



BIRMINGHAM CITY
Faculty of Health, Education
and Life Sciences

Key Data on Music Education Hubs 2018

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Introduction

In 2011 the National Plan for Music Education (NPME) was published by the Department for Education and the Department for Culture, Media, and Sport (DfE & DCMS, 2011). In it the idea of setting up Music Education Hubs (MEHs) was set out:

Schools cannot be expected to do all that is required of music education alone: a music infrastructure that transcends schools is necessary.

Hubs will augment and support music teaching in schools so that more children experience a combination of classroom teaching, instrumental and vocal tuition and input from professional musicians. Hubs will be able to deliver an offer to children that reaches beyond school boundaries and draws in the expertise of a range of education and arts partners, such as local orchestras, ensembles, charities and other music groups. (DfE & DCMS, 2011 p.10)

123 Music Education Hubs across the country were established, and commenced operation in 2012, with Arts Council England appointed as the fundholder. In 2017/18¹ there were 120 Music Education Hubs situated across all local authorities in England. This report describes their activity. Hubs are described on the ACE website like this:

Music Education Hubs are groups of organisations – such as local authorities, schools, other Hubs, art organisations, community or voluntary organisations – working together to create joined-up music education provision, respond to local need and fulfil the objectives of the Hub as set out in the National Plan for Music Education.

(<https://www.artscouncil.org.uk/music-education/music-education-hubs>)

The NPME established four core roles and three extension roles for the Hubs:

¹ In this report we adopt the labelling convention 2017/18 for the academic year, and 2017-18 for the financial year. These are different, but overlapping, and the use of this convention helps distinguish academic from financial years.

Core Roles:

- a) Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
- b) Provide opportunities to play in ensembles and to perform from an early stage.
- c) Ensure that clear progression routes are available and affordable to all young people.
- d) Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area. (DfE & DCMS, 2011 p.26)

Extension Roles:

- 1) Offer Continuous Professional Development (CPD) to school staff, particularly in supporting schools to deliver music in the curriculum.
- 2) Provide an instrument loan service, with discounts or free provision for those on low incomes.
- 3) Provide access to large scale and/or high quality music experiences for pupils, working with professional musicians and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

(Source: <https://www.artscouncil.org.uk/music-education/music-education-hubs>)

In 2013 Ofsted published its findings into the workings of Hubs, and made a number of recommendations, including this:

Music hubs should, by April 2014, each prepare a school music education plan (Ofsted, 2013 p.6)

This school music education plan, known as the SMEP, is a significant document in the planning cycle and work of each Hub.

The 2017/18 academic year is covered by two financial years: 2017-18 and 2018-19. Central funding for Hubs was maintained at the same level as 2015-16, with £75 million from the Department for Education (DfE) being committed to this activity in 2017/18 and £75.5 million in 2018/19.

About this report

Arts Council England (ACE) asked Birmingham City University (BCU) to carry out an independent and impartial analysis of the data collected by the annual survey which Hubs undertake each Autumn Term. The survey was designed by DfE and ACE and executed by ACE. BCU undertook secondary analysis of data supplied by ACE, as well as supplementary datasets supplied by DfE (including pupil demographics for WCET provision) in order to write this report.

Following the pattern established in previous years, this report focuses on five Key Performance Indicators (KPIs) and one Performance Indicator (PI) established for MEHs in 2014. These are:

- KPI 1: Number and percentage of pupils receiving Whole Class Ensemble Teaching (WCET) provided or supported by the MEH partnership**
- KPI 2: Number and percentage of pupils playing regularly in ensembles provided or supported by the MEH partnership**
- KPI 3: Number and percentage of pupils learning an instrument through the MEH partnership (outside WCET)**
- KPI 4: Number and percentage of pupils singing regularly in choirs/vocal groups provided or supported by MEH partnership**
- KPI 5: Number and percentage of state funded schools and colleges with which MEH partnerships are engaging on at least one core role**
- PI 1: Percentage of MEH income from different sources.**

This report presents headline survey data, with analysis and brief discussion of key findings at the end of the report. Where possible, year-on-year analysis of previously reported data is also included. Analysis is based upon survey responses provided by Hub lead organisations. Checking the validity and reliability of the data returns in terms of Hub interpretations of what they are being asked goes beyond the scope of our analysis.

Appendices contain a copy of the questionnaire, breakdowns by geographical region, and the guidance notes supplied to Hubs for completing the survey.

Whole Class Ensemble Teaching

Whole Class Ensemble Teaching (WCET) is the terminology currently used for the programme of activity which meets the core role as described in the National Plan for Music Education:

Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument. (DfE & DCMS, 2011 p.26)

Key data on pupil participation in WCET includes the numbers of pupils receiving it in schools, along with the percentage of the national pupil population reached. Hubs were asked which schools in their area they had worked with to provide WCET in 2017/18, which year groups the pupils were in, and whether these pupils were in receipt of WCET for the first time.

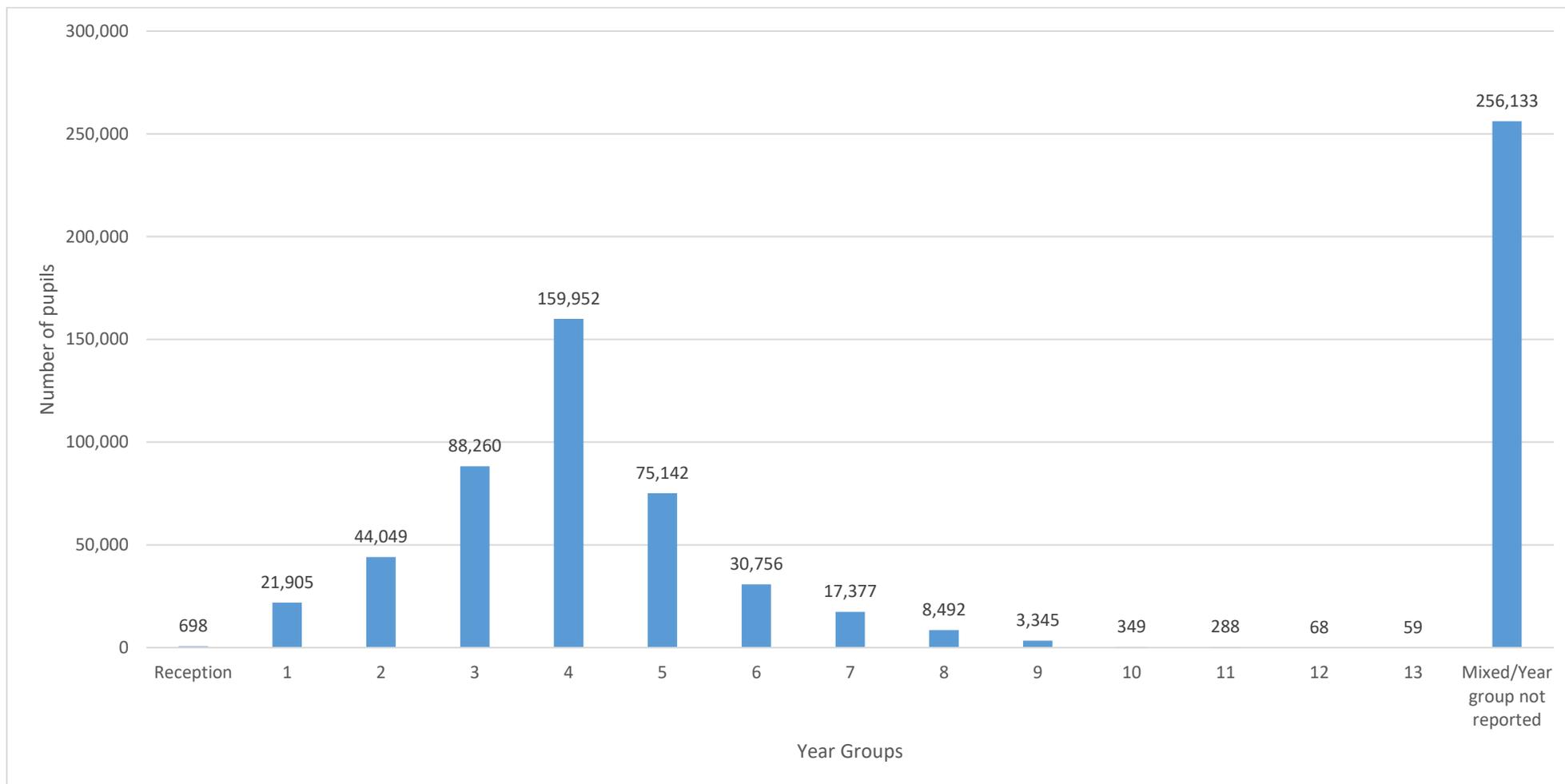
As can be seen in Table 1, Hubs provided WCET for 706,873 pupils in 2017/18 which was 9.08% of the total population in state-funded primary and secondary schools during 2017/18. Of these, 66.99% participating in WCET were receiving it for the first time, equating to 6.08% nationally.

Table 1: Number and percentage of pupils receiving WCET provided or supported by the Hub partnership in the academic year 2017/18

Year Group	Pupils receiving WCET			National Comparison	
	Pupils receiving WCET 2017/18	Pupils receiving WCET for the first time in 2017/18	% pupils receiving WCET for the first time in 2017/18	*Number of pupils per year group in 2017/18	% of pupils receiving WCET in 2017/18
Reception	698	521	74.64%	646,634	0.11%
1	21,905	19,202	87.66%	666,846	3.28%
2	44,049	30,450	69.13%	667,190	6.60%
3	88,260	73,640	83.44%	654,653	13.48%
4	159,952	117,710	73.59%	643,207	24.87%
5	75,142	39,195	52.16%	646,264	11.63%
6	30,756	8,570	27.86%	621,495	4.95%
7	17,377	13,600	78.26%	595,644	2.92%
8	8,492	2,053	24.18%	583,022	1.46%
9	3,345	717	21.43%	569,897	0.59%
10	349	73	20.92%	553,156	0.06%
11	288	39	13.54%	523,833	0.05%
12	68	20	29.41%	222,974	0.03%
13	59	-	0.00%	192,760	0.03%
Mixed/Year group not reported	256,133	167,742	65.49%	-	-
Total	706,873	473,532	66.99%	7,787,575	9.08%

If we look into these figures in a little more detail, we can see that Hubs concentrate their WCET provision in a number of key school years, as Chart 1a clearly shows:

Chart 1a: Number of pupils in each year group receiving WCET in 2017/18



From Chart 1a we can see that WCET is concentrated in primary schools, with a clear focus on pupils in Year 4. Hub data returns indicate that a large number of mixed year group classes also take place in primary schools, however given that the response to this question only requires a 'mixed' return, data as provided cannot drill down into which year groups are actually involved. Our understanding of the sector, and previous analyses, as was discussed in the report last year, point to the profile of Chart 1a remaining consistent over a number of years. This is the case even when mixed year groups were counted differently, as was the case in years preceding 2016/17. Analysis of the school phase from which a mixed entry year group was reported points to the prevalence of WCET as a primary school activity, though smaller numbers of pupils from mixed year groups do participate throughout secondary school, as Table 1b² and Chart 1b demonstrates.

Table 1b: 'Mixed' category breakdown by school phase

School Phase	Number of pupils in receipt of WCET	Number of pupils in receipt of WCET for the first time
Primary	238,104	157,693
Secondary	12,805	6,831
All through/16 plus	1,001	815
Not applicable	4,223	2,403
Total	256,133	167,742

² Following guidance from DfE and discussions with ACE and the DfE in the report for last year, Tables 1 and 2 have been calculated in a different way from versions before 2017 of this report. This is because we have closely analysed reported WCET group sizes, and in those instances where reported WCET group sizes are larger than the number of pupils the DfE records as being in each year group, this round of analysis has moved such cases to the 'mixed/not reported' category. For example, if a MEH has reported that 100 pupils received WCET in year 4, but DfE data records only 30 pupils on the school roll for that year group, we have assumed that the MEH is actually reporting on a mixed year group, or applying a different counting methodology. We are keen to stress that this has an impact upon year-on-year comparisons, and that reductions can, in almost all cases, be attributed to this change in the approach to the analysis.

Chart 1b: 'Mixed' WCET category breakdown by school phase

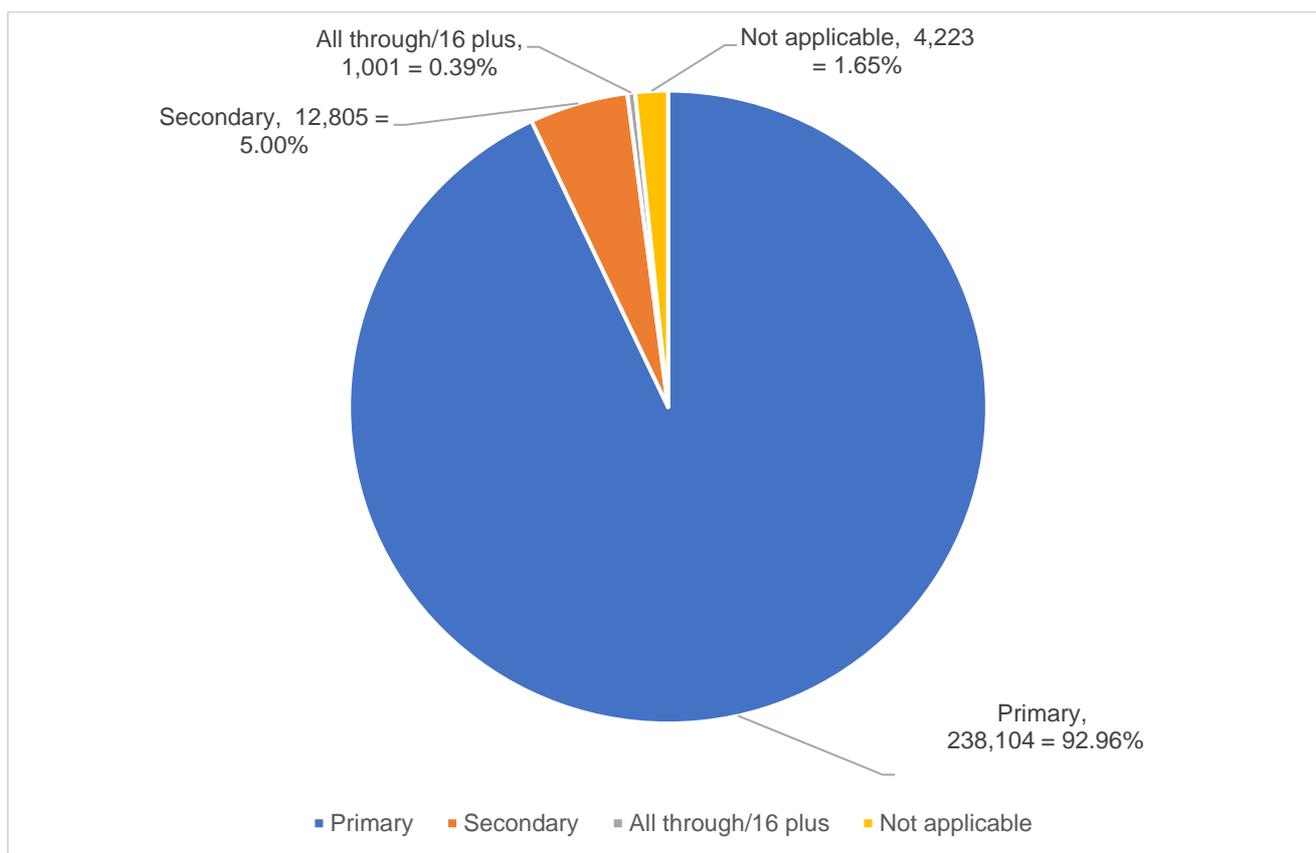


Chart 1b shows that 92.96% of the WCET groups being reported as 'mixed', or classified as such in our analysis, come from schools in the primary phase. We are unable to deduce from the data supplied whether these mixed year groups come predominantly from KS1 or KS2, include reception pupils, or are a combination of all of these, but it is clear that primary groups categorised in this way far exceed those being undertaken in secondary schools. This matches the national profile of WCET provision being focused in primary schools, as shown in Table 1.

Year-on-year comparison of the number of pupils receiving WCET

The total numbers and percentages of pupils in school years 1-9 in receipt of WCET, and WCET for the first time, are shown in Table 2. This shows changes over time, which is important as pupils from years 1-9 represent the core group of pupils receiving WCET. The 2017/18 figures found in Table 2 are more in line with expectations from previous years of the report, with last year (2016/17) being seen as an anomaly to this. As before, we are unable to identify specific year groups within the 'mixed' category, however, owing to the change in Hub reporting introduced in 2016/17, we are now able to identify with greater precision when a 'mixed year group' indication refers to children in Y1-9. Thus, the table below includes 'mixed' category pupils, and changes in provision over time shown here can be attributed mostly to changes in the ways in which data has been collected, and subsequently analysed in this and the previous report.

Table 2: Number and percentage of pupils in years 1-9 receiving WCET from 2012/13 to 2017/18

	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18
Number of pupils receiving WCET in years 1-9	531,422	565,496	607,673	651,603	497,113	679,337
Total number of pupils receiving WCET in all year groups	531,422 ³	596,820	631,223	662,871	711,241	706,873
Number of pupils nationally	5,116,135	5,196,517	5,299,226	5,411,589	5,546,663	5,648,218
Percentage of national pupil population receiving WCET	10.4%	10.9%	11.5%	12.04%	8.96%	12.22%
Number of year 1-9 pupils receiving WCET for the first time	437,975	432,302	448,268	459,115	342,686	456,487
Percentage of year 1-9 pupils receiving WCET who received it for the first time	82.4%	76.4%	73.8%	70.46%	68.94%	67.20%
Percentage of national pupil population who received WCET for the first time	8.6%	8.3%	8.5%	8.48%	6.18%	8.08%

³ In 2012/13, MEHs only reported on WCET activity for children in years 1-9. As such, the total figures for all year groups and Y1-9 match.

The figures in Table 2 show that 2017/18 had the highest reported number of WCET pupils engaged from year groups 1-9 since 2012/13, despite a very slight drop in overall participant numbers since last year. Since 2013/14, there has been an 18.44% increase in the number of pupils participating in WCET. Owing to the fact that last year, 2016/17, so many pupils had been allocated to the mixed/year group not specified category, it appears that there has been a significant increase in the number of pupils from years 1-9 in receipt of WCET this year. However, the more precise data return procedures which have been put into place for this current round of data collection have helped Hubs report more accurately on the numbers of pupils they teach in each year group, and this in turn has enabled a more accurate year-on-year picture to be produced.

