary pupils who have multiple suspensions from school

Strategic Priority 6	The offer for children with SEND has been reviewed, refreshed, and expanded, with a view to promoting equity of provision. There is some increased emphasis on performance, recording and celebratory opportunities.

Year 1 2023-2024

- Develop briefing document for inclusion in concerts.
- Network for all teachers /music leaders working with those with additional learning needs and disabilities. Network to be facilitated by hub.
- Re-establish relationships with all special schools and special units within mainstream schools.
- Audit, and where possible monitor, SEND provision and CPD needs across county

Year 2 2024-2025

- Small team to have knowledge of assistive technology and this to be offered across the county (through tasters) – upskilling the offer to special school teachers if appropriate.
- Develop performance programme for young people with additional learning needs and disabilities. Where appropriate integrate with mainstream performance opportunities

Year 3 2025-2026

- Creative training programme for those engaged with young people with additional learning needs and disabilities.
- Integrated young producers club

Year 4 2026-2027

- By the end of four years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant take-up of assistive technology, although it is not a universal recipe for all children's music making.
- By the end of four years there needs to be at least one inclusive ensemble that is easily accessed by disabled and non-disabled children, that are not classes but mentored performance groups and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the young people themselves decide they want to do rather than an imposed genre.

Strategic Priority 7	Data is used as a driver for inclusion
Year 1 2023-2024	

- Review data collection procedures – establish relationship with natural proportion across various groups.
- Establish clear system for data collection and collation for different groups of young people. These should include FSM, Pupil Premium, LAC and those with SEND, and diverse cultural backgrounds where possible. Also include children on fixed term and permanent exclusions.
- Clarify and agree systems with council, schools, and team. Trial and iron out glitches.
- Ascertain data for pupil premium and FSM children in tuition and in ensembles. If less than 50% of natural proportion, then give complete fee remission and/or other incentives in order to double numbers over 2 years

Year 2 2024-2025
- SLT to have up to date briefings on inclusion data.
- Ascertain data for pupil premium and FSM children in tuition and in ensembles. If less than 50% of natural proportion, then give complete fee remission and/or other incentives in order to double numbers over 2 years

Year 3 2025-2026
- Collect, collate, and analyse data with goals in mind. Find 'barrier flashpoints' and trial activities in some of these to reduce the barrier.

Year 4 2026-2027
- Review data in terms of both any targets set and the inclusive concept of 'natural proportion'.

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Strategic Priority 8	The hub has engaged with a range of new partners (both musical and non-musical) across the county and has deepened engagement with existing partners. All partners have agreed on professional expectations for quality inclusive working. Where appropriate new professional networks have been developed.

Year 1 2023-2024

- Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area.
- Identify potential new partners across Suffolk within the Black, Asian and in other communities including music and cultural groups, collectives and individual community leaders and musicians, in order to develop a more diverse offer across the hub region.

Year 2 2024-2025

- Explore potential partnerships with organisations such as Ipswich community Media and South Street Studios to engage teenagers and young adults with SEMHD.
- Also begin to explore relationships with Suffolk Mind and other non-music based organisations supporting young people with a view to partnership working.

Year 3 2025-2026

- Hub partners take on responsibility to:

- Provide data on who is engaged 2) Have clear progression routes provided for all young people 3) Ensure all of their teams undertake some inclusion training where appropriate

Year 4 2026-2027

- Establish out of school hours programme with partners targeting young people who would otherwise 'slip through the cracks'.
- Review progress so far

Strategic Priority 9	The delivery of music tech across the hub (including with partners) has been expanded, particularly to foreground the use of assistive/adaptive technology.

Year 1 2023-2024

- Upskill small group in music production.
- Invest in new iPads and computers so that developing tech team are adequately resourced – consider Apple as the tech team's operating system

Year 2 2024-2025

- Further develop tech programmes in WCIT and developing into small group tuition
- iPad training for team and schools – Ben Sellers recommended.

Year 3 2025-2026

- Offer training in assistive technology.
- Seek to establish music production room in Northgate Arts centre

Year 4 2026-2027

- iPad or tech-based ensemble – integrated with disabled and non-disabled musicians

Strategic Priority 10	There is an increased emphasis on a move to long-term engagement in music and a culture of progression for all children. The hub provides clear progression routes for all those who choose to progress in music. Both the WCIT and the ensemble programme have been reviewed as part of this process.

