

NORFOLK MUSIC HUB

Inclusive Music Strategy 2020-2025



What is the purpose of the strategy?

The strategy sets the foundations to build an inclusive music education culture where all children and young people are valued and recognised for their unique qualities, ideas, voices and perspectives and where they can see the hub as providing a range of diverse and suitable musical opportunities and progression pathways.

What was the process?

I conducted some online research on the population and demographics of Norfolk, the issues and data around child deprivation within the county, the general profile of Norfolk, and some specifics around services available. I also conducted semi-structured interviews with the hub lead and other stakeholders in musical inclusion. I then used the two lenses I discuss below to analyse the information I

had gathered. From this I drew up this document with the intention to answer the following main questions:

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



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Both the meanings of inclusion and the challenges are taken from the interviews with slight editing for grammar and relevance. However, the strategic priorities are based on a combination of interview material and my own analysis based on my extensive experience of musical inclusion. While I have some of the objectivity of a professional outsider to the area, I fully acknowledge that anyone else

doing the analysis for the strategic priorities may have come to a different conclusion. That said, they do correctly show the results of significant reflection on a relatively large amount of data. I believe them to be appropriate to the local context, aligned with the principles of inclusive education, ambitious and achievable.

Context

Norfolk is a large county of around 551,000 hectares¹, with a population of around 898,4002. Norwich is the only major city in the county and there are also three large towns - Great Yarmouth, King's Lynn and Thetford.

Demographics

Norfolk's population is around 898,400, with more people living in King's Lynn & West Norfolk and Norwich and fewer people living in Great Yarmouth and North Norfolk.

Children and young people (aged 0 to 15) make up 16.9% of Norfolk's population (compared with 19.1% nationally).

Norfolk's ethnic make-up is characterised by a predominantly White English, Welsh, Scottish, Northern Irish, British or Irish population (92.9%)

The proportion of people with an ethnic group other than White is 3.5%, and this varies from 1.4% in North Norfolk to 9.2% in Norwich. There are around 160 languages spoken in Norfolk. English is not the first language of around 11,350 school children in the county. Polish is the most widely spoken first language other than English across Norfolk's school children, with Lithuanian being the second most widely spoken and Portuguese the third.

Attainment

Norfolk has a worse rate of higher qualifications within the working age population than the rest of the eastern region and is falling behind both the region and nationally. Around 45,100 of Norfolk's 16 to 64-year olds have no qualifications.

At KS2 level, the percentage of Norfolk children reaching the expected standard for test outcomes and teacher assessments is below the national figures in all subjects. Disadvantaged pupils (including those eligible for FSM in the last six years or who are looked after children for at least one day or are adopted from care) are far less likely to reach the expected standard in reading, writing and maths, compared with other pupils (44% for disadvantaged children in 2018 compared with 66% for other children).

At KS4, the percentage of Norfolk pupils who achieved a 9-4 pass in English and maths is below the national average.

Hub	Population as of 2011 census	% of population under 20
Norfolk	857,888	21.5

Young people by age - Norfolk		
Age	Number	% of total population
Age 0 to 4	46,531	5.4
Age 5 to 7	25,317	3.0
Age 8 to 9	16,340	1.9
Age 10 to 14	46,376	5.4
Age 15	10,421	1.2
Age 16 to 17	20,122	2.3
Age 18 to 19	20,071	2.3

Disadvantaged pupils are far less likely to achieve a 9-4 pass in English and maths, compared with other pupils (40.3% for disadvantaged children in 2017/18 compared with 69.0% for other children).

The proportion of Norfolk's 16 and 17-year-olds who are NEET (including not known, as not knowns can mask underlying NEET) (average of December 2017, January 2018 and February 2018) is 5.1% (an increase of 0.1ppt on the same period the previous year), compared with 4.8% for the East of England region.

¹ ONS Open Geography Portal

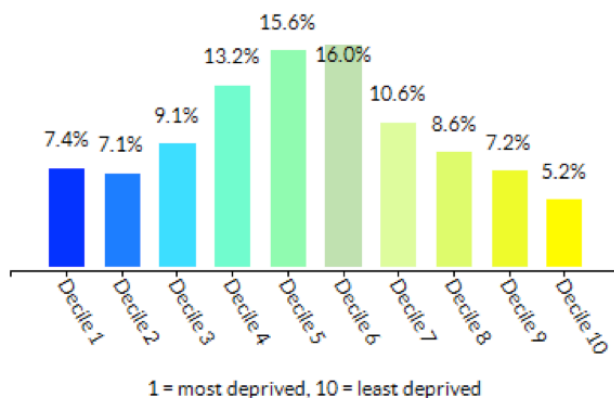
² ONS mid-2017 population estimates



Deprivation

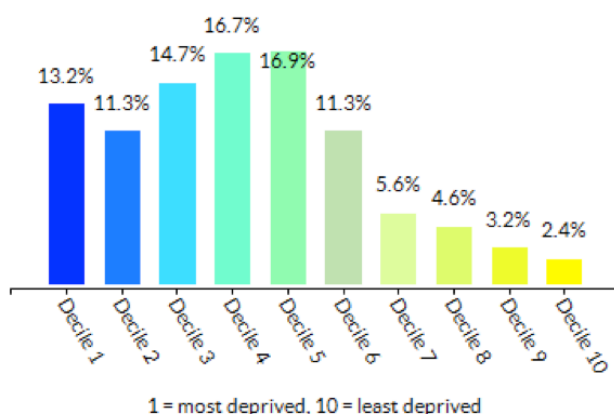
Around 68,200 Norfolk residents, or 7.9% of the Norfolk population, live in areas which have been classified as being among the 10% most deprived in England. The most deprived areas in Norfolk are still concentrated in the urban areas of Great Yarmouth, Norwich, King's Lynn

and Thetford. Great Yarmouth is the twentieth most deprived lower tier local authority nationally. The most relatively deprived domains for Norfolk are 'Education' (31st) and 'Barriers to housing and services'.