Number of School Terms in WCET

In the NPME the parameters for WCET are set out, and it is stated that there should be:

whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) (DfE & DCMS, 2011 p.7)

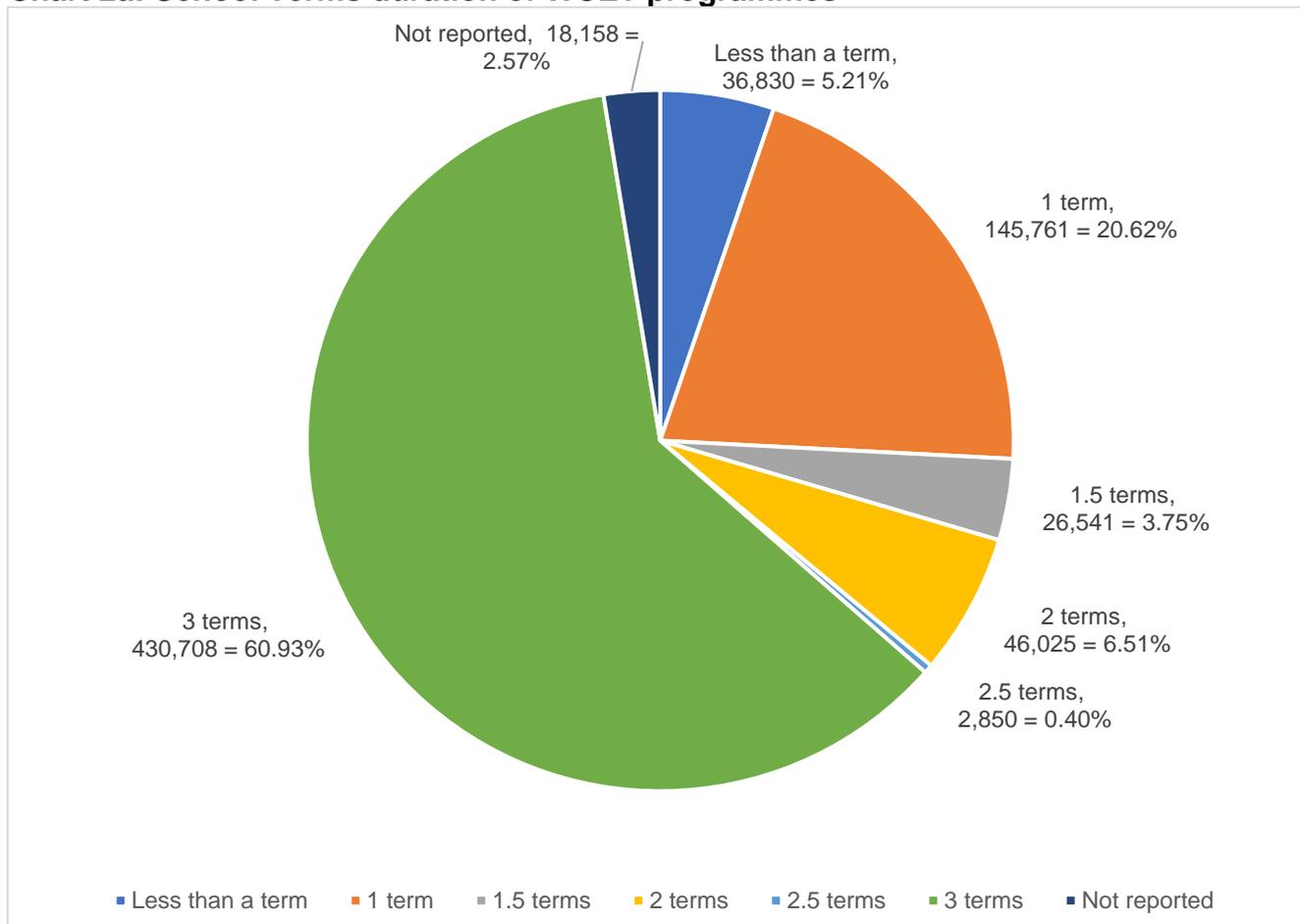
The length of the various WCET programmes offered by Hubs in 2017/18 are as set out in Table 3.

Table 3a: Number of WCET terms received by pupils in the academic year 2017/18

Number of terms	Number of Pupils	% of pupils
Less than a term	36,830	5.21%
1 term	145,761	20.62%
1.5 terms	26,541	3.75%
2 terms	46,025	6.51%
2.5 terms	2,850	0.40%
3 terms	430,708	60.93%
No. of terms not reported	18,158	2.57%
Total	706,873	

As Table 3a clearly shows, the most common length of time for WCET delivery duration is for three terms (normally a whole school year), which accounts for 60.93% of WCET activity. WCET programmes which have a duration of a single term are the next commonest form, where 20.62% of WCET activity occurs. Other iterations for different term lengths are much less common. These figures are represented graphically in Chart 2a.

Chart 2a: School Terms duration of WCET programmes

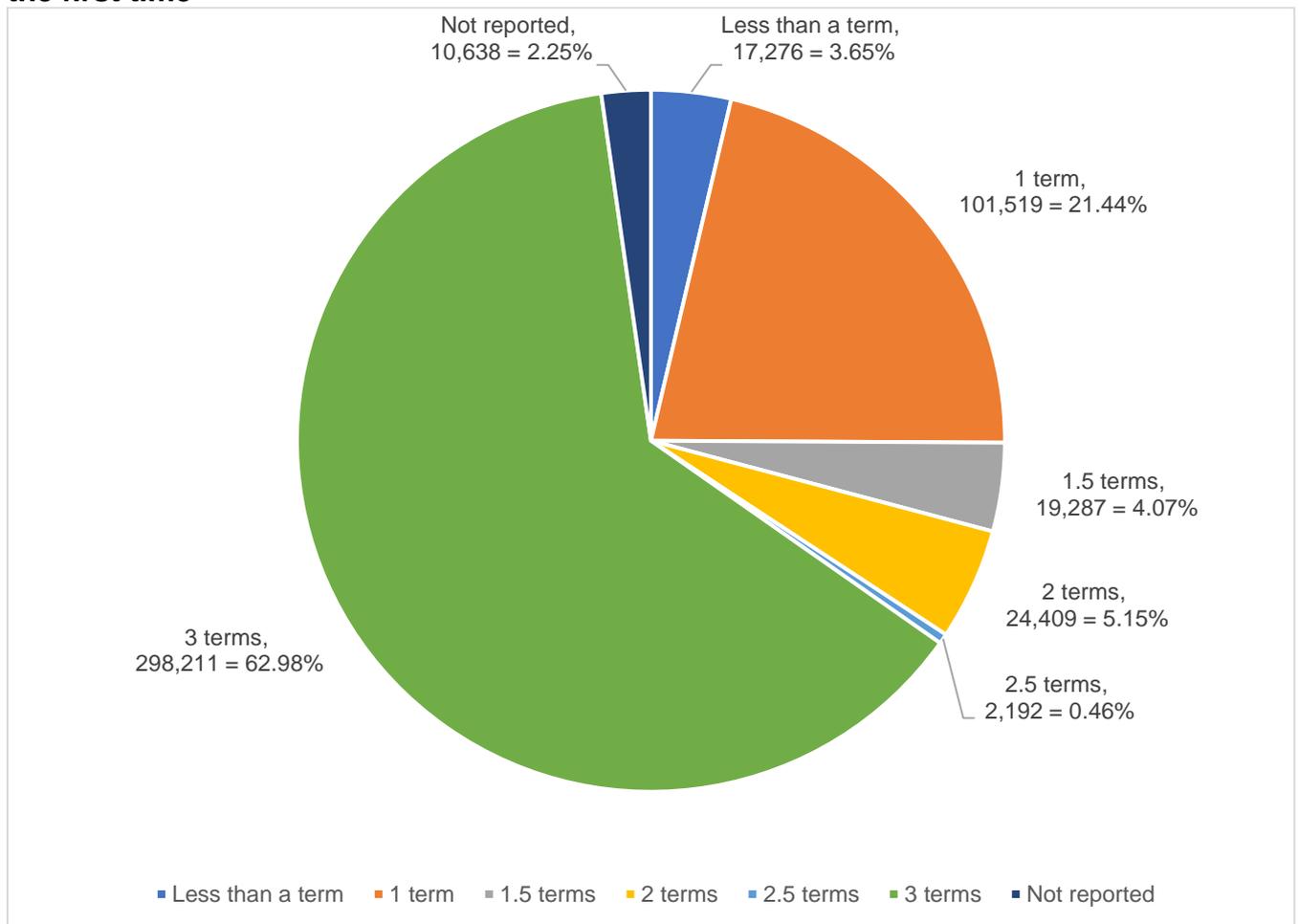


This profile of WCET provision is also replicated for those who are in receipt of WCET for the first time, as Table 3b shows.

Table 3b: Number of WCET terms received by pupils receiving WCET for the first time in the academic year 2017/18

Number of terms	Number of Pupils - 1st time WCET	% of pupils
Less than a term	17,276	3.65%
1 term	101,519	21.44%
1.5 terms	19,287	4.07%
2 terms	24,409	5.15%
2.5 terms	2,192	0.46%
3 terms	298,211	62.98%
Not reported	10,638	2.25%
Total	473,532	

Chart 2b: Duration of WCET programmes in school terms for those receiving it for the first time



As shown in Chart 2b, 62.98% of those who received WCET for the first time received an entire school year of lessons. This is to be welcomed. However, the first WCET experience for 3.65%, 17,276 pupils only lasts for less than a term. This will warrant investigation to understand how this shorter model of provision impacts on the nature of activity.

Year-on-year comparisons of length of time that pupils received WCET

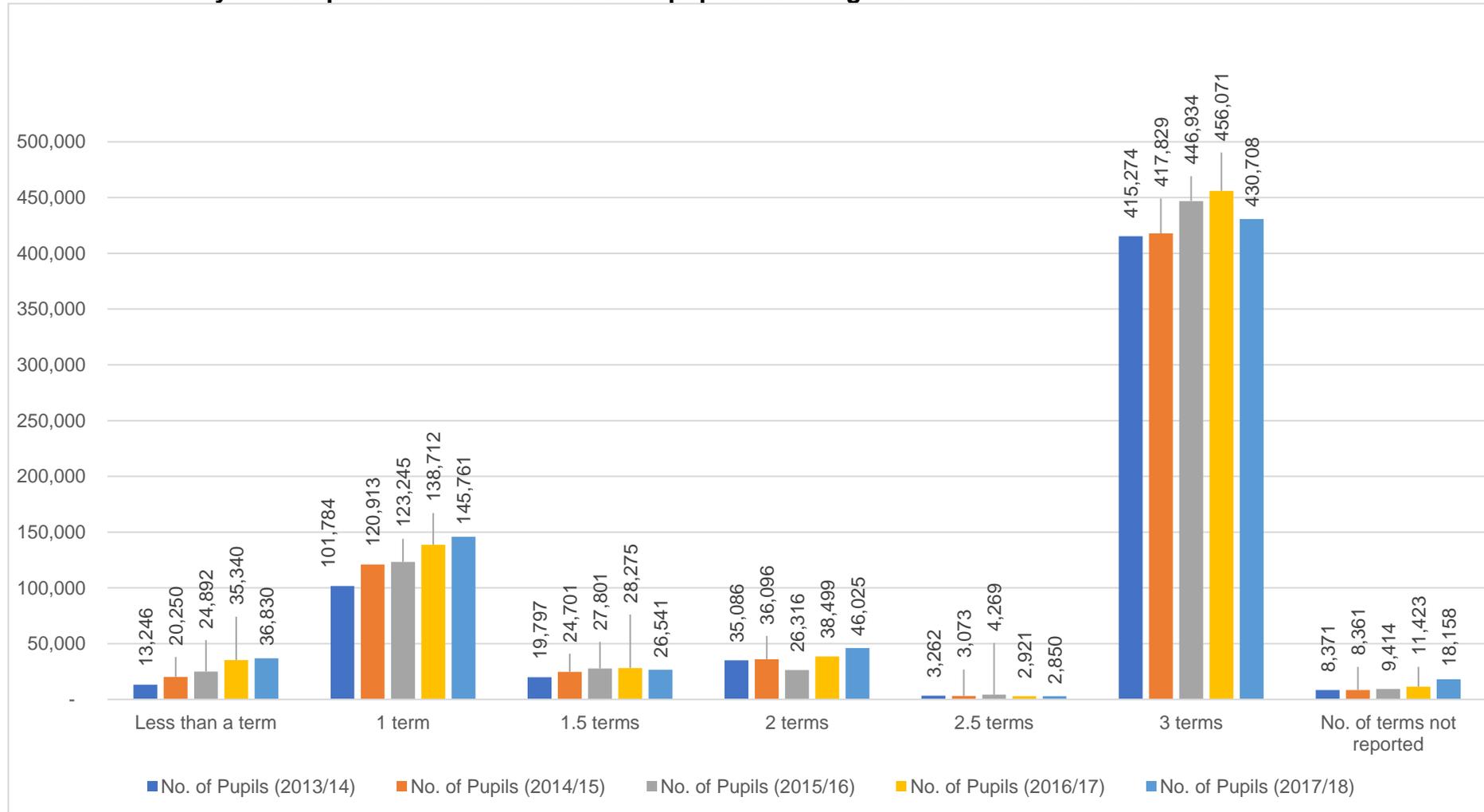
The number of school terms of WCET received by pupils in each academic year over the last four years is as shown in Table 4. This table starts with the academic year 2013/14 as that is the first year for which we have data available.

Table 4: Five-year comparison in the number of school terms of WCET received by pupils

No. of Terms	No. of Pupils (2013/14)	No. of Pupils (2014/15)	No. of Pupils (2015/16)	No. of Pupils (2016/17)	No. of Pupils (2017/18)
Less than a term	13,246	20,250	24,892	35,340	36,830
1 term	101,784	120,913	123,245	138,712	145,761
1.5 terms	19,797	24,701	27,801	28,275	26,541
2 terms	35,086	36,096	26,316	38,499	46,025
2.5 terms	3,262	3,073	4,269	2,921	2,850
3 terms	415,274	417,829	446,934	456,071	430,708
No. of terms not reported	8,371	8,361	9,414	11,423	18,158
Total	596,820	631,223	662,871	711,241	706,873

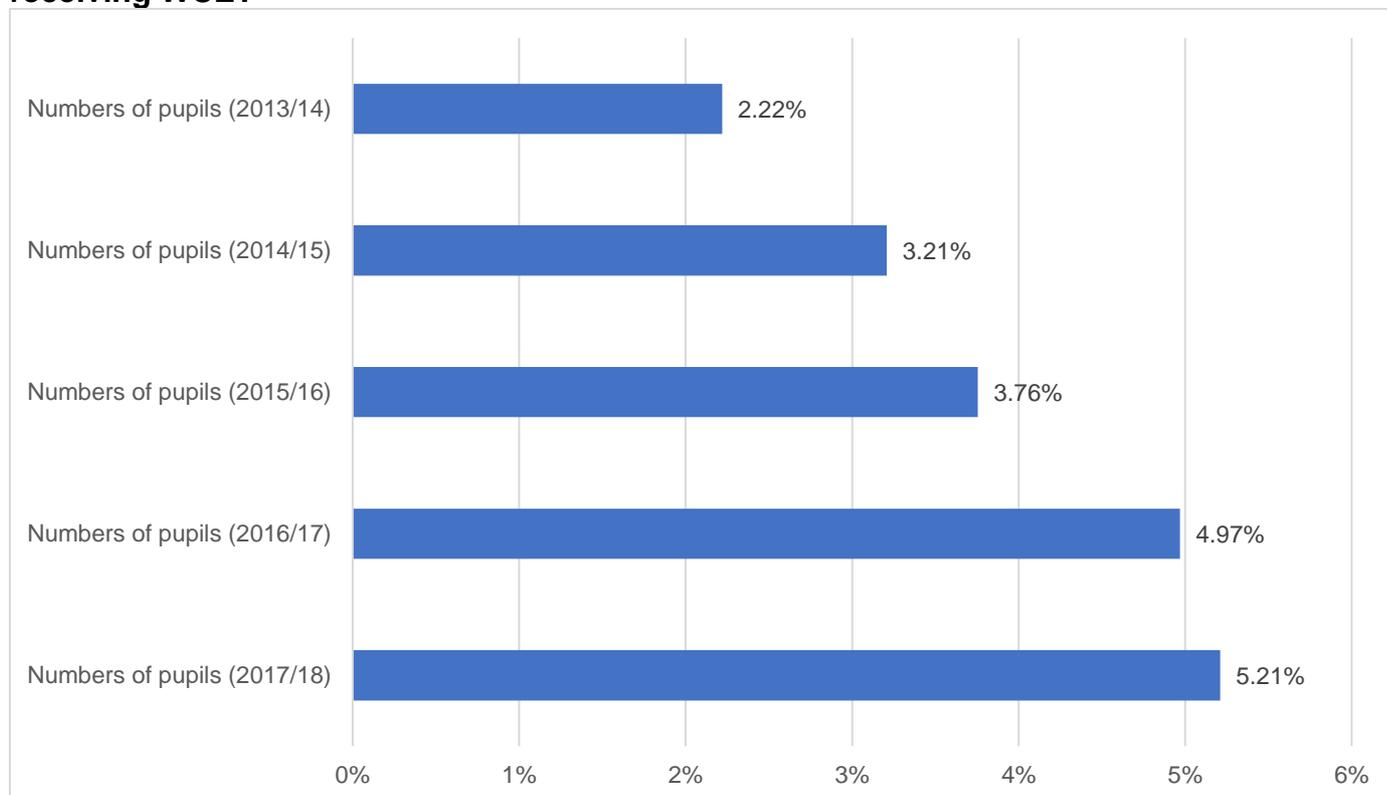
Chart 3 gives a visual representation of Table 4.