Year 1 2023-2024

- Audit progression from WCIT to ensembles
- Review cost-effectiveness of current ensembles and make changes if necessary.
- Create new ensembles and adapt existing ensembles so there is immediate progression for every child who wants to progress from WCIT to ensemble. NB progression is not to be based on skill level / auditions.

Year 2 2024-2025

- Diversify ensemble music.
- Track and review retention of all students with special focus on those experiencing barriers to participation. Make adjustments to existing ensembles where necessary.
- Increased performance opportunities for WCIT
- Create beginner level ensembles where appropriate.
- Mentoring programme for ensemble leaders in inclusion

- Diversify current ensemble repertoire to highlight women and black composers.
- Review WCIT provision to emphasise joy of music making and youth voice.

Year 3 2025-2026
- Review hub performances for inclusion
- Change hub performance programming to mix genres and ability levels. Include tech based and contemporary pieces where possible. Avoid 'hierarchy of performance'.
- Develop creative "open" ensemble.
- Hub partners should be encouraged to provide clear progression and in most cases integration pathways.

Year 4 2026-2027
- Develop inclusive ensemble.
- Existing ensembles, at least in part, should, work collaboratively with young artists from several of the genres that will be new for the hub and in this way provide new progression routes for all concerned.
- In partnership with ACCE examine feasibility of Ipswich based Chinese Orchestra
- Review and adapt all progression strategies based on findings

Strategic Priority 11	There is a culture of inclusion across the hub lead organization and across local partners.
Year 1 2023-2024	

- Establish clear protocols, such as temporary team teaching and mentoring, to support tutors having difficulties in class with areas like behaviour management. Publicise across whole team.
- Regular meetings (possibly twice termly) of SLT focussed on inclusion.
- Input seminars for SLT, and where possible board members, on inclusion

Year 2 2024-2025
- Establish inclusion-based tutor project teams to foster collaboration and dialogue.
- Liaise with Suffolk Parents Carer Forum to increase dialogue around inclusion in hub

Year 3 2025-2026
- Disseminate a short document on inclusive working in mainstream schools

Year 4 2026-2027
- Encourage online practice sharing – such as blogs

Strategic Priority 12	The hub has developed a targeted programme in rural Suffolk working with deprived young people and those at risk of exploitation and involvement in county lines.
Year 1 2023-2024	
• Reviews areas of deprivation in rural Suffolk and cross reference with both music provision and evidence of county lines activity	
Year 2 2024-2025	

- Develop pilot programmes in Great Conard, Sudbury and in the Chantry Estate area near Ipswich and other areas of rural or semi-rural deprivation. Also, pilot programme in the Nacton area of Ipswich and South Wold.
- Music and wellbeing programme for young people aged 14 plus in areas of rural isolation

Year 3 2025-2026

- Roll out year-round programmes from successful previous year pilots.
- In partnership with Suffolk Police, and Suffolk Youth Justice Service, pilot programmes for young people in areas known for county lines activity. Initially focus on those at risk.

Year 4 2026-2027

- Roll out year-round programmes from successful previous year pilots.
- Review programme – with input from the young people involved.

Key actions from strategic priorities

Year	Action
Year 1	1. Audit all team in terms of diversity and inclusion.
	2. Establish ethnicity of young people in ensembles
	3. Offer targeted volunteering /shadowing opportunities to musicians from diverse cultural backgrounds and to disabled music educators.
	4. Create database of local music educators from a range of diverse backgrounds
	5. Take positive action to promote diversity in hiring, such as utilizing local and community networks, advertising in several languages etc.
	6. Where possible, use positive action to create new employment opportunities for musicians from under-represented communities.
	7. Continue to expand workforce to represent more diverse genres - find appropriate deliverers for contemporary music including various hip-hop styles.
	8. All tutors are reminded to liaise with school tutors or SENCOs to establish needs of all students within their classes. Refresher notices on this sent to appropriate school staff.
	9. Inclusion strategy developments to be a standing item at hub meetings.
	10. Begin to secure funds to support an ongoing inclusion programme.
	11. Create inclusion champions team within the music service.
	12. Inclusive values-based document developed and disseminated.

13. Training for whole team on general inclusion

14. 'Toolkit' for team on inclusion, including information on neurodiversity and common conditions affecting young people's ability to access learning.