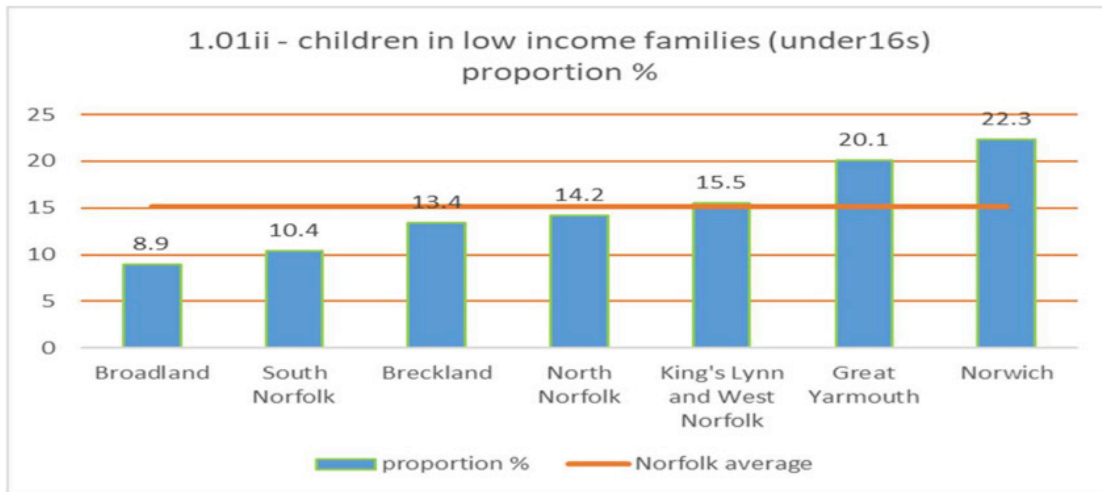
Date: 2019 Source: DCLG

Table showing the amount of deprivation in Norfolk 2019 with decile 1 being the percentage of those who fall into the 10% most deprived in the country

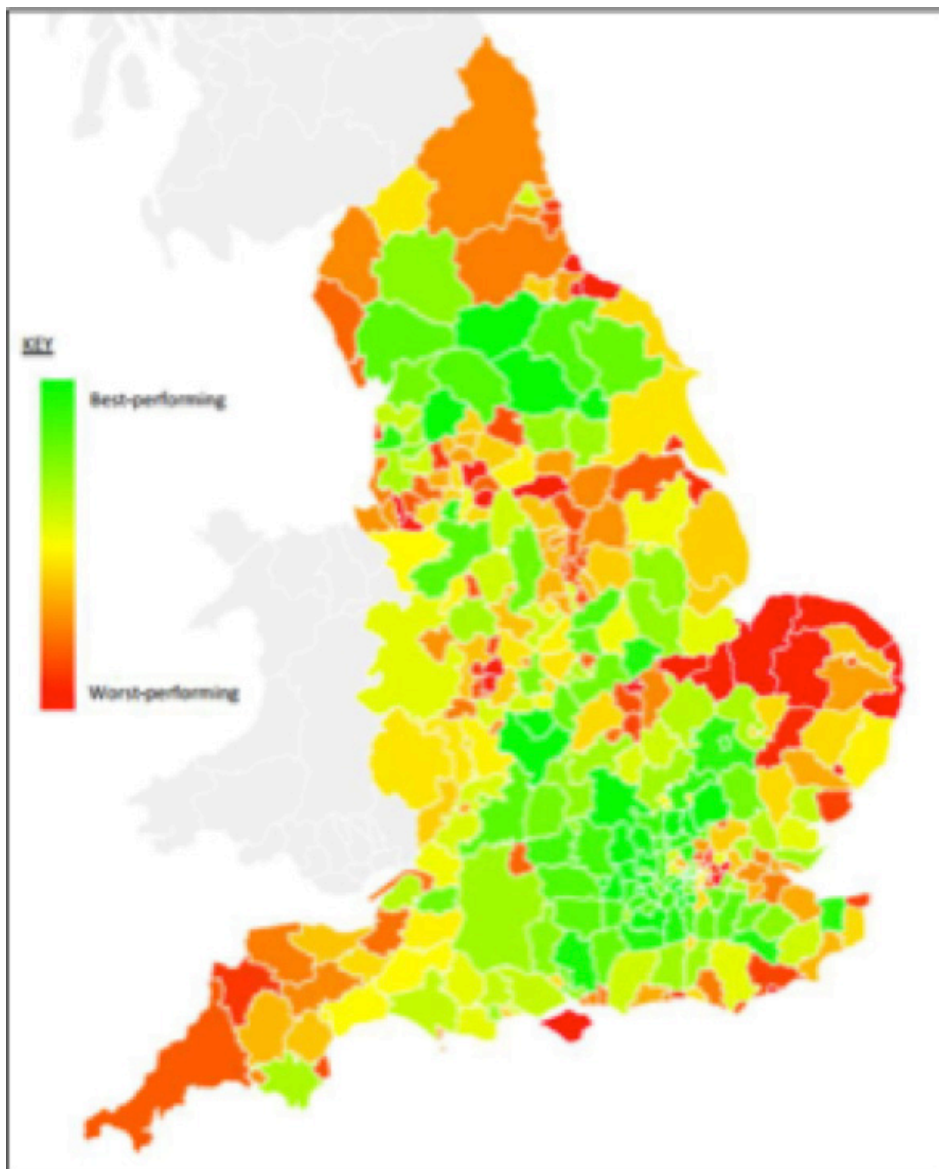


Date: 2019 Source: DCLG

This table, focusing on the skills domain, shows the high level of skills related deprivation in Norfolk. There are around 24,800 children living in low-income families in Norfolk. Across Norfolk this value varies by district with Broadland having the lowest rate (8.9%) and Norwich (22.3%) the highest rate. Norwich has more than 6,000 children living in low-income families.



Great Yarmouth is a hotspot for unemployment (adults and young people), a large NEET population and is the second worst local authority area for limiting youth ambition in the country.



Map to show the most and least challenging parts of the UK to be a teenager in terms of achieving life goals.

Children in challenging circumstances

15.6% of Norfolk children and young people have special educational needs, which is higher than both regional and national figures.

Mental health and self-harm: Post-lockdown, young people's mental health may be increasingly vulnerable and the hub should engage young people with music programmes that can increase their resilience and well-being. While self-harm has in recent years reduced to be in line with national levels, it has been a significant issue for young people in Norfolk during the last decade. Self-harm is linked to poverty and deprivation – 37% of self-harm A&E attendances in Norfolk occur amongst people living in the more deprived areas

compared to just 14% in the least deprived. The 2015 Health Related Behaviour Survey carried out in Norfolk schools demonstrated that emotional resilience declined with age, especially in girls (just 11% displayed high resilience, compare to 23% of boys, and 10% of Year 10 girls self-harmed compared to 2% of boys).³ Of the Norfolk A&E attendances for self-harm 2015-17:

- 61% attendees were female
- 40% were young people aged between 15 and 24 years.⁴

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

Musically⁵ 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)

Norfolk Music Education Hub

Norfolk Music Education hub is a progressive hub, designed in the spirit in which hubs were intended, as an inclusive and flexible resource for the county. Its emphasis on partnership working, diversity of genres and its stated commitment to progression pathways for all, help to secure its profile as an inclusive body and mark it as somewhat further down the pathway to inclusion than some of the other hubs in the Eastern region.