Chart 3: Year-on-year comparison of the number of all pupils receiving WCET in school terms



While provision rates for 1.5 to 3 terms have fluctuated, there has been a steady rise in provision of WCET both for one term, and for less than one term. Changes over the previous years are shown in Chart 3a:

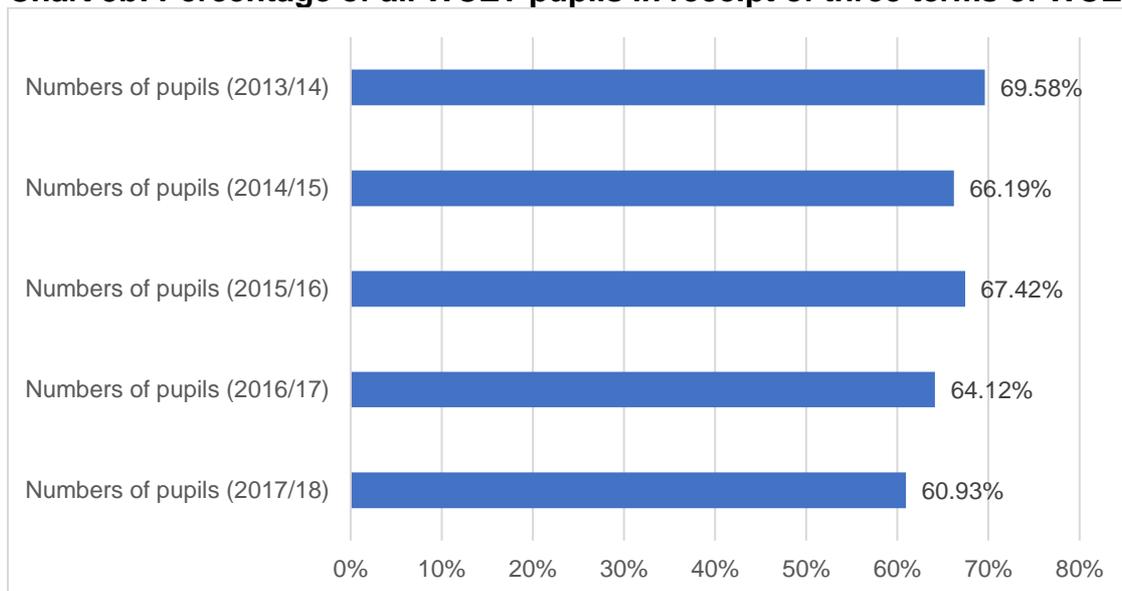
Chart 3a: Rise in less than a term of WCET provision as a percentage of those receiving WCET



In the report last year a question was raised concerning the issue of the minimum period over which WCET should be operating, as NPME Core Role A talks of “at least a term”. The increase in pupil numbers receiving WCET for less than a term might merit further investigation, as ‘less than a term’ can cover a multitude of offers. We also know of Hubs who offer an intense but short WCET experience for the children and young people involved, with multiple sessions per week. This seems to be a different proposition from single weekly visits for several weeks. There are differences between the two approaches which are not captured in the data.

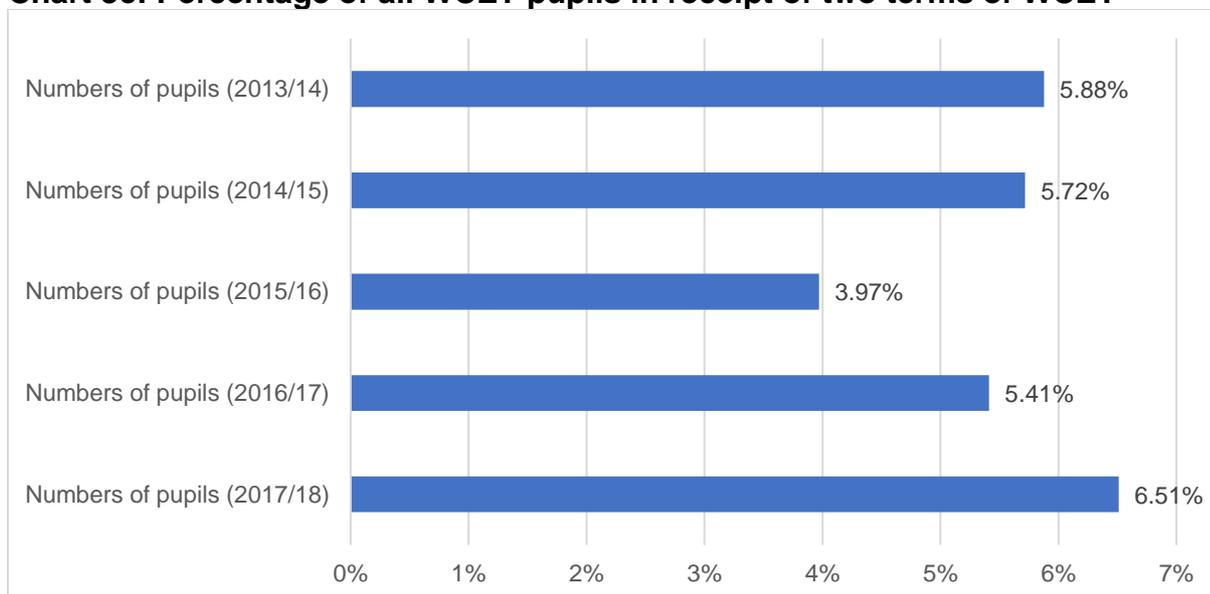
Chart 3b shows the changes in provision of WCET over 3 terms, in other words a school year, since 2013/14.

Chart 3b: Percentage of all WCET pupils in receipt of three terms of WCET



As can be seen from Chart 3b, the number of pupils receiving WCET for 3 terms has dropped recently. It is too early to state this as a trend, but it is worth monitoring in future years. Alongside this information, Chart 3c shows the changes in provision of WCET over two terms.

Chart 3c: Percentage of all WCET pupils in receipt of two terms of WCET



Tables 3 and 4 draw upon the Hub school form.⁴

What can be said is that these three charts taken together show that there is some reconfiguration of the WCET offer being undertaken by Hubs.

⁴ There were a small number of instances where Hubs have reported 4 terms of WCET activity. This was taken to signify a whole year of WCET activity, and was reclassified under '3 terms'.

Characteristics of pupils receiving WCET

ACE and the DfE are interested in the pupil characteristics of those in receipt of WCET. In order to investigate this, data from the Hubs have been compared with statistics from the Annual Schools Census for pupils in schools in which WCET takes place. As Hubs are not asked to report on the ethnicities of their pupils, these calculations are based on extrapolations from national school data provided by DfE. This school data is matched to the year groups reported by Hubs. Using this, we have divided the proportions of ethnic characteristics across the total for each year group/school as reported by the Hub to give an extrapolated figure. The same process was applied for FSM and pupil premium calculations, though based on the population of the school as a whole rather than the specific year group due to the way that these data are reported. National statistics as a comparison are taken from the school census data (SFR28). Again, by and large year-on-year comparisons have been conducted using figures as published in previous iterations of this report in order to retain consistency across these publications.⁵

Schools accounting for 3,272 pupils were missing ethnicity data, and thus were excluded from the ethnicity calculations forming Table 5. There were also cases where ethnicity data was missing, but PP/SEND data was provided. These cases account for 1,779 pupils. Both of these categories have been excluded from the total provided in Table 5, as it was felt that only schools with complete data would yield reliable results. This leaves an overall total of 701,821 pupils.

It is important to reiterate that information on ethnicity comes from a separate dataset supplied by the DfE. The characteristics for which data are available are ethnicity, special educational needs (SEN) status and eligibility for the pupil premium (PP). Information from these two databases has been joined together by the research team, however we do not have the ethnicity split for all years reported on here, so we are only reporting on years where this information is available. Doing this results in different totals from those reported in Table 1. The information from this is presented in Table 5.

⁵ There have been some changes to the historic national pupil premium figures reported on in previous reports as it was identified that double counting had been inadvertently introduced through the combination of national totals for different categories of school. To regularise this for future analysis, these historic figures have been amended accordingly.

Table 5: Characteristics of pupils receiving WCET provided or supported by Hub partnerships in the school year 2017/18⁶

	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. pupils in this category nationally Y1-13	% of national population
Number of pupils from a white ethnic background	513,600	73.18%	5,989,615	74.01%
Number of pupils from a mixed ethnic background	42,108	6.00%	467,959	5.78%
Number of pupils from an Asian or Asian British ethnic background	79,534	11.33%	893,639	11.04%
Number of pupils from a black or black British ethnic background	43,401	6.18%	459,357	5.68%
Number of pupils from any other known ethnic background	18,034	2.57%	188,829	2.33%
Number of pupils whose ethnic background is unclassified	5,145	0.73%	93,348	1.15%
Total	701,822		8,092,747⁷	
Pupils with a statement of SEN	17,183	2.45%	235,495 ⁸	2.91%
*Pupils eligible for the pupil premium	169,338	24.1%	991,417	12.25%

To see how the WCET statistics compare with the whole school population, Chart 4a shows this information in graphical format.

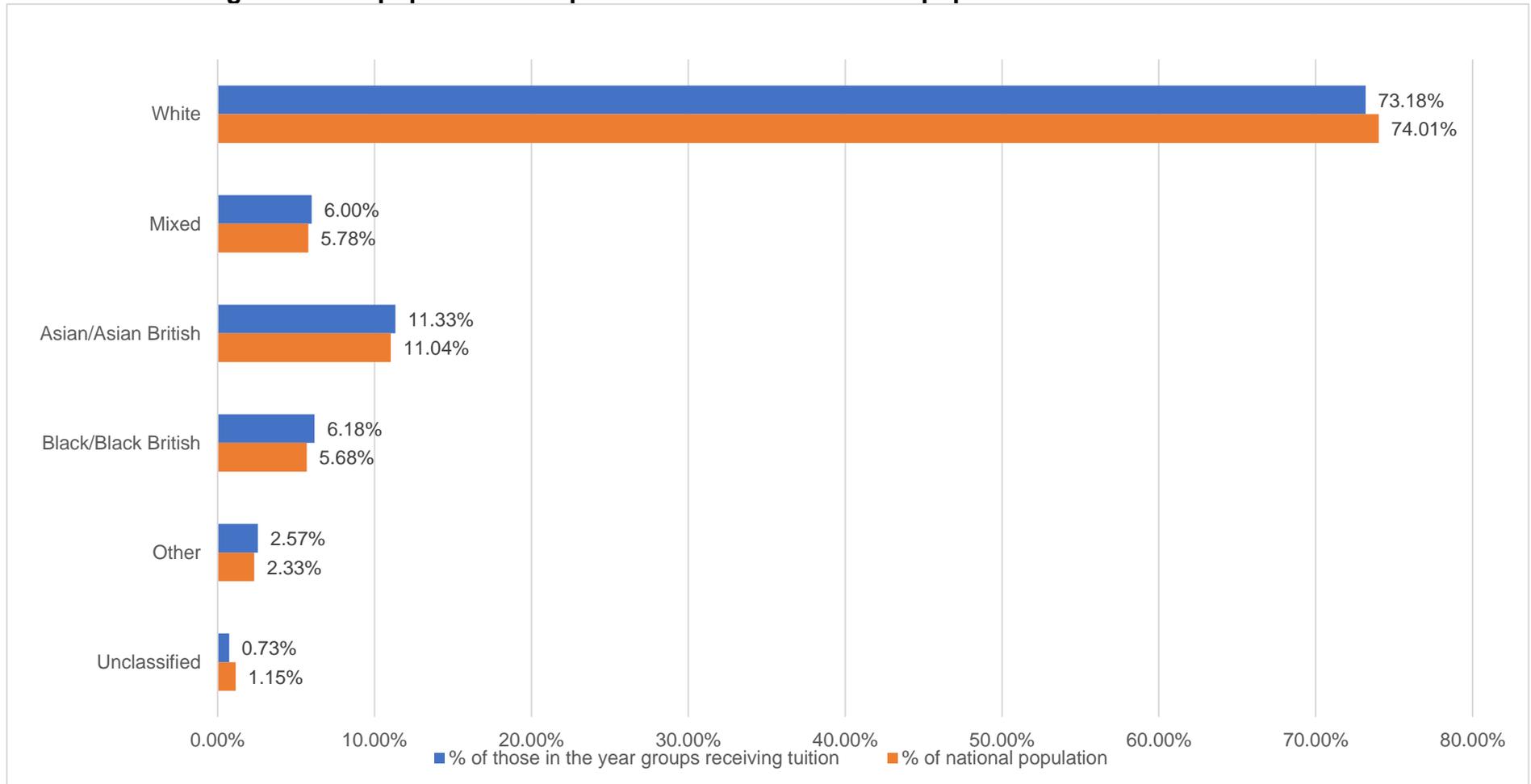
⁶ This table is calculated based on all WCET pupils reported, including those at nurseries and in reception.

⁷ There is a small variation in the national populations reported across DfE datasets. In SEN data, the national population is reported as 8,093,650. For the purposes of this analysis the national total has been taken from the same dataset as ethnicity data. These figures are both sourced from 2018 January School Census data but the methodology used for aggregating pupil totals are different.

⁸ SEN figure from

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/729208/SEN_2018_Text.pdf

Chart 4a Percentage of WCET population compared with the whole school population



If we look at the ethnicity profile of the numbers of pupils in receipt of WCET over a five-year period, we see a number of changes. These are shown in Table 5a.

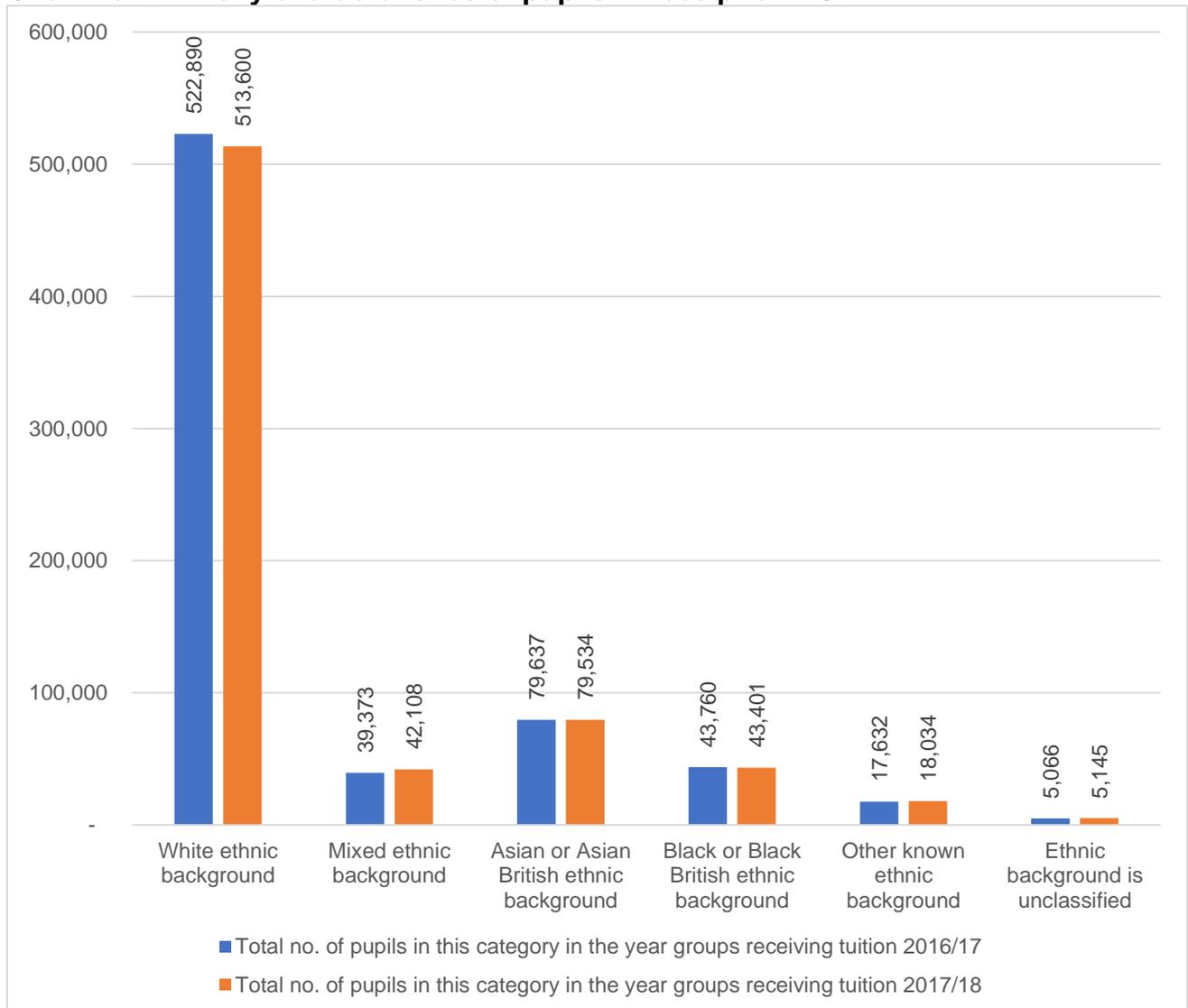
Table 5a: three-year period data of characteristics of pupils receiving WCET provided or supported by Hub partnerships in the school year 2017/18

	2015/16				2016/17				2017/18			
	Total no of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no pupils in this category nationally Y1-13	% of national population	Total no of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no pupils in this category nationally Y1-13	% of national population	Total no of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no pupils in this category nationally Y1-13	% of national population
Number of pupils from a white ethnic background	494,254	74.51%	5,242,510	75.58%	522,890	73.86%	5,283,067	74.92%	513,600	73.18%	5,989,615	74.01%
Number of pupils from a mixed ethnic background	36,040	5.43%	362,350	5.23%	39,373	5.57%	386,535	5.48%	42,108	6.00%	467,959	5.78%
Number of pupils from an Asian or Asian British ethnic background	73,271	11.05%	726,099	10.44%	79,637	11.23%	752,408	10.67%	79,534	11.33%	893,639	11.04%
Number of pupils from a black or black British ethnic background	38,982	5.88%	388,339	5.60%	43,760	6.15%	398,969	5.66%	43,401	6.18%	459,357	5.68%
Number of pupils from any other known ethnic background	16,292	2.46%	148,263	2.13%	17,632	2.48%	156,310	2.22%	18,034	2.57%	188,829	2.33%
Number of pupils whose ethnic background is unclassified	4,490	0.68%	66,604	1.02%	5,066	0.71%	74,076	1.05%	5,145	0.73%	93,348	1.15%
Total	663,327		6,934,165		708,358		7,051,365		701,822		8,092,747	
Pupils with a statement of SEN	16,263	2.45%	221,460	3.18%	15,939	2.25%	226,115	3.21%	17,183	2.45%	235,495	2.91%
Pupils eligible for the pupil premium	182,118	27.46%	1,016,825	14.59%	173,903	24.65%	1,006,217	14.27%	169,338	24.13%	991,417	12.25%

As WCET represents a considerable take-up in many school years, it follows that any changes in the characteristics of the general school population are highly likely to be reflected in the corresponding WCET statistics. The overall population of all pupils has increased by 1,041,382 since 2016/17, and the various populations in Table 5a have also increased, all of which has a knock-on effect on all the calculations in this section.