15. Continue behaviour management training with focus on inclusion.

16. Develop inclusion champions group – focus on developing their expertise.

17. Develop mentoring programme for structured reflective practice – cascade across team. Structured reflective practice to be a paid part of working in alternative provision and with children with PMLD.

18. Embed key SEND concepts within core team such as social model – for cascading out to whole team.

19. Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see in music provision going forward.

20. Critically examine current communications and messaging both within and beyond the hub - with schools, partners, music educators, and young people. Have clear goals and make sure everyone knows them – inside and outside the hub.

21. Remissions policy is widely publicised including highlighting on the website.

22. Develop small team (3 people?) to work with refugee children. This includes developing resources for the rest of the hub's workforce.

Prioritise Iraqi and Ukrainian refugee needs. Resources to be dual language where appropriate.

23. Hub to have system that it is recorded if anyone is excluded and reasons why (critical incident report)

24. Develop briefing document for inclusion in concerts.

25. Network for all teachers /music leaders working with those with additional learning needs and disabilities. Network to be facilitated by hub.

26. Re-establish relationships with all special schools and special units within mainstream schools.

27. Audit, and where possible monitor, SEND provision and CPD needs across county.

28. Review data collection procedures – establish relationship with natural proportion across various groups.

29. Establish clear system for data collection and collation for different groups of young people. These should include FSM, Pupil Premium, LAC and those with SEND, and diverse cultural backgrounds where possible. Also include children on fixed term and permanent exclusions.

30. Clarify and agree systems with council, schools, and team. Trial and iron out glitches.

31. Ascertain data for pupil premium and FSM children in tuition and in ensembles. If less than 50% of natural proportion, then give

complete fee remission and/or other incentives in order to double numbers over 2 years.

32. Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area.

33. Identify potential new partners across Suffolk within the Black, Asian and in other communities including music and cultural groups, collectives and individual community leaders and musicians, in order to develop a more diverse offer across the hub region.

34. Upskill small group in music production.

35. Invest in new iPads and computers so that developing tech team are adequately resourced – consider Apple as the tech team's operating system.

36. Audit progression from WCIT to ensembles

37. Review cost-effectiveness of current ensembles and make changes if necessary.

38. Create new ensembles and adapt existing ensembles so there is immediate progression for every child who wants to progress from WCIT to ensemble. NB progression is not to be based on skill level / auditions.

	39. Establish clear protocols, such as temporary team teaching and mentoring, to support tutors having difficulties in class with areas like behaviour management. Publicise across whole team. 40. Regular meetings (possibly twice termly) of SLT focussed on inclusion. 41. Input seminars for SLT, and where possible board members, on inclusion 42. Reviews areas of deprivation in rural Suffolk and cross reference with both music provision and evidence of county lines activity
Year 2	1. Develop project to promote diversity of current ensemble projects (e.g., working with Kinetika Bloco); include teacher skills development. 2. Diversify rhythm providers to foreground improv, contemporary styles, music from different cultures. Where possible use culture-bearers 3. Ensure that all delivery team have a bank of culturally diverse songs and/or resources to use in their teaching. 4. Utilising a partnership approach, establish a working party to develop cultural music education in Suffolk. 5. Develop musician in residence scheme for schools highlighting musicians from diverse cultural backgrounds. 6. Document on protocols for inclusive project development, targeting and project stability to be disseminated across core team.

7. Awareness raising for staff team on working with young people with SEMHD – combination of training, led structured reflection and online resources.
8. Training for team on working with refugees/asylum seekers.
9. Partnership agreements to include a commitment to inclusive practice with appropriate training as needed.
10. Hub should hold two whole team reflections per annum around areas relevant to inclusion.
11. Significant training in SEND for anyone working in this area. Base training on a questionnaire to be sent to team. – Likely to include: Social Model, Sounds of intent, adaptive instruments and technology, use of apps.
12. Review website and social media and other communications with inclusion specifically in mind.
13. In relation to the above, seek some advice from experts in SEND or other relevant music and social media specialists. Also consult parents' forum.
14. Develop inclusion section of website.
15. Audit music delivery across all alternative provision in Suffolk
16. Training for whole team on working with children with SEMHD – this to include language and communication + trauma informed practice.
17. Train sub-team (from within and beyond current hub team) to work in alternative provision across the county.