That said, there is much more that can be done to ensure that every young person in Norfolk can access a music education that is designed to meet their needs, interests and abilities. The hub needs to make more use of data to establish where it is successful with inclusion and where there is more to do and the hub can use the inclusive concept of natural proportion⁶ as an active tool to set

and meet inclusion goals. The hub goals outlined on the website are positive:

- Increasing the breadth of musical engagement
- Raising standards of musical engagement
- Adding value by working with partners to extend the reach of the Hub and access additional strategic funds.

³ Norfolk County Council (2015) Norfolk's Health Related Behaviour Survey of Children and Young People

<http://www.norfolksight.org.uk/jsna/childhood-health-and-wellbeing/>

⁴ https://www.norfolksight.org.uk/wp-content/uploads/2019/11/Briefing_paper_-_Self-harm

⁵ http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_dev

⁶ 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.

I would suggest the addition of a fourth goal, roughly in the nature of “Working tirelessly to ensure that every child in Norfolk, whatever their background or circumstance, has access to a high - quality music education suited to their needs, abilities and interests.”

The hub’s public profile, notably the website, needs to be much more specific about the opportunities for and achievements of children in challenging circumstances (CCC). Out of 49 music ensembles profiled on the website none clearly indicated the extent to which their work was inclusive or targeted for CCC and consequently it is likely that parents of CCC may think these ensembles are not for them.

The hub should invest substantially more in inclusion CPD and subsequently delivery with young people in challenging circumstances, perhaps ring-fencing a proportion of its budget for these purposes over the four years of the strategy action plan. The hub also needs to highlight specific targeted work with groups of children in challenging circumstances (CCC). In short the hub needs to move in a bold way to fully embed inclusion as one of its most central aspects in terms of music education.

Lenses

I have used two lenses with which to view and analyse the data. The first is my own taxonomy of children in challenging circumstances (Mullen, 2011) (Deane and Mullen, 2018, revised 2020), which categorises these young people in groupings that would call for different educational/

organizational approaches. In addition a second lens, Youth Music’s acronym HEARD, was also a useful tool for looking at inclusion. Both lenses have room for critique and modification but they were immensely valuable in grounding the enquiry.

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

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

1. Life condition - Young people with learning difficulties, physical and/or sensory impairment, lifelong complex needs and/or communication difficulties.
2. Geographical Issues - Young people with a challenge related to where they live. This could be about such issues as rural isolation or living in areas of social and economic deprivation or issues of geographical safety

3. Identity or background – where issues and structures within the dominant society create inequalities and barriers to musical progression for people with particular identities and backgrounds. That could include gender, ethnicity, sexual orientation, cultural or faith based backgrounds.
4. Life circumstances - Young people who bully or are being bullied, who live in state or foster care, refugees - to name but some.
5. Behavioural issues - Young people with behavioural, emotional and social difficulties especially those who become excluded from mainstream school.

(Mullen et al 2011- adapted 2020)

Findings based on this lens:

Life condition

In interview I heard about lots of good quality work with children with SEND including those with PMLD. I was told that all special schools had regular musical activity and this is a good thing. An assessment of activity should show how many children in special schools are taking up instruments (I include iPads and assistive technology). If these are not in line with mainstream then I recommend a programme of marketing, subsidies etc. to try and raise figures to parity

with mainstream. I did not receive any information about post WCET take-up of instruments by disabled or other children with SEND in mainstream schools and if known this should be assessed for natural proportion. If numbers are low I recommend significant fee remission for a period until there is parity in numbers with non-disabled young people. The Restricted Complex Needs Fund is an important resource. If take-up of music by children with complex needs is not in parity with mainstream children then this fund should be expanded

and marketed with a view that parity is achieved over the four-year period. In addition there should be short creative projects run in a number of mainstream primary schools for children with SEND or other challenges. Where possible these should link with WCET and continuation routes.

I did not, in the interviews, come across any practitioners or partner organisations based in the region that were obviously cutting edge, who could clearly lead on the thinking or the practice. I recommend substantial CPD

over the next four years to develop a team of perhaps 15 to 30 inclusion champions across Norfolk with skills in and understanding of cognitive diversity, music and executive function, assistive technology, the social model of disability, and the Sounds of Intent model.

By the end of four years, each disabled child in Norfolk should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology although it is not a universal recipe for all children's music making. Each geographical sub-division of the hub should have an inclusive ensemble that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending, although in some areas logistics and geography may be a significant barrier to this.

Geographical Issues

Norfolk Music Hub's work on identifying and meeting needs across the five geographical regions of Norfolk is to be commended and will positively impact on inclusion over time. The partnership with Orchestras Live and NNDC is a positive local initiative. In addition, the partnership with NYMAZ on Connect: Resound gives additional opportunities and should be further developed in this way. While the programme will connect with young people in areas of rural and cultural isolation I strongly recommend that the hub works with CAMHS and/or other agencies to identify and connect with children who miss out on musical opportunities due to mental stress and other issues. Many of them will gain a lot from bespoke engagement with tutors online and this work can be piloted in the next year. Clearly the issues about reaching young people have been foregrounded by the current crisis and in one way this gives the hub an opportunity to look again at the role of virtuality in strengthening inclusion. It is important to remember that online education is different, it can easily lose a lot of the interaction that is important to working with CCC and can on occasion emphasise transmission of information above shared ownership

(see section on HEARD). That said, there are reports of CCC who feel safe and more at ease in their home environment and for tutors the very disruption of thinking that moving to virtuality is causing is an opportunity to reflect on and change practice.

Background

Norfolk's population in terms of ethnicity and religion is less diverse than the country or some other parts of the eastern region. That said there is room to be aware of and responsive to particular demographics in particular wards and schools, especially in Norwich and Great Yarmouth and the hub should stay ahead of the game in developing resources and music leaders around South Asian, Chinese and Eastern European musics in particular.

I do recommend that the hub work in partnership with Cambridgeshire and Thurrock hubs to significantly increase the engagement of children from an Irish Traveller/ Gypsy / Roma background in music education. These young people are discriminated against in society and in education and boys from an Irish Traveller background are 17 times more likely to be excluded from school than their white UK counterparts. This partnership programme needs to be well researched, well designed and bespoke to the needs of the children involved.