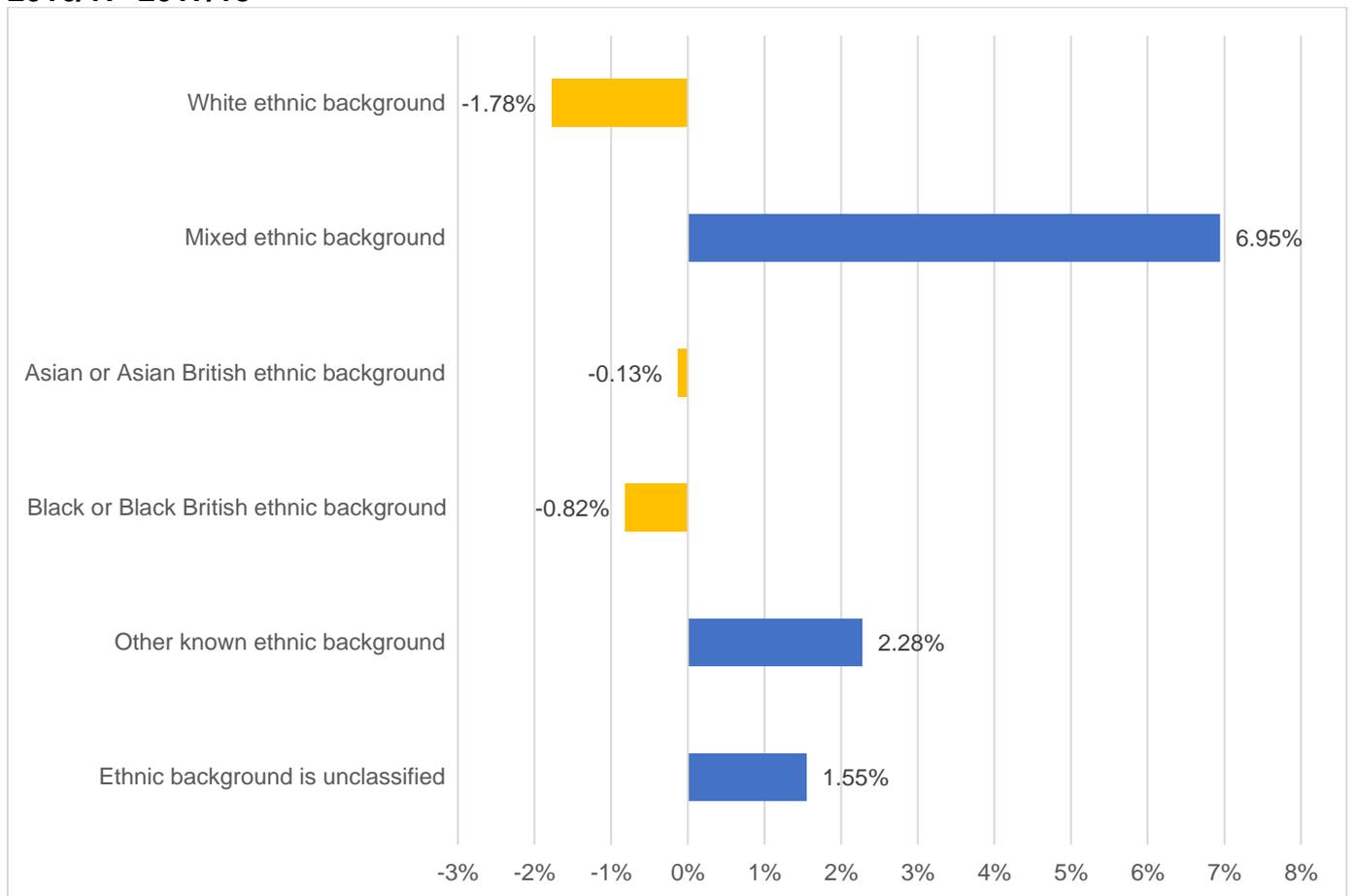
Looking specifically at the changes in the ethnicity characteristics of pupils in receipt of WCET between the academic years 2016/17 and 2017/18, Chart 4b shows this data represented in graphical format.

Chart 4b: Ethnicity characteristics of pupils in receipt of WCET



The percentage changes for these pupils is shown in graphical format in Chart 4c.

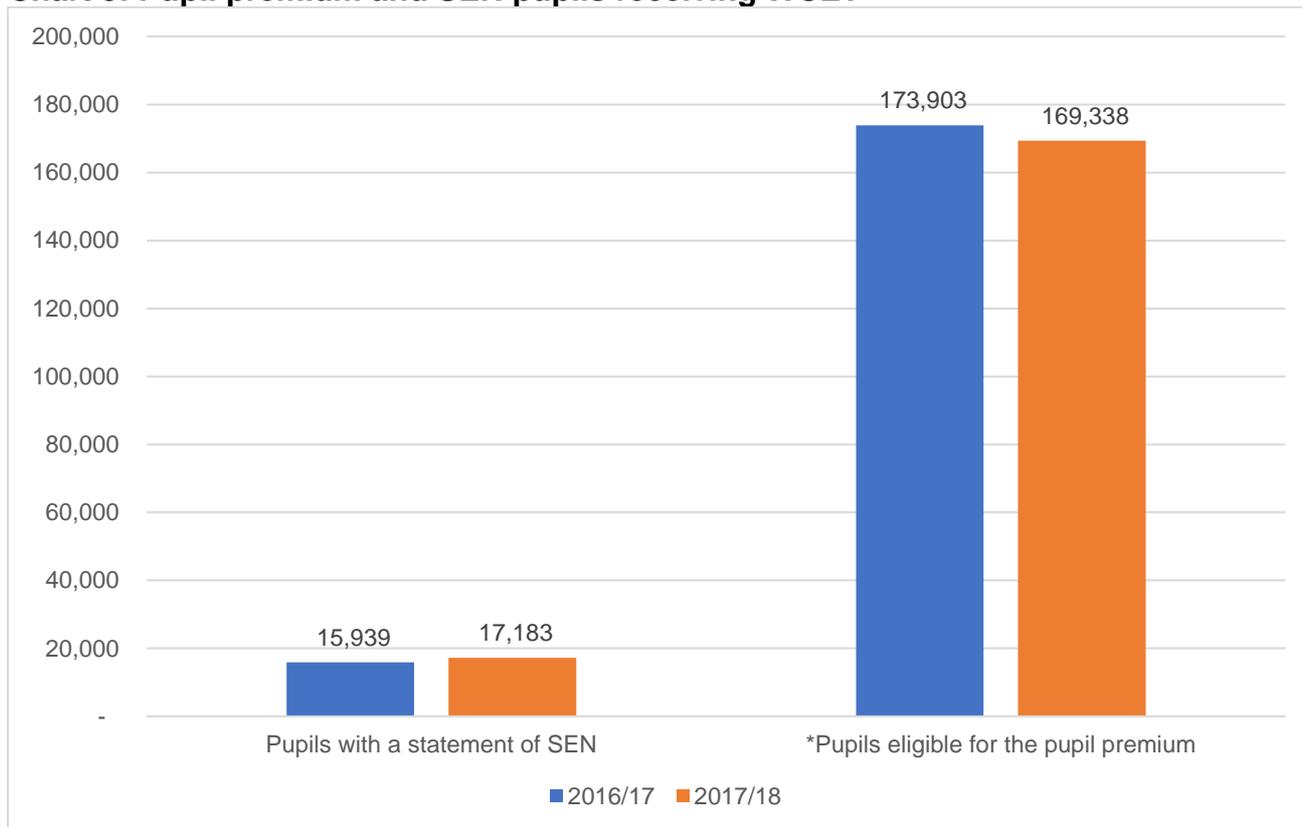
Chart 4c: percentage changes - ethnicity characteristics of pupils in receipt of WCET 2016/17–2017/18



A comparison between national ethnicity proportions and those receiving WCET reveals that the ethnic profile of WCET provision follows the general ethnicity profile of the national population. Chart 4a shows that minority ethnic groups account for slightly higher proportions of the WCET population than they do in the national population.

Turning our attention now to pupil premium and SEN pupils learning through WCET, between 2016/17 and 2017/18 there has been a slight increase in pupils with a SEN statement having WCET tuition. There has also been a slight decrease in pupil premium learning through WCET, as Chart 5 shows. However, proportionally WCET engages with nearly twice as many young people eligible for pupil premium than there are in the national population, 24.13% of WCET pupils, compared to 12.25% of the pupil population.

Chart 5: Pupil premium and SEN pupils receiving WCET



Between 2016/17 and 2017/18 the number of pupils with a statement of SEN receiving WCET has risen by 7.80 percentage points, and those pupils eligible for the pupil premium receiving WCET has dropped by 2.62 percentage points. These changes broadly follow national trends in SEN and PP figures for the whole population of children and young people in schools, with the numbers of children with SEN statement having increased by 4.15%, and PP eligibility having decreased by 1.47% nationally.

Pupils playing regularly in ensembles

The second core role for Hubs from the NPME is to:

Provide opportunities to play in ensembles and to perform from an early stage (DfE & DCMS, 2011 p.26).

Hubs are asked to differentiate between ensembles and choirs that are:

- a) organised independently by schools,
- b) organised by schools in partnership with the Hub,
- c) area-based ensembles and choirs supported and/or delivered by the Hub lead organisation, and
- d) area-based ensembles and choirs supported and/or delivered by other Hub partners, broken down by type of group.

Data for the numbers of ensembles and choirs supported or delivered by Hubs is shown in Table 6, where it can be seen that Hubs supported or delivered a total of 16,243 ensembles and choirs in the academic year 2017/18.

Table 6: Number of ensembles and choirs supported or delivered by Hubs in 2017/18

	No. of ensembles (2015/16)	No. of ensembles (2016/17)	No. of ensembles (2017/18)	% change 2015/16 to 2017/18
Delivered by Schools in Partnership with Hub	7,979	8,650	8,430	5.65%
Area based Ensembles Supported/Delivered by Hub Lead Organisation	4,492	4,739	4,868	8.37%
Area based Ensembles Supported/Delivered by Other Hub Partners	2,395	3,420	2,945	22.96%
Total	14,866	16,809	16,243	9.26%

In Chart 6, the numbers of ensembles and choirs supported or delivered by Hubs is shown. Since 2014/15 the three categories have seen an upward trajectory. Area-based ensembles supported or delivered by the Hub lead organisation have seen a steady increase. Ensembles delivered by schools in partnership with the Hub have also increased since 2014/15 despite a dip this year. Area based ensembles supported or delivered by other Hub partners tends to fluctuate, having decreased 13.89% since 2016/17.

It is very encouraging to note that still the largest proportion by far is that of ensembles and choirs delivered by schools in partnership with the Hub, accounting for over half of all such ensembles and choirs. When taken as a percentage of all ensembles and choirs, those delivered by schools in partnership with their Hub has risen slightly, from 51.46% last year, to 51.90% This is encouraging because it means that practical music-making is rooted in schools, enabling ready access by all children and young people in schools, and hopefully not entailing significant travel. It also means that local communities, where it is to be

presumed these schools are located, are at the heart of local musical performance and rehearsal settings.

Chart 6: Number of ensembles and choirs supported or delivered by Hubs year-on-year comparison

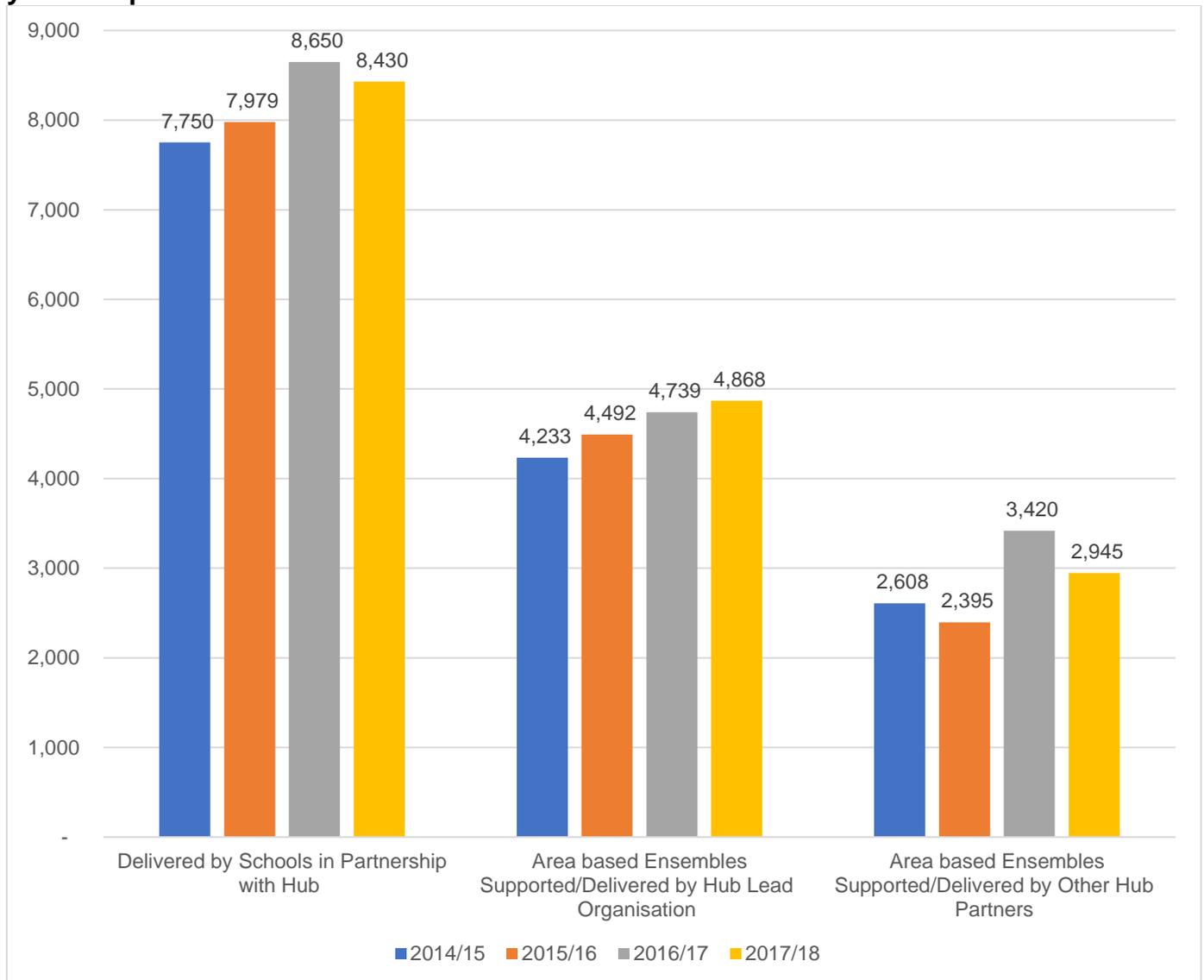
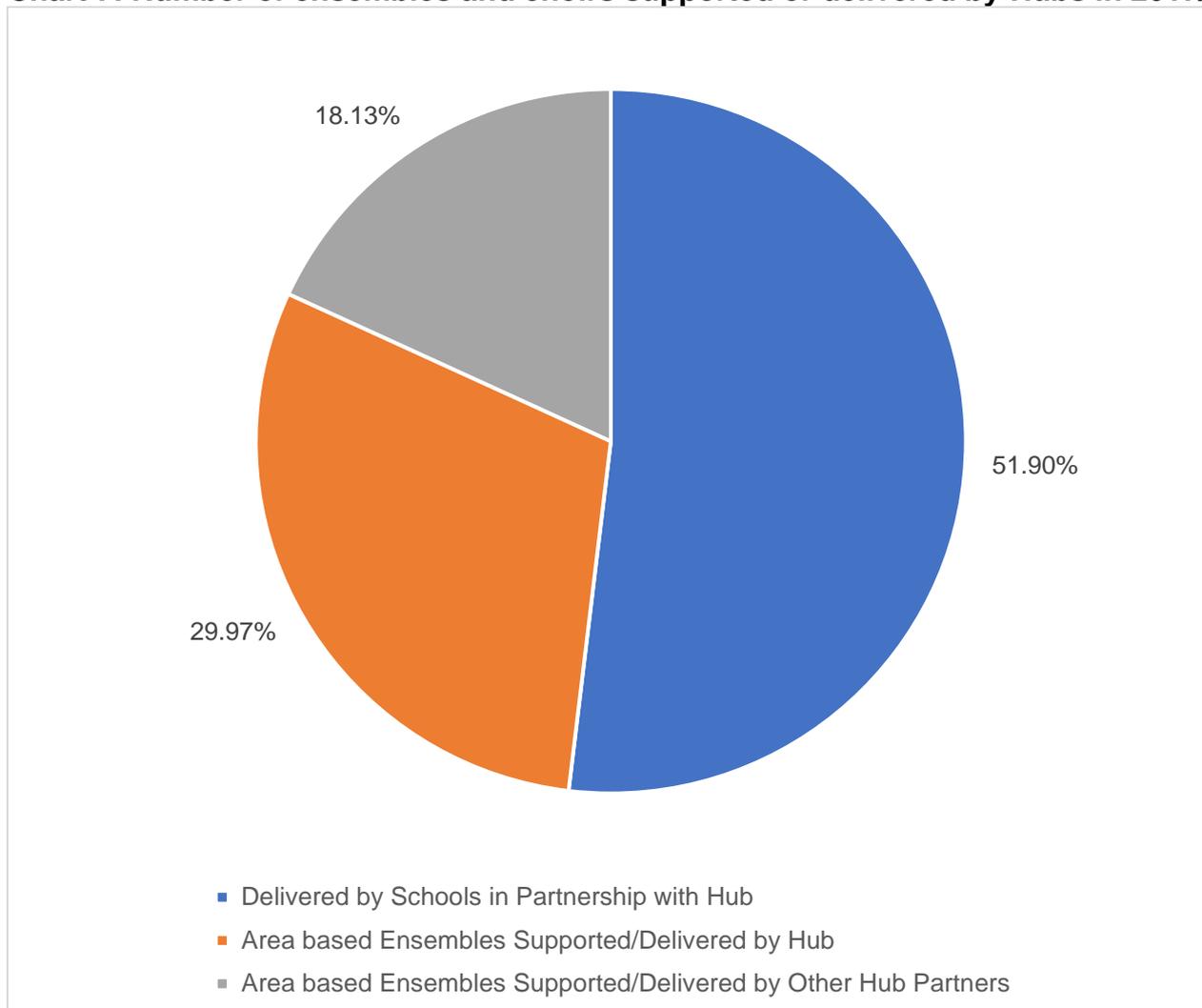


Chart 7 shows the proportions for this year, where it can be seen that over half (51.90%) of these ensembles were located in schools.

Chart 7: Number of ensembles and choirs supported or delivered by Hubs in 2017/18



Important note:

The data presented in the next section of this report regarding numbers of participants in ensembles and choirs, has been subject to an improvement in counting and reporting methodology this year. This means that looking at year-on-year comparisons would imply a significant reduction in this area. We must point out that this is not necessarily the case. What has happened is that work has been undertaken to improve accuracy of the data collection in this area to clarify understanding of data reporting requirements among Hubs. Given the difference in counting and reporting methodology in 2017/18 figures, year on year comparison is not possible. Numbers of ensembles detailed above was not affected by this change.