	18. All of team have relevant repertoire resources from diverse sources including Ukraine / Iran/ Iraq and other countries where refugees come from 19. Training for early years providers in creative music making. 20. Hub to build relationships to offer work to all alternative provision centres in county. 21. Consult with young people who have been or are at risk of exclusion as to what they would want in music provision. 22. Music and wellbeing programme offered to students from 12-16 years. 23. Small team to have knowledge of assistive technology and this to be offered across the county (through tasters) – upskilling the offer to special schoolteachers if appropriate. 24. Develop performance programme for young people with additional learning needs and disabilities. Where appropriate integrate with mainstream performance opportunities 25. SLT to have up to date briefings on inclusion data. 26. Ascertain data for pupil premium and FSM children in tuition and in ensembles. If less than 50% of natural proportion, then give complete fee remission and/or other incentives in order to double numbers over 2 years. 27. Explore potential partnerships with organisations such as Ipswich community Media and South Street Studios to engage teenagers and young adults with SEMHD.

28. Also begin to explore relationships with Suffolk Mind and other non-music based organisations supporting young people with a view to partnership working.
29. Further develop tech programmes in WCIT and developing into small group tuition
30. iPad training for team and schools – Ben Sellers recommended.
31. Diversify ensemble music.
32. Track and review retention of all students with special focus on those experiencing barriers to participation. Make adjustments to existing ensembles where necessary.
33. Increased performance opportunities for WCIT
34. Create beginner level ensembles where appropriate.
35. Mentoring programme for ensemble leaders in inclusion
36. Diversify current ensemble repertoire to highlight women and black composers.
37. Review WCIT provision to emphasise joy of music making and youth voice.
38. Establish inclusion-based tutor project teams to foster collaboration and dialogue.
39. Liaise with Suffolk Parents Carer Forum to increase dialogue around inclusion in hub.
40. Develop pilot programmes in Great Conard, Sudbury and in the Chantry Estate area near Ipswich and other areas of rural or semi-
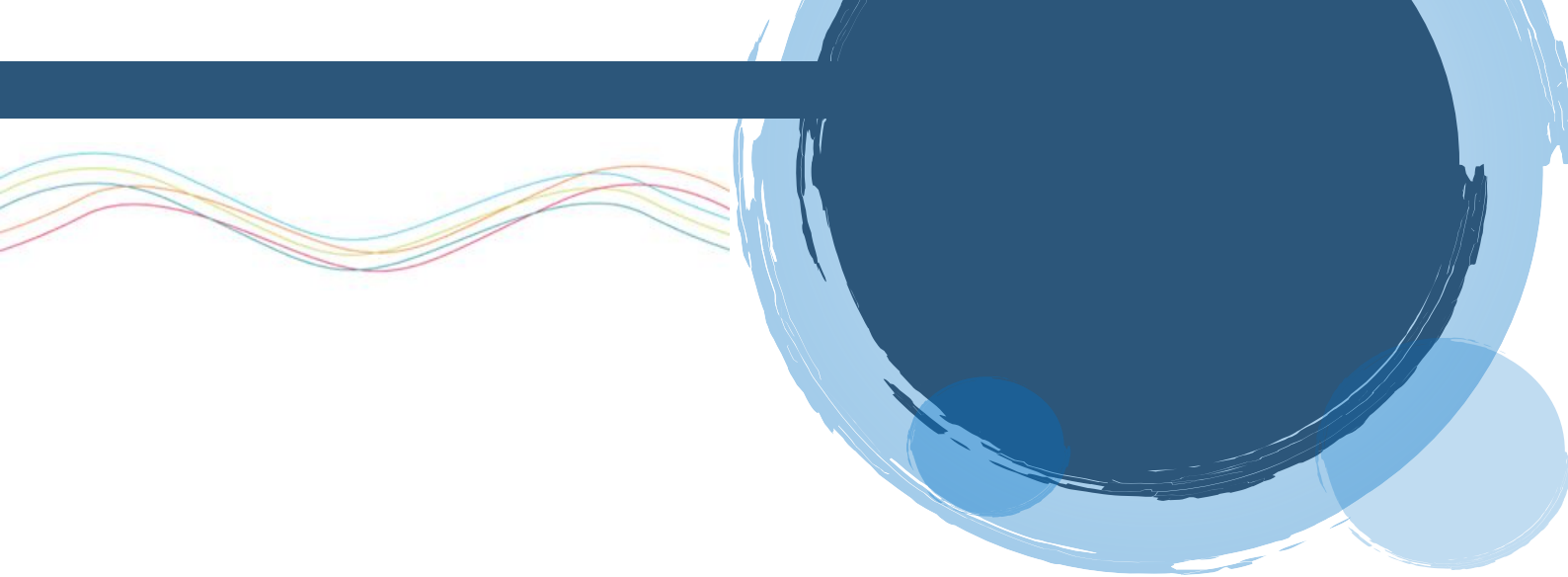
	rural deprivation. Also, pilot programme in the Nacton area of Ipswich and South Wold. 41. Music and wellbeing programme for young people aged 14 plus in areas of rural isolation
Year 3	1. New members to be recruited for developing hub board with inclusion and diversity in mind. 2. Create at least one new cultural ensemble. 3. Appoint disabled musician in residence. 4. Continue to secure funds to support an ongoing inclusion programme. 5. Review and refresh actions taken so far. 6. Expand use of creativity (for some of the work) across whole team – Suggested goal is 25% creativity for all tutors after 2 years-e.g., 5 minutes in a 20-minute lesson. **7.** Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience. 8. Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners. 9. Create student space on website for discussion, uploading their own tracks etc. 10. Refresh offer to schools and settings to emphasise inclusion – e.g., small inclusive ensembles / music and wellbeing days. 11. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub.