Life Circumstances

This category involves a range of groups of children who can often fall through the cracks in terms of music provision. It includes young carers, children of armed service personnel, bereaved children, children who are looked after and many other groups and individuals. Often they are more easily targeted through work done outside schools, sometimes in partnership with the local council and almost always in partnership with non-music specialist organisations. In some areas of the country much of the work with these groups is done by established community music organisations. Norfolk had for decades a number of community music organisations and still retains many

good quality practitioners. The work is however less visible than it has been in the past. An exception to this is the programme in the secure hospital school with Come and Sing. It is also good to know some home schooled children are accessing ensembles.

One obvious organization as partner for developing work in this area would be the Garage, formerly a member of AMIE. However their current work on the website does not highlight targeted work with any of these groups and they may no longer be involved in this work to the same extent. MusicNet East is a strong partner in this area and the research on the impact for music on children's wellbeing is high quality and indicates this work needs to be further developed, but the work with this whole range of groups does need to be further developed more locally within the county. This will require specialisms among the workforce that may not already be in place, a proactive fundraising strategy, the ability to make and sustain a range of partnerships with organisations who do not normally work in or speak about arts education. Working with these groups will also impact on the hub's approach to progression and the ability to sustain and nurture a young person's engagement across the years.

One group to target in this regard would be NEET young people.

Behavioural issues

The music services engagement with the PRU is again a sign of positive inclusivity within the hub and the county. I recommend that it is built on across the four years of the strategy action plan. In specific, I recommend the following:

- In partnership with other hubs in the region, the hub undertakes a training programme around music and young people with social, emotional and mental health difficulties (SEMHD).
- The hub targets young people who have had fixed term exclusions

or who are at risk of exclusion for music intervention programmes. This should begin at primary and move on to secondary

- Over time, the hub should build a relationship with the police and the YOS and pilot music work with young people involved in the criminal justice system

- The PRU work should develop over time, either to performance from individuals or groups and/or to a young producers group.

Lens 2: 'HEARD'

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

Holistic – placing emphasis on personal, social and musical outcomes

Equitable – people facing the biggest barriers receive the most support

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

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

Diverse – all musical genres, styles, practices are valued equally⁷

⁷ <https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>

Findings based on this lens:

Holistic

This part of the acronym is very much based on the pedagogical approach taken by the music teacher/ workshop leader and implies an approach that values musical, personal and social outcomes equally. In England, there is some element of truth to the idea that workshop leaders from the non-formal sector, who often have a history of targeted work, would tend to be more cognizant of working toward personal and social outcomes than teachers from music services who traditionally may be more concerned with grades and curriculum rather than a holistic approach. However this needs to be understood in a more nuanced way. Music services are working increasingly with CCC and many teachers are adept at using emotional intelligence. Equally not all workshop leaders are skilled at relational working, or at setting and realising personal and social goals with their students. I have been told in interview that there are a small number of inclusion 'champions' within the music service. This group needs to be expanded, nurtured and strengthened. In addition, I was told that the majority but not all of the music service team understand and are sympathetic to the concept that musical, personal and social goals are intertwined, although they may be at various levels of skill with this work. For inclusion to work I feel it is vital for all

of the delivery team to fully embrace holistic working and this should be at the centre of workforce development. I also believe that emotionally intelligent working will be essential for a considerable time after coming out of the Covid crisis and needs to be the operating mind-set of all workers funded by the hub.

While it may be true that some partner staff may be au fait with holistic working, the hub needs to ensure that there are agreed high standards in inclusivity across the whole workforce. For this reason I recommend the adoption of Youth Music's quality framework for all hub work in the county.

Equitable

Youth Music have received some pushback nationally around the thinking that most resources should go to the most vulnerable, with some hub leads suggesting that it was more important to spread resources across the most children. I believe, in practice, that this is a false dichotomy and that a common sense approach will try to do both in part. Talking with interviewees it was clear they understood the range of CCC and many expressed strong wishes about how they felt more groups should be engaged that had previously been included. I have mooted in other fora that

combining the idea of natural proportion as evidenced through data and ring-fencing a proportion of the hub's funded (rather than revenue) budget may well be a useful part of ensuring an equitable approach for many young people. In discussions with national organisations and policy makers I have mooted the idea of a 25% inclusion fund.

Authentic

'Developed with and informed by the people we do it for' as it is framed by Youth Music, brings in two major concepts in inclusion, youth voice and shared ownership. Youth Voice hardly came up at all in interviews and was not strongly mentioned in documents or websites. This may have been due to the time constraints on myself and I acknowledge that this may well have been missed. I have made recommendations on Youth Voice in the latter part of this document.

Perhaps less well understood is the concept of shared ownership, where the teacher/leader actively works to empower the young people in his or her group, through giving them increasing choice and autonomy. This has links with concepts of students' increasing wellbeing and can be crucial to development with CCC. Shared ownership can be a nuanced approach with the leader adopting

a number of roles from teacher to coach to facilitator to mentor. For the 21st Century music educator, it is an important part of their professional approach and needs to be embedded across the hub over the next four years.

Representative

Framed by Youth Music as ‘the people we work with as participants and colleagues reflect our diverse society’, I have said elsewhere that this may be something of an elephant in the room for many music hubs across the country. Recent developments outside music education have highlighted issues around historical inequalities in the area of race. In my opinion this underscores the need for action within this strategy to take a critical look at who is involved in music education both as young musician and as music leader. Disabled musicians also tend not to be foregrounded within hub music education in the way they could be. I recommended that a strongly

subsidized approach to the Artists-in-Residence programme begins to redress the balance regarding disabled musicians in education.

In Norfolk, which is a very predominantly white UK county, the cultural make-up of the team of providers may seem less of an urgent factor than in other hubs. That said a culturally diverse team is good for the music, good for the hub and good for the young people growing up. Norfolk should join with the other hubs in trying to make change in its representation over time and particularly in trying to target musicians from diverse backgrounds for training and shadowing opportunities. I need to make it clear that this is a complex and very nuanced part of a movement towards equality and that conversations and actions for change need to be mature and take into account multiple factors. I also need to say that change at both national and local level needs to come and needs to come in years rather than decades

Diverse

Diverse in this case refers to diverse genres.

It is very positive to see the hub is committed to this and to developing it further over time. For reasons of access and popularity non-Western Classical music genres, especially those requested by the young people themselves are likely to increase inclusion. Norfolk Music Education Hub may lead the eastern region in relation to its music technology offer and this is very heartening. The hubs should also look at what is not being offered regularly across the whole region. Certain ‘world’ musics such as Eastern European music may prove popular with some children living in Norwich or Great Yarmouth. Certain technology dependent genres such as EDM, Grime and Grime’s related sub-genres are not strongly in evidence, despite being among the most popular musics in the country, particularly with many CCC.