Table 7 shows the numbers of pupils in each of the Key Stages who played or sang regularly⁹ in at least one of the area-based ensembles or choirs identified in Table 6 (not including those organised by schools in partnership with Hubs). It is important to note that Table 7 represents ensemble participation rather than a discrete head-count, and the same pupil could participate in more than one ensemble and/or choir.

Table 7: The number and percentage of pupils playing regularly in area based instrumental ensembles and choirs in the academic year 2017/18

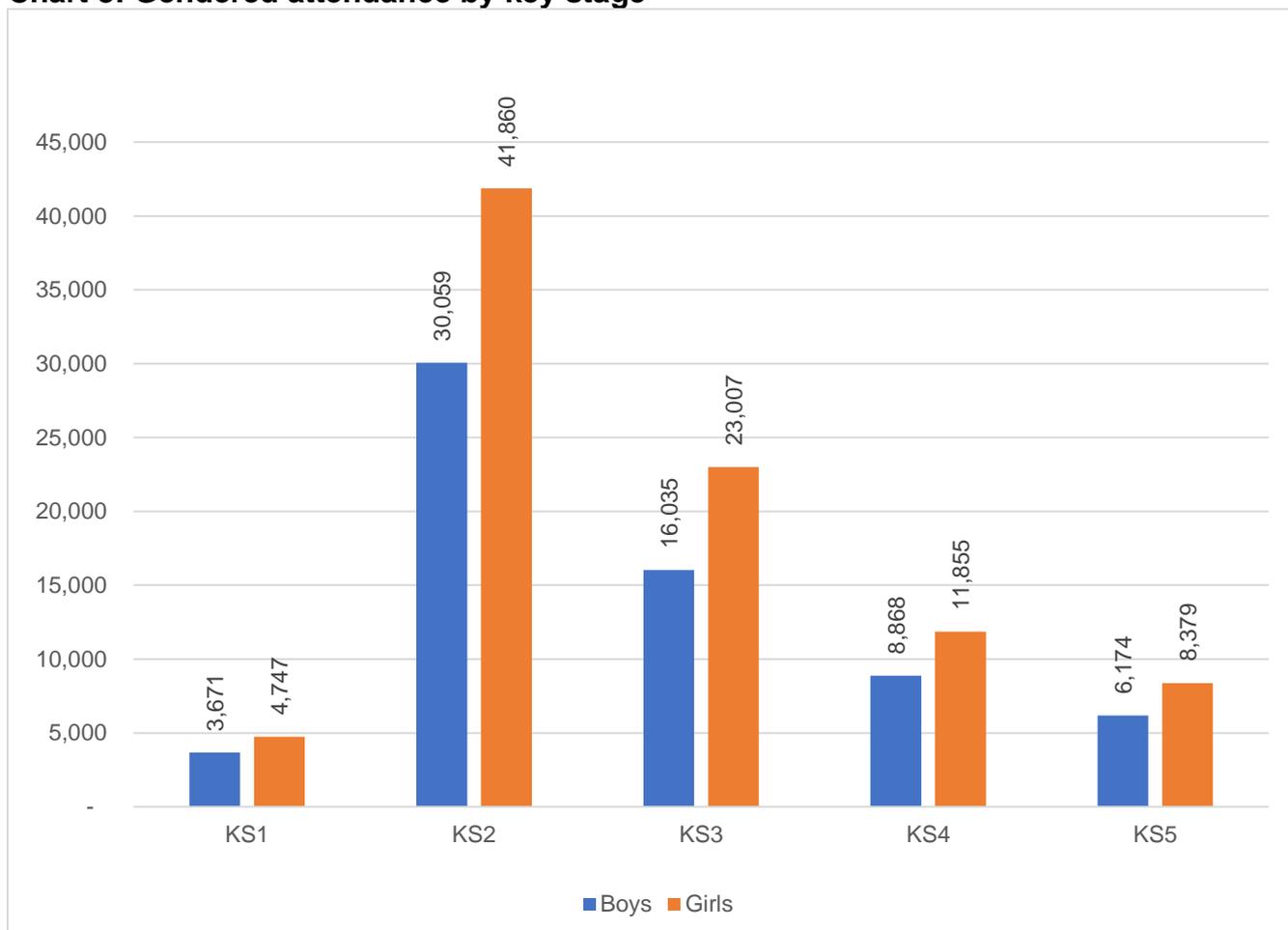
Key Stage	Total	National population	% of National Population
KS1	8,418	1,334,036	0.63%
KS2	71,919	2,565,619	2.80%
KS3	39,042	1,748,563	2.23%
KS4	20,723	1,076,989	1.92%
KS5	14,553	415,734	3.50%
Total	154,655	7,140,941	2.17%

In light of the government’s commitment to refresh the NPME, we will be able to use this more accurate baseline in the future in order to offer year-on-year comparisons of the current work of Hubs.

Turning now to gender differences, more girls than boys participated in area-based ensembles and choirs generally, with a total of 89,848 girls, as opposed to 64,807 boys. The spread across the various Key Stages is shown in Chart 8 below. As noted earlier in the report, these figures are noticeably lower than in 2016/17 reporting due to changes in the counting methodologies used by some Hubs.

⁹ For the purposes of this data return, ‘regularly’ was defined as: once a week for a minimum of half a term; and/or several times a year for a more intensive experience, for example: holiday residential/weekend courses/sub regional ensemble meetings (more than one day) where more than one such rehearsal took place in a single day.

Chart 8: Gendered attendance by key stage



This female participation rate in musical activity is not representative of the national population of school-age pupils as a whole, where 48.74% of the KS1 population nationally are girls, and 48.33% at KS2. The figure is especially noticeable at KS3, where 48.91% of the school population is female (DfE, 2018), but ensemble participation amongst girls stands at 58.93% of ensemble attendances. This suggests that musical participation amongst school-age children and young people is over-represented by girls at all stages.

Data were supplied by the Hubs with regard to SEN characteristics, PP, and whether attendance at area based Hub ensembles was subsidised. The rubric for this question stated:

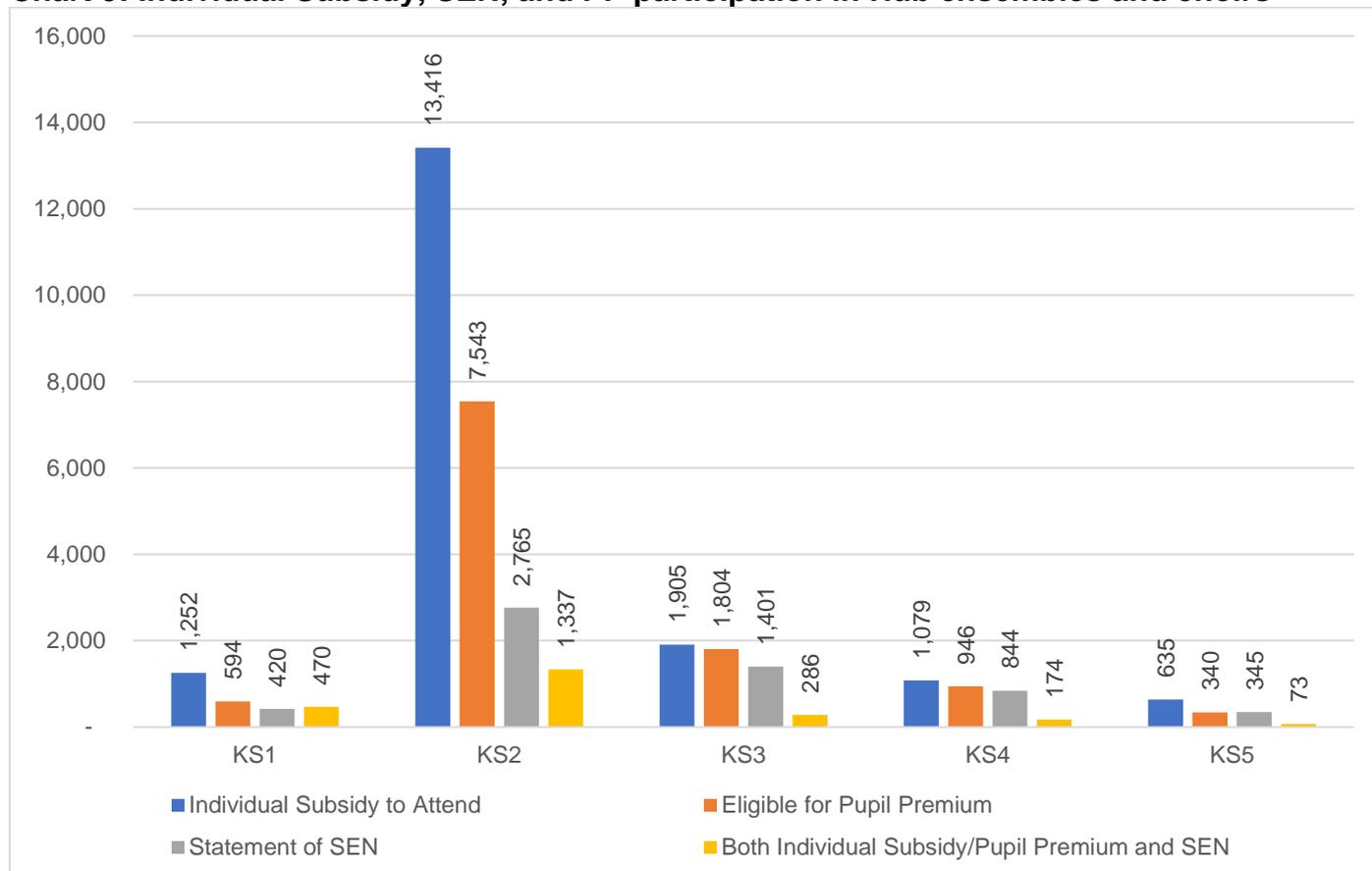
indicate how many of these pupils were known to receive individual subsidies/fee remissions, were eligible for Pupil Premium or had a statement of special educational needs (SEN) or Education, Health and Care (EHC) plan. Please note that if both subsidy/pupil premium *and* SEN/EHC categories apply to a pupil, please count them in the 'Both' column. (Arts Council England website)

Analysis of this data return shows that 3.73% of the pupils participating in area-based ensembles and choirs were identified as having SEN, a lower percentage than the 14.6% with SEN nationally (DfE, 2018). 7.26% of participating pupils were identified as being

eligible for the Pupil Premium, compared with 12.25% eligibility of the national pupil population¹⁰. 11.82% of pupils had an individual subsidy of some sort, and those in receipt of both an individual subsidy/PP and SEN statement made up 1.51%.

Results of pupils identified as PP and SEN are shown in Chart 9.

Chart 9: Individual Subsidy, SEN, and PP participation in Hub ensembles and choirs



¹⁰ Figures for Pupil Premium eligibility in Chart 9 are self-reported and are therefore always likely to be lower than comparisons to national figures based on school census data. Pupil Premium figures for the census are based on pupils who received free school meals within the last six years. This is not something that area based Hub ensembles would necessarily know about an ensemble attendee, or that a parent/child would be forthcoming in disclosing in this context.

Types of ensembles supported or delivered by Hubs

Hubs report on the types and varieties of ensembles and choirs which they supported or delivered. This includes area-based ensembles, such as county youth orchestras and area choirs, through to ensembles delivered in schools working in partnership with Hubs. This section of the analysis is not affected by the methodology changes reported above. It is based on data collected in a different question.

In the data-collection section for this, a choice of 16 ensemble types to select was offered to Hubs, along with two others, “other”, and “unknown”. Introduced in 2016/17, the rubric for this stated:

A new ‘unknown’ column allows you to report on those where you are unsure of the instrumentation or genre of the ensemble.

The ‘Other/Mixed Ensemble’ category can be used for less common instrumentations or where the instrumentation of the ensemble varies or is flexible.

Chart 10 shows the number and types of these ensembles and choirs.

Chart 10: Types of ensembles and choirs supported or delivered by Hubs, or run independently by schools in 2017/18

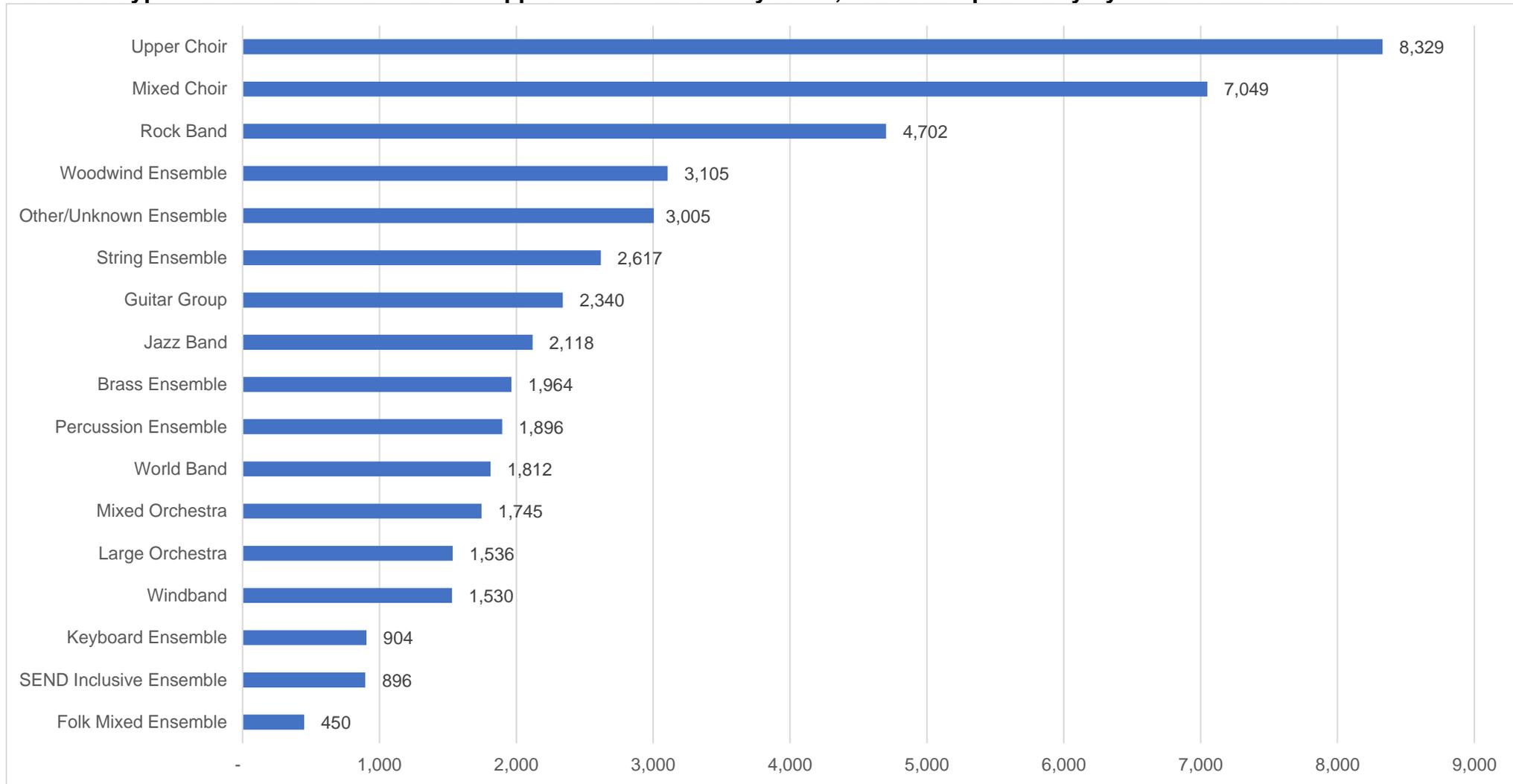


Chart 10 shows all ensembles and choirs including those independently organised by schools. It is clear from this chart that there are more upper voice and mixed voice choirs than there are other ensemble types. Indeed, choirs make up 33.43% of ensemble music-making activity in 2017/18.

Two new ensemble categories for 2015/16 were those of *SEND Inclusive Ensemble* and *Folk Mixed Ensemble*, this means that data for these ensembles is therefore only available from then.