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12. Hub has partnered with Outreach Youth to create LGBTQ ensemble or choir.

13. In partnership with the Virtual School develop workshop programme with care experienced children

14. Training for early years practitioners to work with portage children – subsequent development of portage programme.

15. Music offered to every primary pupil permanently excluded from school.

16. Music empowerment and creativity programme offered to 13–16-year-old girls identified as being at risk of self-harm.

17. Creative training programme for those engaged with young people with additional learning needs and disabilities.

18. Integrated young producers club.

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

20. Hub partners take on responsibility to:

21. Provide data on who is engaged 2) Have clear progression routes provided for all young people 3) Ensure all of their teams undertake some inclusion training where appropriate.

22. Offer training in assistive technology.

23. Seek to establish music production room in Northgate Arts centre.

24. Review hub performances for inclusion

	25. Change hub performance programming to mix genres and ability levels. Include tech based and contemporary pieces where possible. Avoid 'hierarchy of performance'. 26. Develop creative "open" ensemble. 27. Hub partners should be encouraged to provide clear progression and in most cases integration pathways. 28. Disseminate a short document on inclusive working in mainstream schools. 29. Roll out year-round programmes from successful previous year pilots. 30. In partnership with Suffolk Police, and Suffolk Youth Justice Service, pilot programmes for young people in areas known for county lines activity. Initially focus on those at risk.
Year 4	1. Develop festival of Suffolk communities in music education 2. Run short course on getting started in teaching, targeting musicians from diverse backgrounds. 3. Continue seeking resources with the aim for developing the inclusion programme beyond 2027. 4. Develop a small number of experts in inclusion, particularly in SEND. Part support advanced training (MA level for example) 5. Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage.

6. Working in partnership with Norfolk and Suffolk Gypsy, Roma and Traveller Liaison Service, pilot programmes with at least two traveller communities in Suffolk

7. Music offered to all primary pupils who have multiple suspensions from school.

8. By the end of four years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant take-up of assistive technology, although it is not a universal recipe for all children's music making.

9. By the end of four years there needs to be at least one inclusive ensemble that is easily accessed by disabled and non-disabled children, that are not classes but mentored performance groups and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the young people themselves decide they want to do rather than an imposed genre. Review data in terms of both any targets set and the inclusive concept of 'natural proportion'.

10. Establish out of school hours programme with partners targeting young people who would otherwise 'slip through the cracks'.

11. iPad or tech-based ensemble – integrated with disabled and non-disabled musicians.

12. Develop inclusive ensemble.

	13. Existing ensembles, at least in part, should, work collaboratively with young artists from several of the genres that will be new for the hub and in this way provide new progression routes for all concerned. 14. In partnership with ACCE examine feasibility of Ipswich based Chinese Orchestra 15. Review and adapt all progression strategies based on findings. 16. Encourage online practice sharing – such as blogs. 17. Roll out year-round programmes from successful previous year pilots. 18. Review programme – with input from the young people involved.