Capacity and Funding

For any hub implementing an inclusion strategy, it will be a major change in terms of what they do and how they do it. It will also be a major change in terms of the hub’s capacity to do the work and the increased costs that will come, especially in terms of engaging with increasing numbers of children in challenging circumstances (CCC). It is important to recognise that hubs are already under significant pressure and that this is likely to increase in this coming year following the Covid crisis. Those who support hubs, their governance bodies and funders such as the Arts Council, local authorities and others, should recognise that asking a hub to do more implies they will need more support. This will be especially true as the hub changes towards becoming more inclusive. Building and sustaining new relationships, providing the project management necessary for working successfully with groups that have not previously been included and providing appropriate training to enable hub musicians to work in unfamiliar ways in unfamiliar contexts will all require investment, particularly so in the first few years of an inclusion strategy. The labour intensive nature of quality work with CCC suggests that, for the hub 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.

For hubs that are part of local authorities, there are difficulties in accessing certain sources of funding because

of structural constraints. I recommend that the hub lead works with the relevant officers within the authority to identify the mechanisms and support within and externally to the hub which would enable additional investment to be made towards achieving the strategic aims in relation to inclusion, recognising the different circumstances and potential for authority support and desire for work with children and young people in challenging circumstances. Where such investment is not possible to achieve through internal mechanisms, it is important to ensure ongoing discussion can occur to determine the best future structures for the hub that will enable them to access relevant investment.

I also recommend that the hub works with their funders to ensure that a sufficient percentage of funded revenue is allocated annually to working with CCC in order to ensure that the inclusion strategy is a success. It will be difficult to always quantify exactly how many CCC from a particular group are within a hub area and therefore what percentage or proportion the hub are engaging with. For example, few places in the country have any accurate data on how many young carers they have in their area. This should not stop hubs from working with young carers or from putting aside resources to do this work. Where data is available on groups it can be useful in guiding the hub to set and realise targets for engagement. The hub will be able to get data on certain groups such as children in care, children on fixed term and permanent exclusion from school, those with SEND etc. Children with SEND alone make up 15% of the

national school population so this would indicate that if the hub wants to target and engage with a number of groups of CCC in or near natural proportion they will need to ring-fence a significant amount of their funded revenue over time (i.e. by the end of the four year action plan) and they will also need to seek new sources to part-fund the programme. In this way the hub is committing to sustainable resourcing

for inclusion. I recommend that the hub lead works with its funders, researches opportunities and also consults with the other hub leads within the eastern region in order to find a way to ring-fence an amount of funding that is sufficient to realise and sustain this ambitious programme without jeopardising the hub's existing commitments.

What does musical inclusion mean? Quotes from interviews

Equality of access – trying to get to the hardest to reach young people NEET – LAC – children with SEND – (also where there are perceived) religious barriers.

Trying to include everyone regardless of what background they have - nothing should hold them back.

Trying to get everyone involved, especially in something they would not otherwise do.

Passionate about ensuring every child or young person has the opportunity to fulfil their potential to engage in something that is relevant to them – by any means that they need.

Inclusion for me is about trying to take an holistic approach about people – trying to see where they are coming from and adapting your practice appropriately.

Taking into account people's scenarios as best you can and being adaptive and reactive to those things.

To me it means giving children and young people an inspirational musical outlet to enable a child to flourish.

Challenges to inclusion – Challenges as highlighted in interviews

Challenge	Which part of the strategy addresses this issue (see below)
Size of the area, rural areas, bandwidth Internet is a big challenge – some of Norfolk is poorly connected Simple connectivity	Strategic priority 12 The hub will have explored the potential of virtuality as it relates to both inclusion and access.
Staff having the confidence to deliver	Strategic Priority 3 Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.
Time and finance	Strategic Priority 2 Cultures, policies and procedures to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.
Challenge around venues and localities – Great Yarmouth won't go to Norwich – trying to build activities in localities	Strategic priority 5 The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.



Challenge (cont.)	Which part of the strategy addresses this issue (see below) (cont.)
Parental buy-in is tricky	<p>Strategic priority 4 There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>
Public transport is almost non-existent	Not addressed in this document
Finding out what is going on in county	Partially addressed through Strategic priority 8 Data is used as a driver for inclusion.
Some schools have no music provision	Not addressed in this document
So many ways to make music that are completely not catered for	<p>Strategic priority 13 Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.</p>
Making sure we have staff competent enough to deliver it across the board with the skills to confidently work with children with all different needs	<p>Strategic Priority 3 Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.</p>
Backing to being able to access these children	<p>Strategic Priority 2 Cultures, policies and procedures to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.</p>
Getting backing of parents and carers	<p>Strategic priority 4 There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>
Nothing specific with NEET	<p>Strategic priority 5 The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.</p>
Trying to get every school and every member of staff on board will be a challenge	<p>Strategic priority 4 There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>
Both the history and the relevance of Music hub music service – only schools with someone passionate engage – needs to be a awareness/ ambassador programme	<p>Strategic priority 4 There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>

Table of suggested strategic priorities – Taken from interviews⁸

Deepening knowledge, including for SLT and governing body	X
Rurality / geography as a barrier	X
SEMHD / County lines / Gangs etc.	X
New groups	X
Cold spots	X
Workforce development	XX
Wellbeing	X
Virtuality	X
Diversify board and/or team	X
Diverse ensembles	X
Diversify genres	XX
Transition	X
Decentralisation and mobility	X

⁸ Two Xs in a box indicate that multiple interviewees from the hub wanted this as a strategic priority

List of strategic priorities⁹



Strategic Priority 1

Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels.

Strategic Priority 2

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

Strategic Priority 3

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

Strategic priority 4

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

Strategic priority 5

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

Strategic priority 6

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

Strategic priority 7

The hubs has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming involved in the youth justice system.

Strategic priority 8

Data is used as a driver for inclusion.

Strategic Priority 9

There is an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).

Strategic Priority 10

Monitoring and evaluating the level and quality of inclusion across the hub is embedded and influences future strategy.

Strategic priority 11

The workforce¹⁰ and governance bodies of the hub more closely reflect the makeup of the region.

Strategic priority 12

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

Strategic priority 13

Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.

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

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

Action plan

Strategic Priority 1

Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels.