Comparing year-on-year data for ensembles and choirs produces the results as shown in Table 8

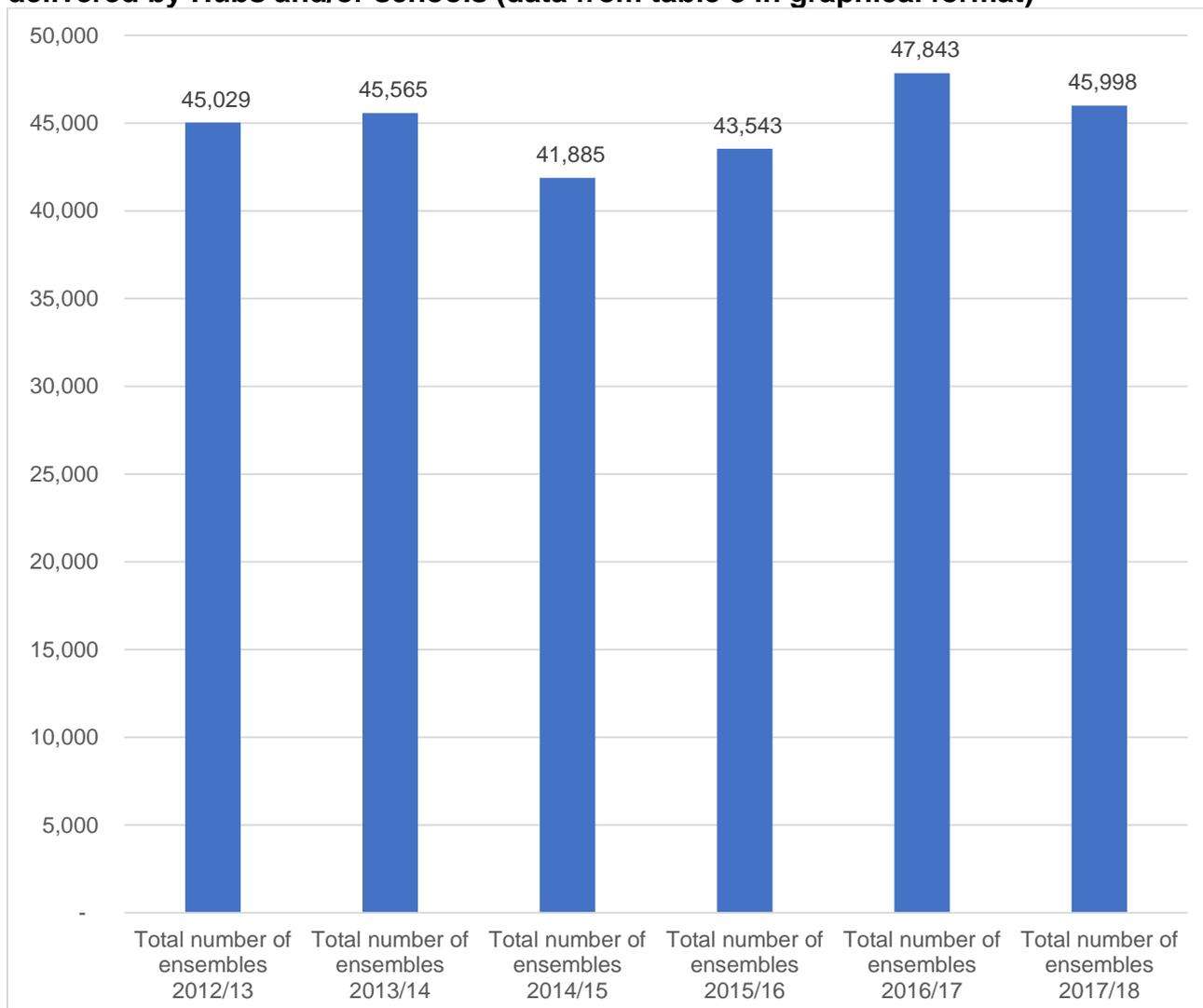
Table 8: Year-on-year comparison in the types of ensemble supported or delivered by Hubs and schools

Ensemble Type	Total number of ensembles 2012/13	Total number of ensembles 2013/14	Total number of ensembles 2014/15	Total number of ensembles 2015/16	Total number of ensembles 2016/17	Total number of ensembles 2017/18
Large Orchestra	1,419	1,573	1,333	1,536	1,666	1,536
Mixed Orchestra	1,746	1,773	1,744	1,674	1,934	1,745
String Ensemble	3,309	3,173	2,585	2,730	2,713	2,617
Jazz Band	1,429	1,440	1,275	1,302	1,386	2,118
Rock Band	4,081	4,511	4,273	4,106	5,480	4,702
World Band	2,019	1,805	1,731	1,592	2,059	1,812
Guitar Group	1,179	1,950	2,227	2,301	2,405	2,340
Windband	2,245	1,785	1,648	1,670	1,589	1,530
Brass Ensemble	2,023	2,031	1,876	2,109	2,142	1,964
Woodwind Ensemble	3,622	3,899	3,219	3,392	3,516	3,105
Percussion Ensemble	1,930	2,070	1,860	1,926	2,022	1,896
Keyboard Ensemble	968	1,064	877	839	986	904
Upper Choir	8,785	8,101	7,443	7,551	8,071	8,329
Mixed Choir	5,985	6,555	6,280	6,948	7,462	7,049
Folk Mixed Ensemble	-	-	-	368	509	450
SEND Inclusive Ensemble	-	-	-	582	661	896
Other/Unknown Ensemble	4,289	3,835	3,514	2,917	3,242	3,005
Total	45,029	45,565	41,885	43,543	47,843	45,998

(Empty entries are due to new classifications of ensembles in 2015/16)

Looking at the data presented from the six years, as shown in table 8, we find that the total number of ensembles does vary annually, even allowing for this year's changes, all of which can be seen clearly in Chart 11.

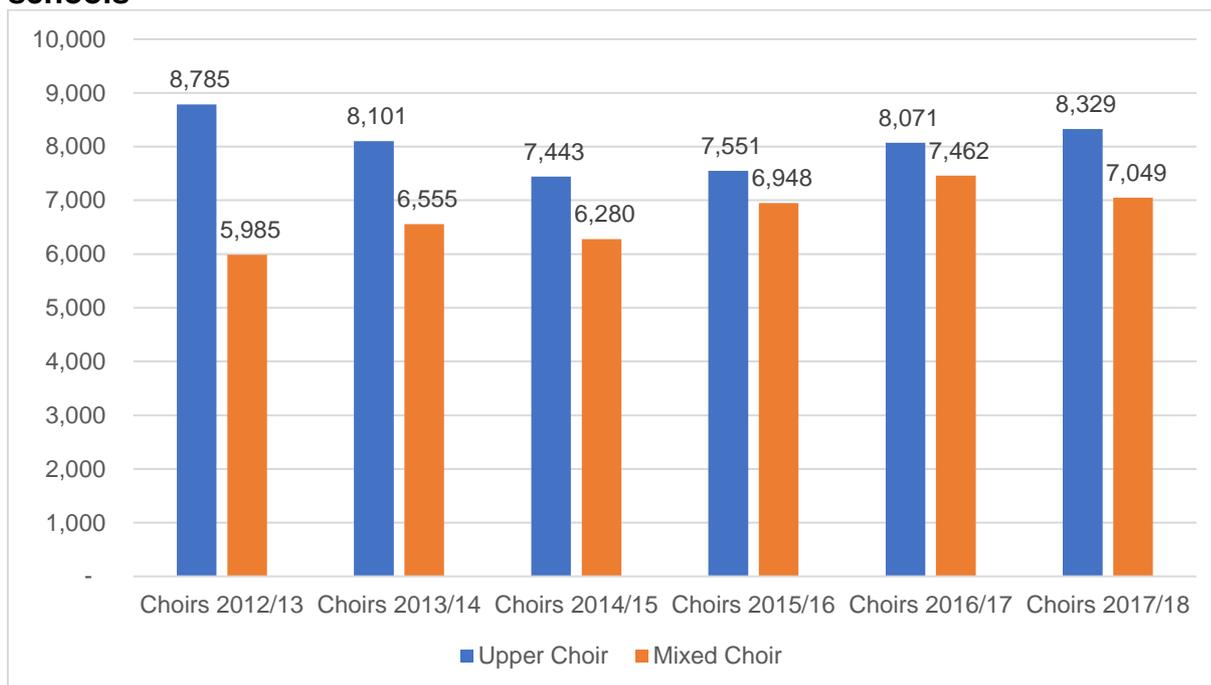
Chart 11: Year-on-year comparison in the number of all ensembles supported or delivered by Hubs and/or schools (data from table 8 in graphical format)



What this data tells us is that the total number of ensembles increased over the last academic year from 43,543 in 2015/16 to 45,998 in 2017/18. Although this is a reduction on the figure for 2016/17, nonetheless it represents a steady growth when seen in the context of the previous four years of reporting. It was noted in previous reports that Hubs are not able or required to report on school-run ensembles independent of Hub support and so numbers here are incomplete, but it would seem from the limited data that the numbers of these ensembles which are run separately to the Hub are remaining steady, which is to be welcomed.

We have already commented on the numbers of choirs. Looking at the six-year dataset it can be seen that in 2017/18 there has been an increase in the number of upper voice choirs. An increase in the number of choirs available to young people is very much to be welcomed.

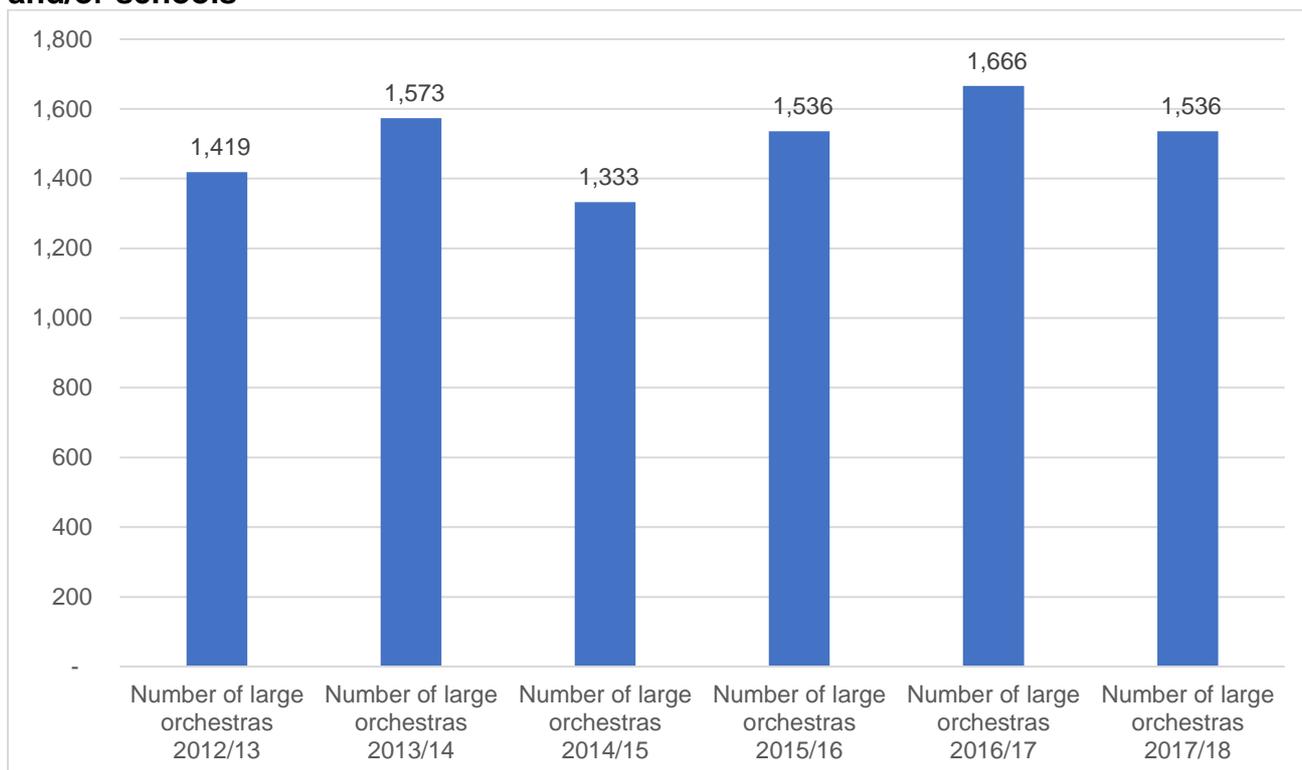
Chart 12: Year-on-year figures for choirs supported or delivered by Hubs and/or schools



The changes in the numbers of mixed choirs shows an interesting degree of variability. The trend is generally one of increasing numbers, but there are peaks and troughs within this profile. There is more information on choirs and singing in the section on the fourth KPI which discusses Table 12 later in this report.

The picture is more varied when looking at instrumental ensembles. There was an increase in the number of large orchestras last year, but along with many aspects of ensemble music there has been a fall in the numbers of large orchestras this year. After a significant fall in the numbers of large orchestras in the academic year 2014/15, there has been a fluctuating number of such ensembles since then. Given the levels of reported reduction in many ensembles this year, it is good to know that these ensembles have not suffered too much.

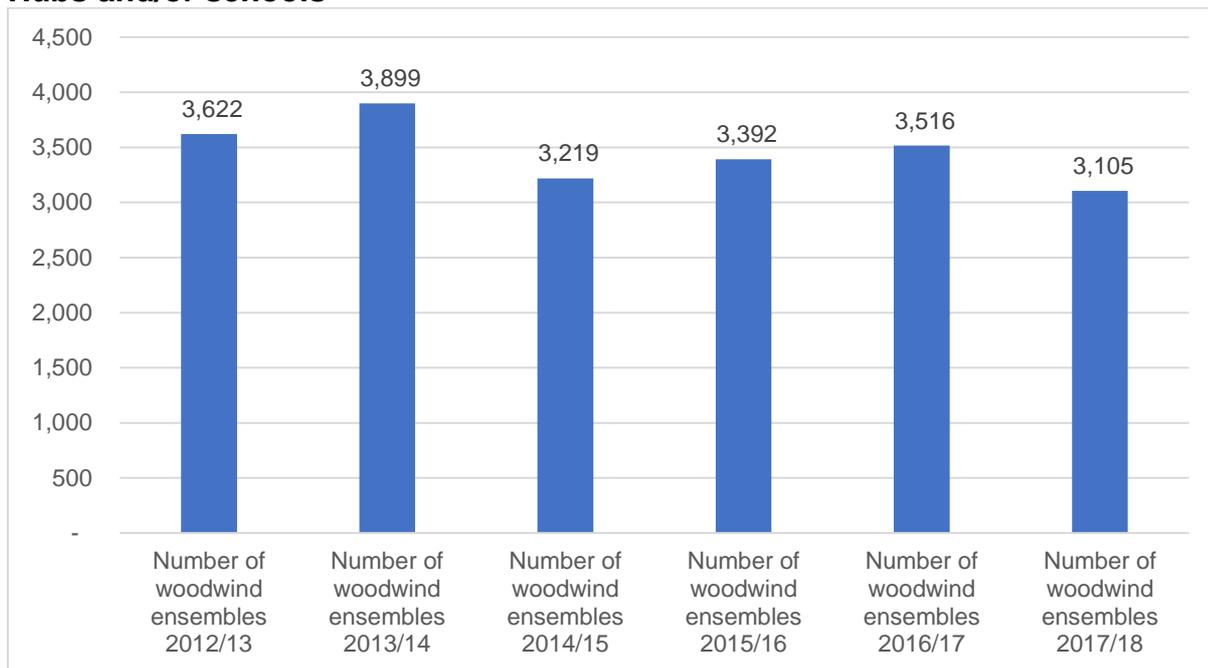
Chart 13: Year-on-year numbers of large orchestras supported or delivered by Hubs and/or schools



As in previous years, we are unable to tell the repertoire level or range of genres being played by these large orchestral ensembles, and indeed other ensemble types. There are clearly other factors at play here, and a large orchestra playing Mahler symphonies, for example, is a very different ensemble from one where massed KS1-2 children play nursery rhymes. It would be useful to be able to find out more about what music the large orchestras are actually playing. What this means is that caution should be applied when making assumptions about the progression routes that these ensembles might represent. For example, we cannot assume all large orchestras are supporting progression into careers in those same ensemble types.

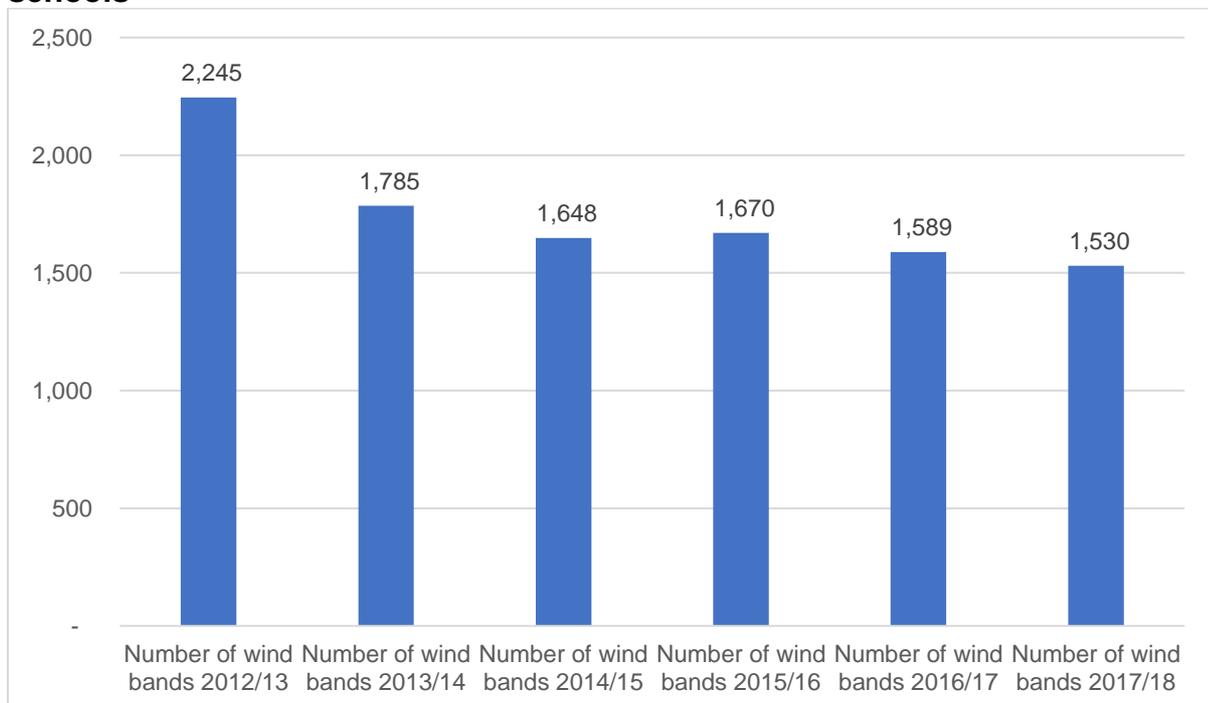
Drilling down into these figures, there are significant changes in music instrumental family-specific ensembles too. We begin by looking at woodwind ensembles in Chart 14:

Chart 14: Six-year comparison of woodwind ensembles supported or delivered by Hubs and/or schools



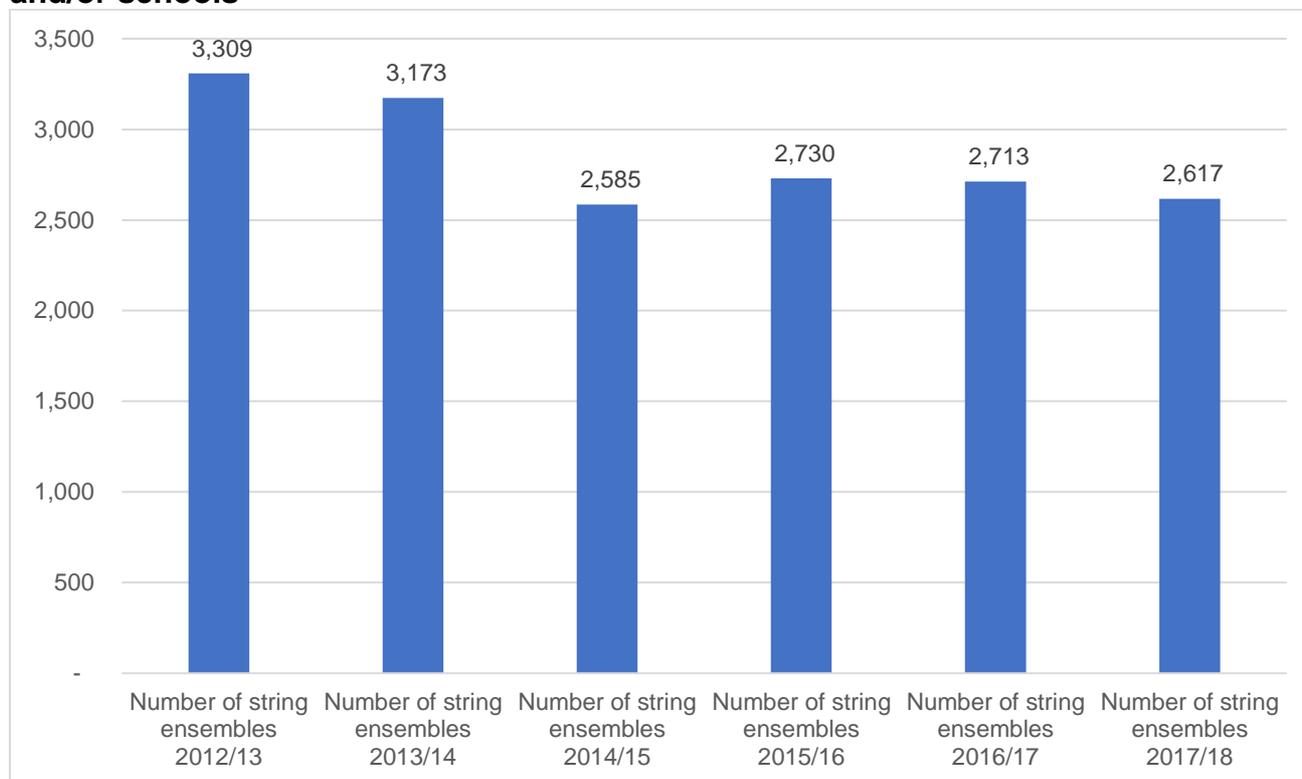
It is sad to have to report that woodwind ensembles are at their lowest recorded level since data collection began. Likewise, after having grown slightly in 2015/16, windband numbers have fallen slightly, showing a drop from 2,245 in 2012/13 to 1,530 in 2016/17.

Chart 15: Year-on-year figures for Windbands supported or delivered by Hubs and/or schools



There is a mixed picture of numbers of string ensembles. They have fallen from a peak of 3,309 in 2012/13 to 2,730 in 2015/16, and then numbers fell again slightly to 2,617 in 2017/18. There was, however, a significant downward ‘blip’ in 2014/15 down to 2,585 which recovered somewhat in subsequent years.

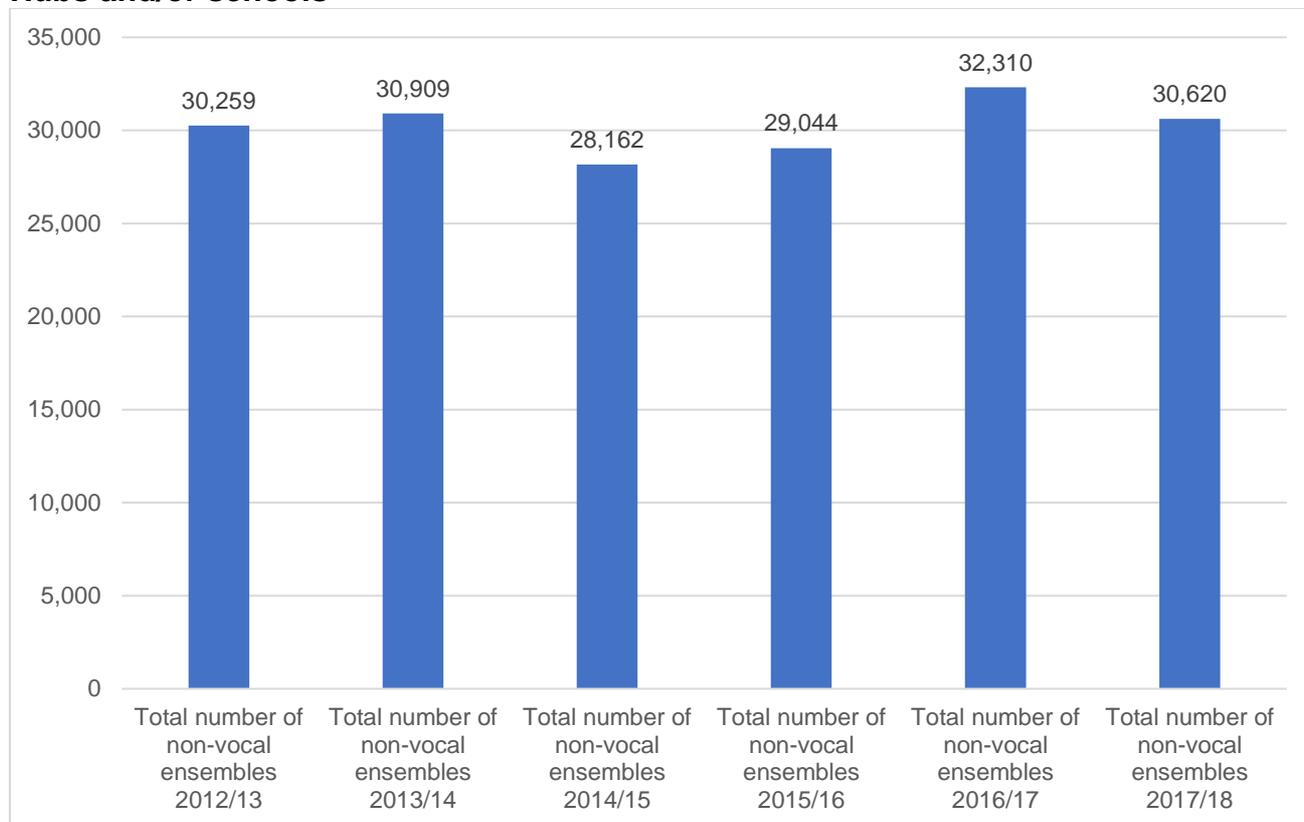
Chart 16: Year-on-year figures for string ensembles supported or delivered by Hubs and/or schools



Despite the findings above, we know instruments in these ensembles remain commonly used in Hub provision. Two years ago, research conducted for Music Mark with funding from ACE, showed that the ‘top ten’ most common instruments to figure in WCET classes were, in descending order, Violin, Trumpet/Cornet, Clarinet, Recorder, Ukulele, Trombone, Djembe, Acoustic Guitar, Flute, Cello (Fautley et al., 2017). Although more information would be needed to form a view, a possible cause for the changes in woodwind and string ensemble numbers might be that some Hubs are adjusting their WCET offer according to perceived needs, and this may affect these ensemble figures by providing or encouraging alternative provision or progression routes.

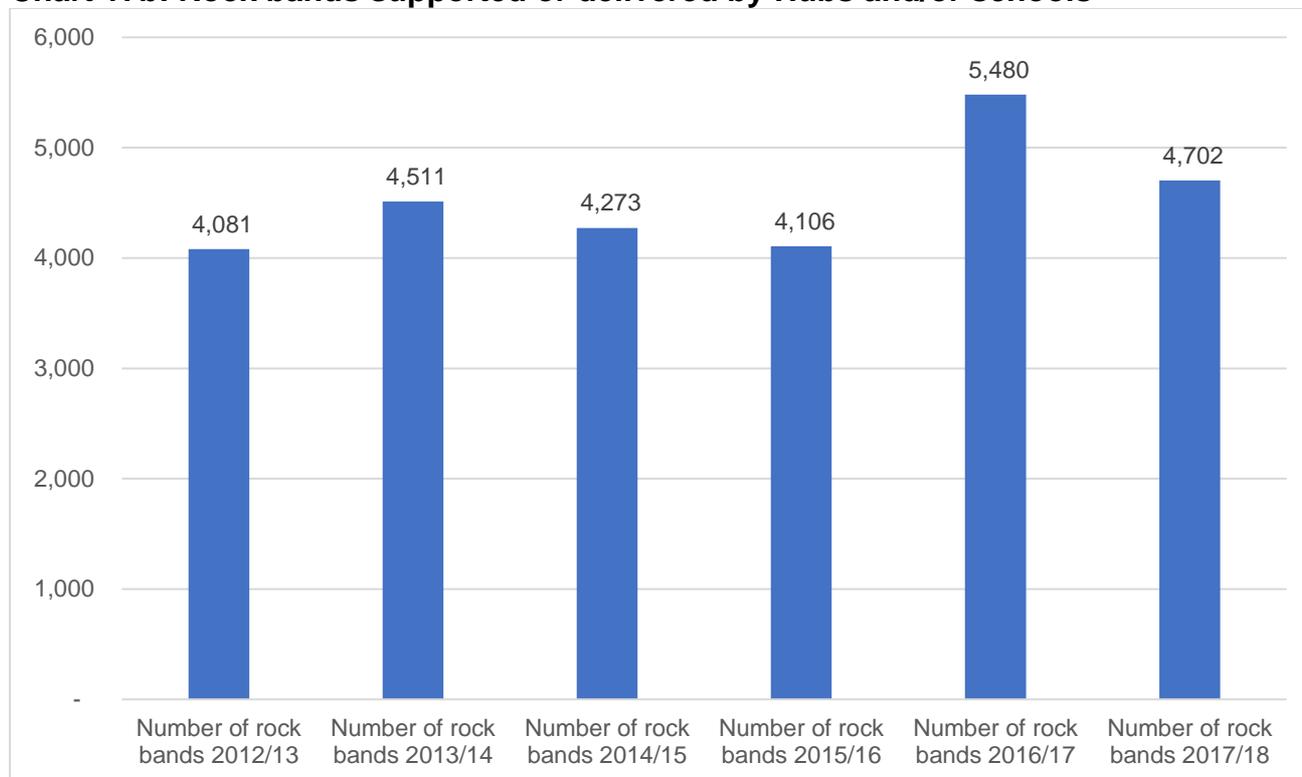
The figures for instrumental, or non-vocal ensembles show a broadly stable profile, similar to that of the total number of ensembles, as Chart 17a shows.

Chart 17a: Year-on-year figures for non-vocal ensembles supported or delivered by Hubs and/or schools



An area which shows a variable profile is that of the numbers of rock bands, as Chart 17b clearly shows.

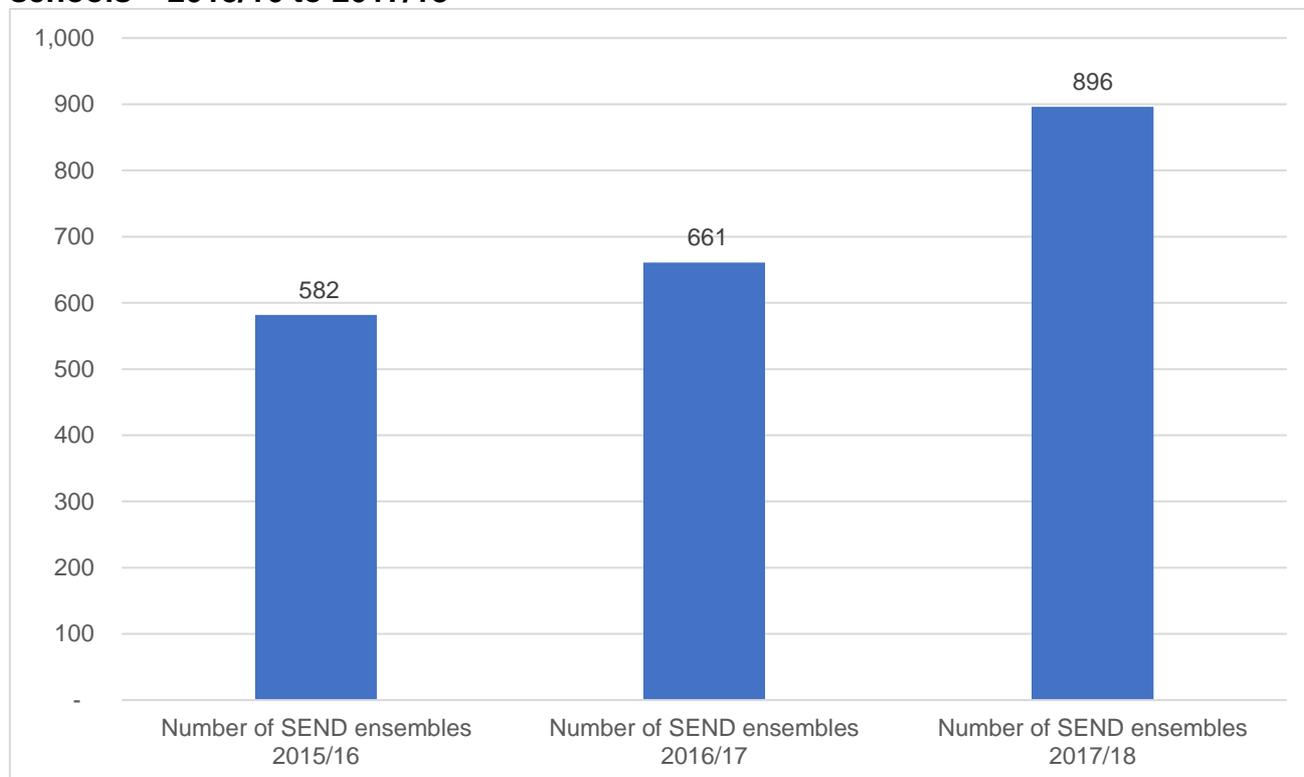
Chart 17b: Rock bands supported or delivered by Hubs and/or schools



Rock band numbers are interesting as they show Hubs expanding the breadth of their offer, both in terms of musical styles and the young people they reach. A recent report from Youth Music (Kinsella et al., 2019) has pointed out the importance of listening to young people. However, as with large orchestras, we do not have any information on the repertoire that these rock bands are performing, or how they are made up. For example, groups of young people composing and performing their own material is a different proposition from a band who reproduce the songs of others. Again, it would be useful to know more about this area of work.

It is pleasing to be able to report that since the introduction of this category of reporting in 2015/16, the numbers of SEND inclusive ensembles has risen, from 582 in 2015/16, to 661 in 2016/17, and then risen again to 896 this year, 2017/18 as Chart 17c shows.

Chart 17c: SEND inclusive ensembles supported or delivered by Hubs and/or schools – 2015/16 to 2017/18



This is an important indicator of Hub activity and engagement in this sometimes underserved area. Inclusion is an important issue with which Hubs are concerned. This will need monitoring in future years, but it does seem to be good news for musical inclusivity.

As has been noted in previous reports, each ensemble can only be categorised once, and as some ensembles can fall into multiple categories but have to be reported in just one, there may be some discrepancies between Hubs in this regard. For example, the OHMI Trust (ohmi.org.uk) talk about “full and undifferentiated participation in music for people with physical disabilities”, and so this could mean the differences between ensembles specifically *for* young people with SEND, and “full and undifferentiated participation” in non-SEND specific ensembles. This means that there is the possibility that mixed SEND/non-SEND ensembles that are offering “full and undifferentiated participation”, in OHMI’s phrase, are not being captured in the data collection here. Youth Music has published guidance for Hubs on more inclusive approaches to core and extension roles (Youth Music, 2018) which helpfully suggests a number of aspects of practice that should be developed to support this.

Pupils learning an instrument through the Hub partnership outside WCET

The numbers and percentages of pupils having instrumental or vocal lessons through Hub partnerships outside WCET is also a national KPI. Pupils learning music in this fashion links to the third core role, as delineated in the NPME:

Ensure that clear progression routes are available and affordable to all young people. (DfE & DCMS, 2011 p.26)

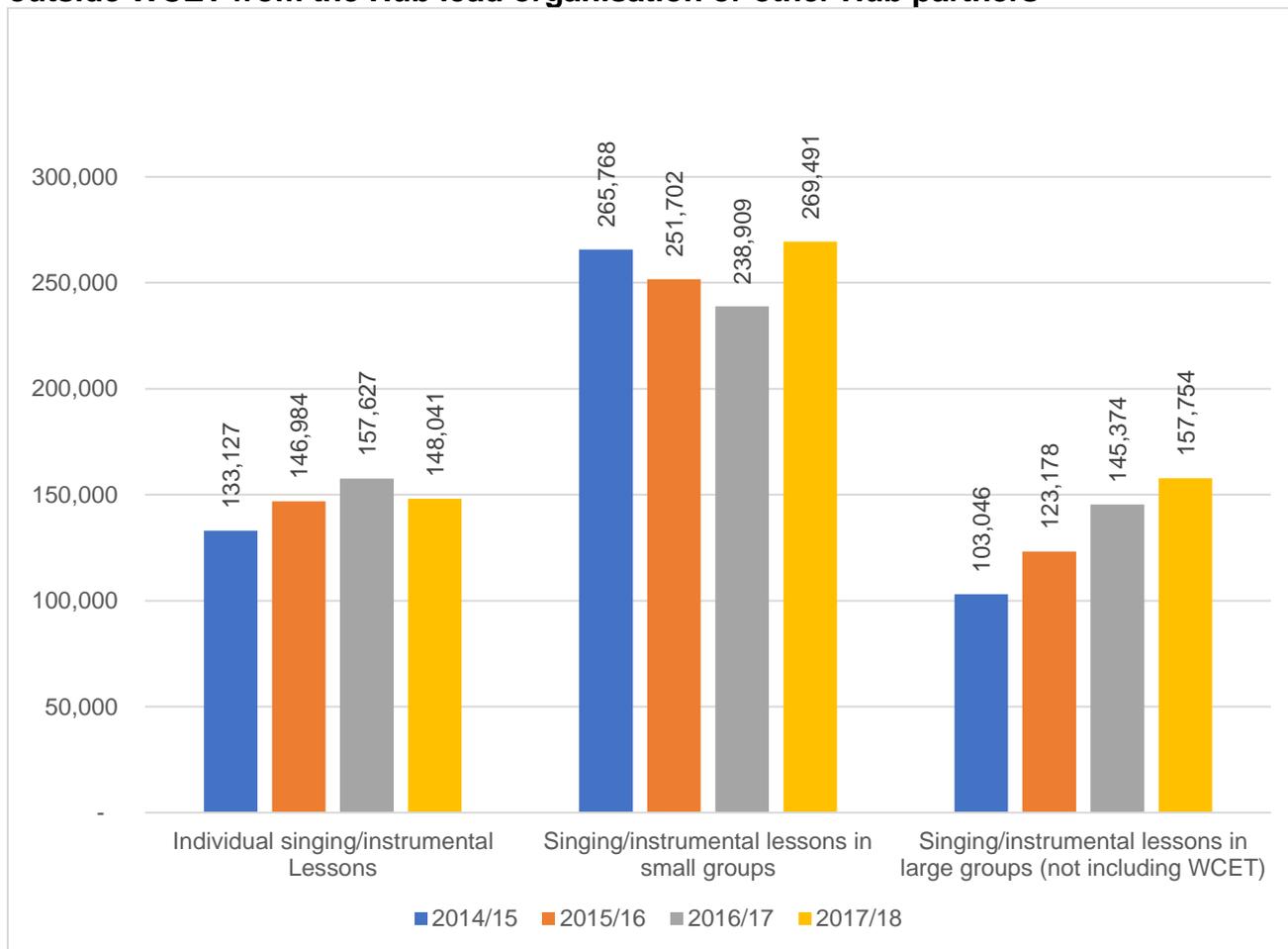
The first part of this dataset concerns pupils receiving vocal or instrumental tuition outside WCET in 2017/18 from the Hub lead organisation or partners. This is shown in Table 9. It is important to observe that a pupil could be in receipt of lessons in more than one category, as we know that many pupils have lessons on more than one instrument, or instrument and voice. What this means is that although a total is presented, the table does not give a true total across the categories because this is more than likely to include some double counting.