Year 1 2021-2022

- Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area.
- Disseminate a short document on inclusive working in mainstream schools
- Explore where the values statement can align with Alliance for a Musically Inclusive England (AMIE)
- Input seminars for SLT and where possible board members on a) general inclusion, including developing projects with CCC b) SEND specifics – including the social model of disability and c) aspects of working with children with social, emotional and mental health issues.
- Expand hub goals to include strong statement towards inclusivity and equity for progression
- Identify inclusion 'champions'. Offer them extra CPD and where possible increased future employment opportunities.

Year 2 2022-2023

- If appropriate, sign up to AMIE
- Hub partners take on responsibility to:
 - 1) Provide data on who is engaged
 - 2) Have clear progression routes provided to all young people
 - 3) Ensure all of their teams undertake some inclusion training where appropriate
- Embed inclusion processes across hub – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.

Year 3 2023-2024

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

Year 4 2024-2025

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

Strategic Priority 2

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

Year 1 2021-2022

- Employ a part-time inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising.
- Continue involvement with the Eastern hubs region inclusion strategy group on a termly basis i.e. involvement with the other hubs developing inclusion strategies.
- Inclusion strategy developments to be a standing item at hub meetings
- Begin to secure funds to support an ongoing inclusion programme
- Develop systems for data collection and monitoring, and for monitoring progression pathways
- Develop inclusion champions group within the music service and also musical inclusion working party from across the county
- Consider ring-fencing a proportion of the hub's funded budget for inclusion

Year 2 2022-2023

- Continue to secure funds to support an ongoing inclusion programme
- Devolve some funding to musical inclusion working party
- Set up co-mentoring programme for inclusion champions

Year 3 2023-2024

- Continue to secure funds to support an ongoing inclusion programme
- Review and refresh actions taken so far
- Pilot devolving funding to inclusion champions for special projects

Year 4 2024-2025

- Continue seeking resources with the aim for developing the inclusion programme beyond 2025
- If pilots have been successful expand devolved funding to inclusion champions

Strategic Priority 3

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

Year 1 2021-2022

- All hub staff to have had induction/ training in musical inclusion where appropriate.
- Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners.
- Delivery team will have had CPD and will adopt in large part the Triborough music hubs Music and Wellbeing guidelines.
- Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making.
- Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.
- Assess training needs of 15-30 inclusion 'champions' across county and begin development of an extended range of training opportunities both online and face-to-face as appropriate.

Year 2 2022-2023

- Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate.
- Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience.
- Encourage practice sharing both face-to-face and online where appropriate, offer one-off payment for blogging (on a limited basis)

Year 3 2023-2024

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

Year 4 2024-2025

- Review progress of induction and add refresher course to website

Strategic Priority 4

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

Year 1 2021-2022

- Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward.
- Review website and social media and other communications with inclusion specifically in mind.
- In relation to the above, seek some advice from SEND or other relevant music and social media specialists.
- Increase access to and ownership of parts of hub website by young people
- Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days.
- Refresh marketing approach of hub, notably by developing marketing strategy for inclusive programme
- Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub

Year 2 2022-2023

- Update websites and social media based on previous years investigation.

Year 3 2023-2024

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

Year 4 2024-2025

- Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub.
- Compare with year one survey and build next stage plans accordingly.

Strategic Priority 5

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

Year 1 2021-2022

- In partnership with Cambridgeshire and Thurrock Hubs, research potential traveller, Roma and Gypsy music education programme, and consider application to Lottery Heritage fund and/or other funders for substantial support for this
- Further develop the work on supporting young people's wellbeing through music. This will involve training and targeting the work at specific groups. One likely group to target is vulnerable young women at KS3, especially in disadvantaged locales. Work would ideally be creative, perhaps band, song-writing and/or music production
- Consult with NEET young people about what they would want in a music programme

Year 2 2022-2023

- Pilot music programme with the traveller, Roma and Gypsy community
- Pilot Eastern European or Asian music with groups of children living in Norwich or Great Yarmouth, notably in areas with mixed cultures. If successful develop programme further.
- Pilot both EDM and grime related workshops with targeted groups of young people
- Pilot a programme with NEET young people

Year 3 2023-2024

- Offer supported performance opportunities to CCC
- Offer supported recording opportunities to CCC
- Exhibition in at least two Norfolk locations honouring cultural contribution during Gypsy, Roma and Traveller History Month
- If appropriate, continue to support and roll out any previously popular piloted programmes

Year 4 2024-2025

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

Strategic Priority 6

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

Year 1 2021-2022

- Audit activity to see how many children in special schools are taking up instruments (I include iPads and assistive technology). If these are in not in line with mainstream then begin a programme of marketing, subsidies etc. to try and raise figures to parity with mainstream.
- Assess post WCET take-up of instruments by disabled or other children with SEND in mainstream schools. If numbers are low offer significant fee remission to achieve parity.
- Review and if appropriate expand the Restricted Complex Needs Fund
- Begin a programme of CPD over the next four years to develop a team of perhaps 15 to 30 inclusion champions across Norfolk with skills in and understanding of cognitive diversity, music and executive function, assistive technology, the social model of disability, and the Sounds of Intent model.

Year 2 2022-2023

- Pilot 2 short creative projects run in mainstream primary schools for children with SEND or other challenges.
- Pilot inclusive ensembles in 2 Norfolk regions

Year 3 2023-2024

- Establish a 3rd inclusive ensemble

Year 4 2024-2025

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

Strategic Priority 7

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

Year 1 2021-2022

- Consult with young people who have had fixed term exclusions at primary age as to what they would want in music
- Investigate, perhaps with partners, a music programme for NEET young people
- Work with the PRU to plan the development of the work with young people over time, particularly in relation to outlets and progression.

Year 2 2022-2023

- Pilot programme at primary age with young people that have had or are at risk of having fixed term exclusions in 2 Norfolk schools
- Building on weekly work in PRUs develop young producers club
- Pilot NEET music programme
- Develop cross-regional (cross-hub) training programme in music with children with SEMHD. This programme to be based on similar programme in MAC Birmingham but with additional days offered on Grime-related music

Year 3 2023-2024

- Expand programme with young people that have had or are at risk of having fixed term exclusions to secondary schools
- Building on PRU work explore and pilot performance group with young people in alternative provision
- Rerun SEMHD training programme
- Seek partnership with the police and the Youth Offending Service and begin pilot work with young people becoming involved in the youth justice system.

Year 4 2024-2025

- Rerun SEMHD training programme
- Review and adapt SEMHD programme

Strategic Priority 8

Data is used as a driver for inclusion

Year 1 2021-2022

- Establish clear system for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include children on fixed term and permanent exclusions.
- Clarify and agree systems with council, schools and team.
- Trial and iron out glitches.

Year 2 2022-2023

- Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, etc.
- Trial data collation and analysis.
- Adapt goals with CCC.
- Review data in terms of both any targets set and the inclusive concept of 'natural proportion'.
- Disseminate annual data on numbers and location of children in challenging circumstances engaging in music.

Year 3 2023-2024

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

Year 4 2024-2025

- Review. Set new targets and adapt approach to take on own learning.
- Review progress of inclusion strategy based on data, innovation, achievements and progression.

Strategic Priority 9

There is an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).

Year 1 2021-2022

- Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more (after pilot stage) and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles.

Year 2 2022-2023

- All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
- Mentoring programme for ensemble and other music leaders for barrier busting.

Year 3 2023-2024

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

Year 4 2024-2025

- Track and review retention of all students with special focus on CCC.
- Review and adapt all progression strategies based on findings.

Strategic Priority 10

Monitoring and evaluating the level and quality of inclusion across the hub is embedded and influences future strategy.

Year 1 2021-2022

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

Year 2 2022-2023

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

Year 3 2023-2024

- Natural proportion goals reviewed and strategy adapted.

Year 4 2024-2025

- Review progress of inclusion strategy based on data, innovation, achievements and progression
- Natural proportion goals reviewed and strategy adapted.

Strategic Priority 11

The workforce and governance bodies of the hub more closely reflects the makeup of the hub area

Year 1 2021-2022

- Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians.

Year 2 2022-2023

- Continue volunteering/shadowing programme. Begin using interns from under-represented groups where possible.
- Subsidise the artist-in-residence programme to make it easier for both special and mainstream schools to engage with disabled musicians
- In partnership with other hubs begin region wide training and induction programme loosely based on the Certificate for Music Educators (CME) – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries.

Year 3 2023-2024

- Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs' own training programme
- Establish educational programme and team foregrounding music of black origin. Foreground hip-hop derived genres as part of this initiative

Year 4 2024-2025

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

Strategic Priority 12

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

Year 1 2021-2022

- Review with team, other hub leads and other providers the role of virtuality in lockdown, particularly as it relates to inclusion. Working with partners such as Music Net East and NYMAZ build a best practice model.
- Work with CAMHS and/or other agencies to identify, connect online and offer bespoke programmes with children who miss out on musical opportunities due to mental stress and other issues.

Year 2 2022-2023

- Pilot on-line teaching with several other groups of CCC
- Also pilot mixed model for some isolated young people involving short intensive programmes (e.g. a weekend) followed by online activity, followed by another intensive leading to performance

Year 3 2023-2024

- Roll out online teaching to at least 4 groups of CCC. Create virtual ensemble.
- Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC

Year 4 2024-2025

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

Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.

Strategic Priority 13

Year 1 2021-2022

- Perhaps in partnership with The Garage, liaise with youth services and youth organisations, student school councils and head of school music departments about setting up and developing a Youth Music Action Council. NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support).
- If appropriate seek support from Sound Connections on deepening commitment to Youth Voice

Year 2 2022-2023

- Youth Music Action Council (YMAC) formed in Autumn term
- Targeted project with CCC developed through YMAC – Funding for project devolved/ mentoring provided to YMAC members

Year 3 2023-2024

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

Year 4 2024-2025

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

Key actions from strategic priorities

Year	Action
Year 1	1. Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area.
	2. Disseminate a short document on inclusive working in mainstream schools
	3. Explore where the values statement can align with Alliance for a Musically Inclusive England (AMIE)
	4. Input seminars for SLT and where possible board members on a) general inclusion, including developing projects with CCC b) SEND specifics – including the social model of disability and c) aspects of working with children with social, emotional and mental health issues.
	5. Expand hub goals to include strong statement towards inclusivity and equity for progression
	6. Identify inclusion ‘champions’. Offer them extra CPD and where possible increased future employment opportunities.
	7. Employ a part-time inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising.
	8. Continue involvement with the Eastern hubs region inclusion strategy group on a termly basis i.e. the other hubs developing inclusion strategies.
	9. Inclusion strategy developments to be a standing item at hub meetings
	10. Begin to secure funds to support an on-going inclusion programme
	11. Develop systems for data collection and monitoring, and for monitoring progression pathways

Year 1

12. Develop inclusion champions group within the music service and also musical inclusion working party from across the county
13. Consider ring-fencing a proportion of the hub's funded budget for inclusion
14. All hub staff to have had induction/ training in musical inclusion where appropriate.
15. Delivery team will have had CPD and will adopt in large part the Triborough music hubs Music and Wellbeing guidelines
16. Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners.
17. Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making
18. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.
19. Assess training needs of 15-30 inclusion 'champions' across county and begin development of an extended range of training opportunities both online and face-to-face, as appropriate.
20. Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward.
21. Review website and social media and other communications with inclusion specifically in mind. Seek some advice from SEND or other relevant music and social media specialists.
22. Increase access to and ownership of parts of hub website by young people
23. Refresh marketing approach of hub, notably by developing marketing strategy for inclusive programme
24. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub
25. Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days.
26. In partnership with Cambridgeshire and Thurrock Hubs, research potential traveller, Roma and Gypsy music education programme, and consider application to Lottery Heritage fund and/or other funders for substantial support for this
27. Further develop the work on supporting young people's wellbeing through music. This will involve training and targeting the work at specific groups. One likely group to target is vulnerable young women at KS3, especially in disadvantaged locales. Work would ideally be creative, perhaps band, song-writing and/or music production
28. Consult with NEET young people about what they would want in a music programme
29. Audit activity to see how many children in special schools are taking up instruments (I include iPads and assistive technology). If these are in not in line with mainstream then begin a programme of marketing, subsidies etc. to try and raise figures to parity with mainstream.
30. Assess post WCET take-up of instruments by disabled or other children with SEND in mainstream schools. If numbers are low offer significant fee remission to achieve parity.
31. Review and if appropriate expand the Restricted Complex Needs Fund
32. Begin a programme of CPD over the next four years to develop a team of perhaps 15 to 30 inclusion champions across Norfolk with skills in and understanding of cognitive diversity, music and executive function, assistive technology, the social model of disability, and the Sounds of Intent model.

Year 1

33. Consult with young people who have had fixed term exclusions at primary age as to what they would want in music
34. Investigate, perhaps with partners, music programme for NEET young people
35. Work with the PRU to plan the development of the work with young people over time particularly in relation to outlets and progression.
36. Establish clear system for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include children on fixed term and permanent exclusions. Clarify and agree systems with council, schools and team. Trial and iron out glitches.
37. Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more (after pilot stage) and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles.
38. Adopt Youth Music's Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary
39. Work with the appropriate local council department to set up or refresh / maintain systems for collecting and analyzing data on children's musical engagement, focusing on those on free school meals and pupil premium, children with an EHCP and those with SEND, LAC, those on fixed term exclusions and those from minority ethnic backgrounds
40. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate
41. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.
42. Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians.
43. Review with team, other hub leads and other providers the role of virtuality in lockdown, particularly as it relates to inclusion. Working with partners such as Music Net East and NYMAZ build a best practice model.
44. Work with CAMHS and other agencies to identify, connect online and offer bespoke programmes with children who miss out on musical opportunities due to mental stress and other issues
45. Perhaps in partnership with The Garage, liaise with youth services and youth organisations, student school councils and head of school music departments about setting up and developing a Youth Music Action Council. NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support)
46. If appropriate seek support from Sound Connections on deepening commitment to Youth Voice

Year 2

1. If appropriate, sign up to AMIE
2. Hub partners take on responsibility to: a) Provide data on who is engaged b) Have clear progression routes provided to all young people c) Ensure all of their teams undertake some inclusion training where appropriate
3. Embed inclusion processes across hub – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.
4. Develop systems for monitoring progression pathways
5. Continue to secure funds to support an on-going inclusion programme

Year 2

6. Set up co-mentoring programme for inclusion champions
7. Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate
8. Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience
9. Encourage practice sharing both face-to-face and online; where appropriate. offer one- off payment for blogging (on a limited basis)
10. Update websites and social media based on previous years investigation.
11. Pilot music programme with the traveller, Roma and Gypsy community
12. Pilot Eastern European or Asian music with groups of children living in Norwich or Great Yarmouth, notably in areas with mixed cultures. If successful develop programme further.
13. Pilot both EDM and grime related workshops with targeted groups of young people
14. Pilot a programme with NEET young people
15. Pilot 2 short creative projects run in mainstream primary schools for children with SEND or other challenges.
16. Pilot inclusive ensembles in 2 Norfolk regions
17. Pilot programme at primary age with young people that have had or are at risk of having fixed term exclusions in 2 Norfolk schools
18. Building on weekly work in PRUs develop young producers club
19. Pilot NEET music programme
20. Develop cross-regional (cross-hub) training programme in music with children with SEMHD. This programme to be based on similar programme in MAC Birmingham but with additional days offered on Grime-related music
21. Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, etc.
22. Trial data collation and analysis. Based on this adapt goals with CCC.
23. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music.
24. All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
25. Mentoring programme for ensemble and other music leaders for barrier busting.
26. Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners
27. Offer mentoring in the use of the framework to partners if needed
28. Research ways that can support delivery partners in gathering appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support

Year 2

29. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate
30. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.
31. Continue volunteering/shadowing programme
32. Subsidise the artist-in-residence programme to make it easier for both special and mainstream schools to engage with disabled musicians
33. Begin using interns from under-represented groups where possible.
34. In partnership with other hubs begin region wide training and induction programme loosely based on the Certificate for Music Educators (CME) – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries.
35. Pilot on-line teaching with several other groups of CCC
36. Also pilot mixed model for some isolated young people involving short intensive programmes (e.g. a weekend) followed by online activity, followed by another intensive leading to performance
37. Youth Music Action Council (YMAC) formed in Autumn term
38. Targeted project with CCC developed through YMAC – Funding for project devolved/ mentoring provided to YMAC members

Year 3

1. Existing networks, advisory groups and boards will be reviewed and if appropriate adapted with developing inclusion in mind
2. Continue to secure funds to support an on-going inclusion programme
3. Review and refresh actions taken so far
4. Pilot devolving funding to inclusion champions for special projects
5. Musical inclusion training is embedded in the annual CPD offer to schools
6. Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage
7. Offer supported performance opportunities to CCC
8. Offer supported recording opportunities to CCC
9. Exhibition in at least two Norfolk locations honouring cultural contribution during Gypsy, Roma and Traveller History Month
10. If appropriate, continue to support and roll out any previously popular piloted programmes
11. Establish a 3rd inclusive ensemble
12. Expand programme with young people that have had or are at risk of having fixed term exclusions to secondary schools
13. Building on PRU work explore and pilot performance group with young people in alternative provision
14. Rerun SEMHD training programme
15. Seek partnership with the police and the Youth Offending Service and begin pilot work with young people becoming involved in the youth justice system.

Year 3

16. Collect, collate and analyse data with goals in mind. Find 'barrier flashpoints' and trial activities in some of these to reduce the barrier.
17. Do test case planning for progression routes for all categories of CCC.
18. Natural proportion goals reviewed and strategy adapted.
19. Consider incentives e.g. awards programme for young people for continued and multiple attendances.
20. Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs' own training programme
21. Establish educational programme and team foregrounding music of black origin. Foreground hip-hop derived genres as part of this initiative
22. Roll out online teaching to at least 4 groups of CCC. Create virtual ensemble.
23. Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC
24. YMAC to be given budget and mentoring support to develop inclusive Youth Music Festival
25. Start pilot peer leading and mentoring programme

Year 4

1. Continue seeking resources with the aim for developing the inclusion programme beyond 2024
2. Review progress of induction and add refresher course to website
3. If pilots have been successful expand devolved funding to inclusion champions
4. Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. Compare with year one survey and build next stage plans accordingly.
5. Review progress of inclusion strategy based on data, innovation, achievements and progression. Critically reflect on remaining gaps and modify on-going strategy with this in mind
6. Month of gypsy and nomadic music celebration both within and beyond the community
7. Review and adapt all progression strategies based on findings.
8. Track and review retention of all students with special focus on CCC.
9. Natural proportion goals reviewed and strategy adapted.
10. Review progress with YMAC - develop new goals together
11. Continue to pilot peer leading and mentoring programme
12. By the end of four years, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology although it is not a universal recipe for all children's music making
13. By the end of four years there needs to be one inclusive ensemble in each region in Norfolk that is easily accessed by disabled and non-disabled children, that is not a class but a mentored performance group and that ideally would have children from more than one school attending although in some areas logistics and geography may be a significant barrier to this. These ensembles need to perform music in styles the young people themselves decide they want to do rather than an imposed genre.

Year 4

14. Rerun SEMHD training programme

15. Review and adapt SEMHD programme

16. Embed hip-hop derived genres as part of the regular hub offer

17. Further develop songwriters and producers club with targeted mentoring and showcasing opportunities. Feature productions as programmed part of live concerts. Seek to create higher-level pathways for CCC who show strong interest and/or aptitude.

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