Table 9: Pupils receiving singing or instrumental tuition outside WCET in 2017/18 from the Hub lead organisation or other Hub partners

Lesson category	Number of pupils
Individual singing/Instrumental Lessons	148,041
Singing/Instrumental Lessons in Small Groups	269,491
Singing/instrumental lessons in large groups (not including WCET)	157,754
Total	575,286

Table 9 shows that that the largest numbers of pupils, 269,491, were those receiving instrumental or vocal lessons in a small group. As can be seen in Chart 18, the numbers of those receiving lessons in small groups are the largest they have been since data was collected on this area. Likewise large group lessons, not including WCET, also show a year-on-year increase.

Chart 18: Year-on-year comparison of pupils receiving singing or instrumental tuition outside WCET from the Hub lead organisation or other Hub partners



It was noted in the 2015/16 report that from these datasets we are unable to deduce whether the increase in individual and large group lessons is having a diminishing effect on small group provision, or whether there is some general shift away from the small group modality. It is clear from the data this year 2017/18 that there has been a move away from this, and both small group lessons and large group lessons, which are each now at their highest reported levels since data collection began, show that this has not happened. Indeed, this year there has been a slight shift away from individual lessons. In spite of this small decrease in individual lessons since 2016/17, there has still been an overall upward move since 2014/15.

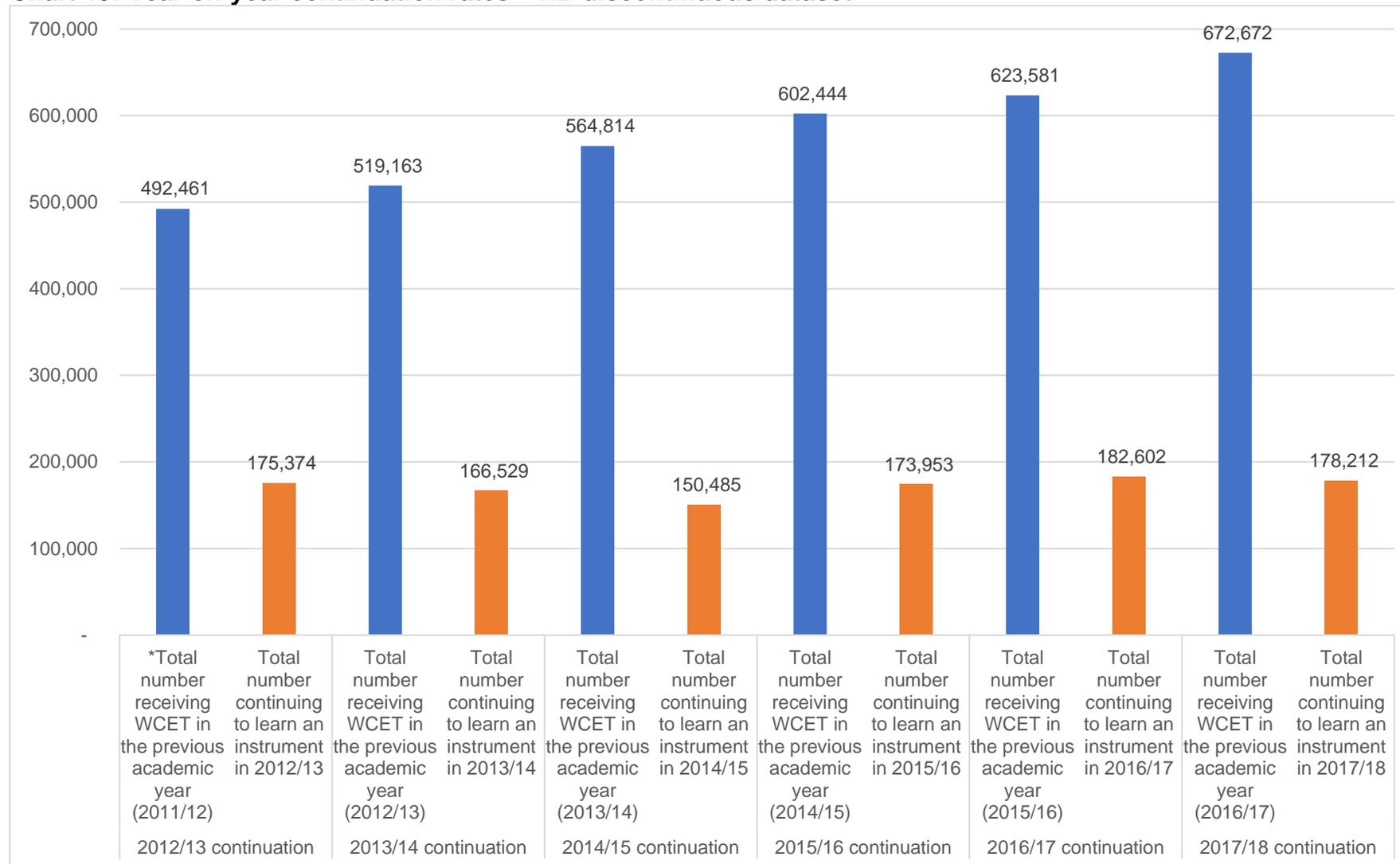
Hubs were asked about the numbers of pupils who continued to learn an instrument through the Hub or one of its partners after their WCET lessons. The numbers for these are as shown in Table 10.

Table 10: Number and percentage of pupils continuing to learn an instrument in the year after WCET finished

Total number receiving WCET in the previous academic year (2016/17)	Total number continuing to learn an instrument in 2017/18	2017/18 Continuation rate (%)
672,672	178,212	26.49%

Table 10 reveals that Hubs were able to report 178,212 pupils continued to learn to play or sing after their period of WCET. This represents a slight decrease on 2016/17 where a continuation rate of 29.28% was noted. However, there is a caveat to this information, as over the years a number of Hubs have described challenges with the accurate collection of data in the immediate post-WCET phase. As has been noted in previous reports, there are challenges in looking at this data on a year-on-year basis, though no changes have been made since 2014. Even given these concerns, it is still worthwhile to look at the ways in which this element of progression has been reported on over the years of the Hub data survey. In actual numbers, despite fluctuations, the number of pupils continuing has remained broadly similar since 2012/13. These figures are shown in Chart 19.

Chart 19: Year-on-year continuation rates – NB discontinuous dataset



(*only accounts for those receiving first access [as it was then called] free of charge

Standards achieved by pupils receiving instrumental and/or vocal tuition

Progression routes in music education are predicated upon progression in instrumental and vocal standards. In order to investigate this, Hubs were asked about the standards achieved by pupils who received tuition delivered by the Hub lead organisation or partners. The rubric for this question stated:

...this question asks you to indicate the standards achieved by pupils in your area by the end of the academic year 2017/18. Please select the appropriate level from Entry, Foundation, Intermediate or Advanced. Please count each pupil only once by including their highest level of attainment, irrespective of whether or not they have actually taken a grade exam. (Arts Council England website)

The working definitions for these standards are:

- Entry = Pre-level 1 NQF/Initial/Preparatory
- Foundation = Level 1 NQF/Grade 1-3
- Intermediate = Level 2 NQF/Grade 4-5
- Advanced = Level 3 NQF/Grade 6 and above

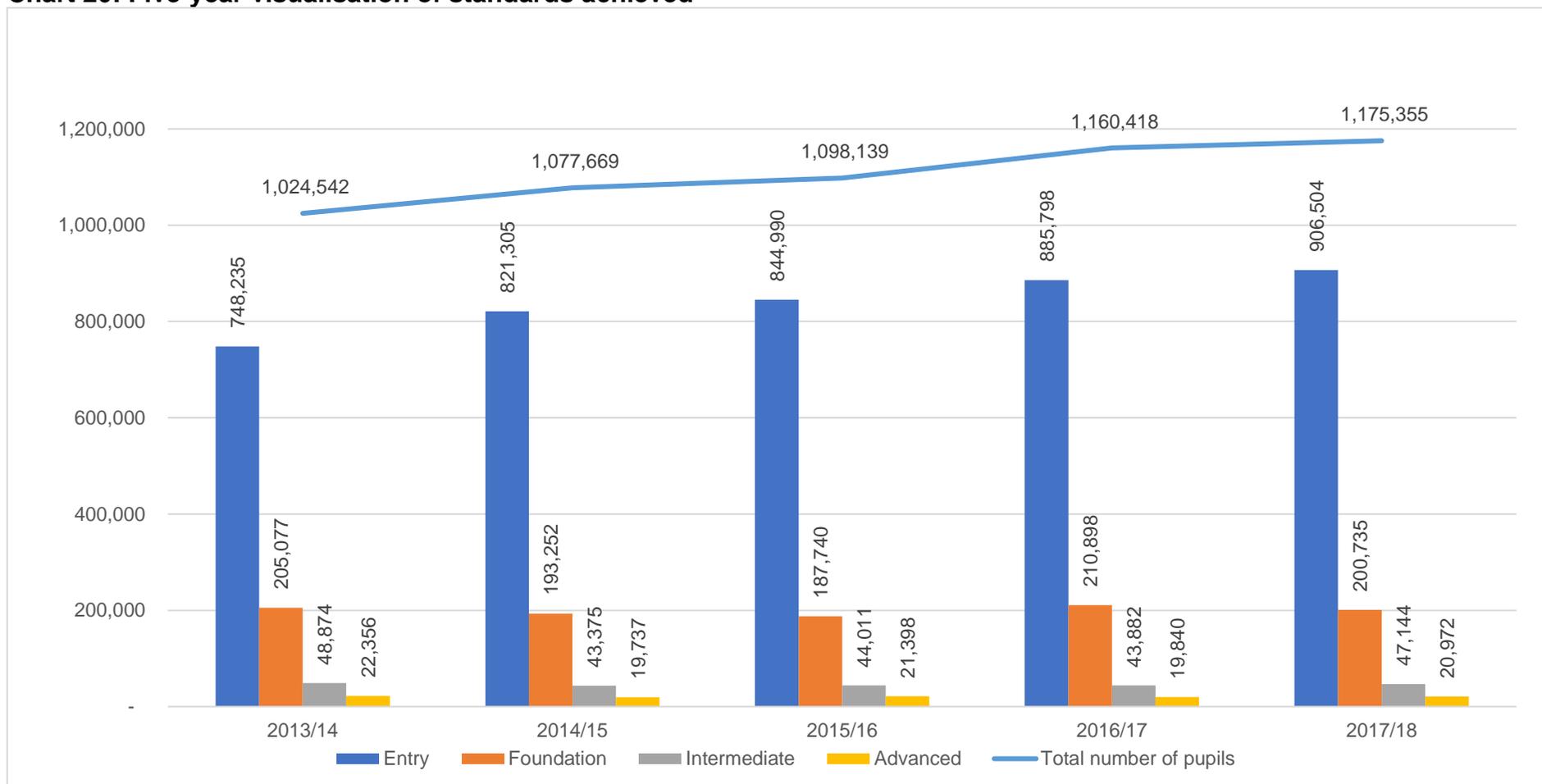
The dataset for this is shown in Table 11.

Table 11: Number of pupils receiving lessons delivered by the Hub lead organisation and its partners, and the standards achieved

Standards achieved	Lessons provided by Hubs	Lessons provided by external providers, if known	Totals
Entry	849,073	57,431	906,504
Foundation	176,013	24,722	200,735
Intermediate	39,644	7,500	47,144
Advanced	17,618	3,354	20,972
Total	1,082,348	93,007	1,175,355

Looking at a five-year visualisation of this data reveals a number of features, as Chart 20 shows.

Chart 20: Five-year visualisation of standards achieved¹¹



¹¹ NB data relating to external providers was not part of the annual data return prior to 2014/15.

What can be seen in Chart 20 is that entry level attainment dominates, having increased by 20,706. The numbers achieving foundation level, having gone down slightly from last year's record high, dropping by 10,163 to 200,735. By way of contrast the numbers of intermediate attainers have risen by 3,262 to 47,144. What is very pleasing to report, however, is that advanced pupils have risen by 1,132. This was an area of concern last year, and so it is good to be able to report an increase. This may be due normal fluctuations within the population.

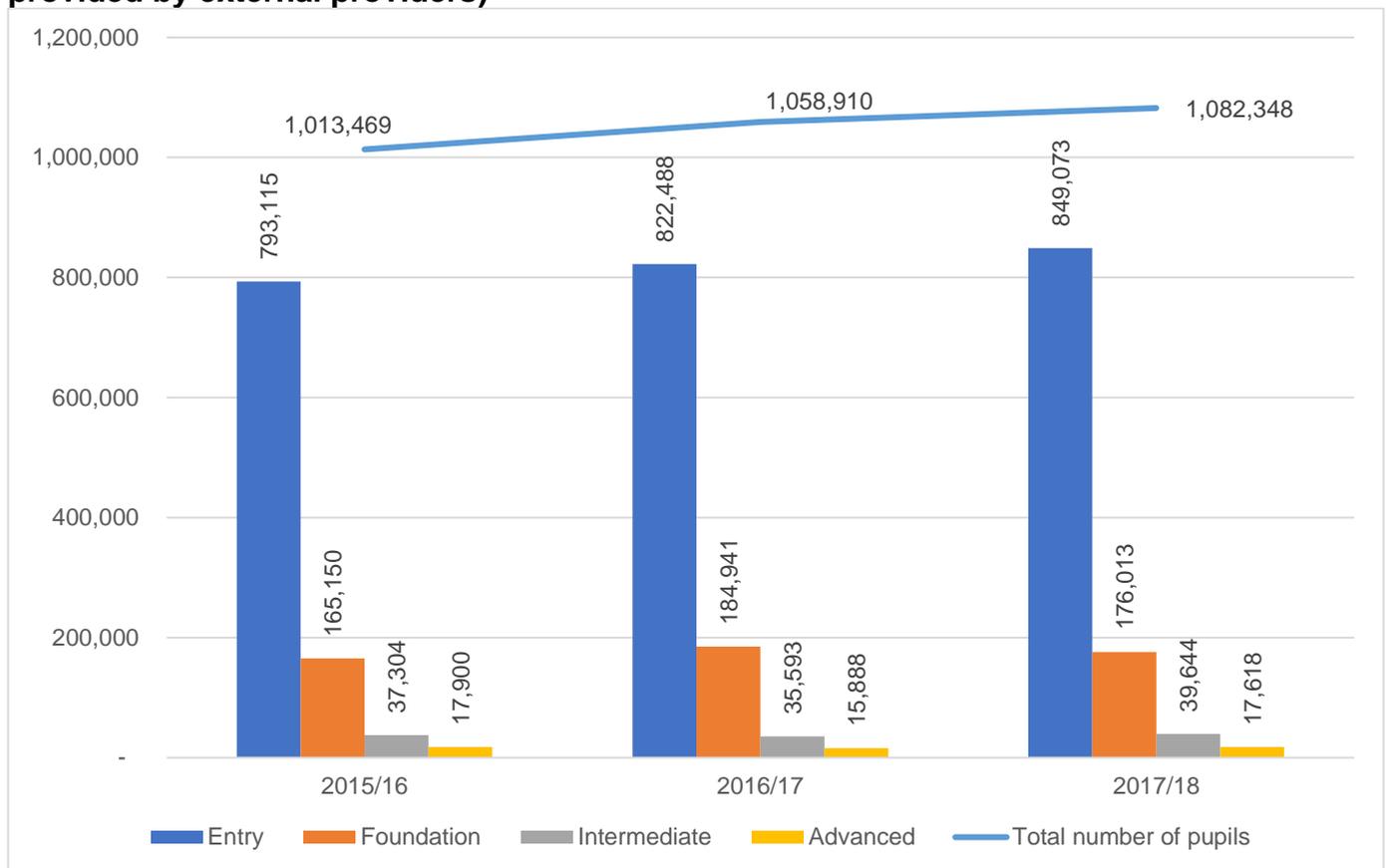
This reporting of more advanced pupils against a backdrop of falling numbers of individual lessons is an area that will need monitoring, and so future years will need to look into whether there might be either a causal or correlational relationship between these two sets of figures, at present it is too early to say and there will be many factors affecting progression to advanced level.

Given the relative fluctuation in reported figures on instrumental lessons provided by external providers, a useful comparison can be made if data for lessons delivered by the Hub are considered in isolation. This information is shown in table 11a. The breakdown of data in this fashion has only been available since 2015/16 however, and so it is not possible to conduct the same longitudinal comparison as in Chart 20. However, a three-year comparison is offered in Chart 21.

Table 11a: Number of pupils receiving lessons delivered by the Hub lead organisation and its partners and the standards achieved (excluding external providers)

Standards achieved	Number of pupils in 2015/16	Number of pupils in 2016/17	Number of pupils in 2017/18	% change 16/17 to 17/18
Entry	793,115	822,488	849,073	3.23%
Foundation	165,150	184,941	176,013	-4.83%
Intermediate	37,304	35,593	39,644	11.38%
Advanced	17,900	15,888	17,618	10.89%
Total	1,013,469	1,058,910	1,082,348	2.21%

Chart 21: Three-year visualisation of standards achieved (excluding lessons provided by external providers)



It is pleasing to see the number of pupils having instrumental lessons from the Hub has risen by 2.21% from 2016/17 to 2017/18.

In last year's report a question was asked concerning the distribution of resources, this is worth revisiting again this year. At 17,618, the number of advanced students represents 1.63% of the total number of 1,082,348 pupils receiving tuition through Hubs, whereas entry level students, at 849,073, account for 78.45% of those receiving tuition.

In terms of change from 2016/17, these figures show a 3.23% increase of entry level learners, a drop of 4.83% in foundation learners, an 11.38% rise in intermediate learners, and a welcome rise in 10.89% of advanced learners. What this means is that areas of growth are visible at all levels except the foundation.

Support for singing

The NPME delineates a fourth core role for Music Education Hubs:

Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area. (DfE & DCMS, 2011 p.26)

In order to address this aspect of the NPME, Hubs were asked about the numbers of children singing in choirs provided by Hub partnership activity. Although choirs have been analysed elsewhere in this report, this section explores this ensemble type in more detail in line with the fourth KPI for Hubs.

The numbers of choirs and vocal groups are shown in Table 12.

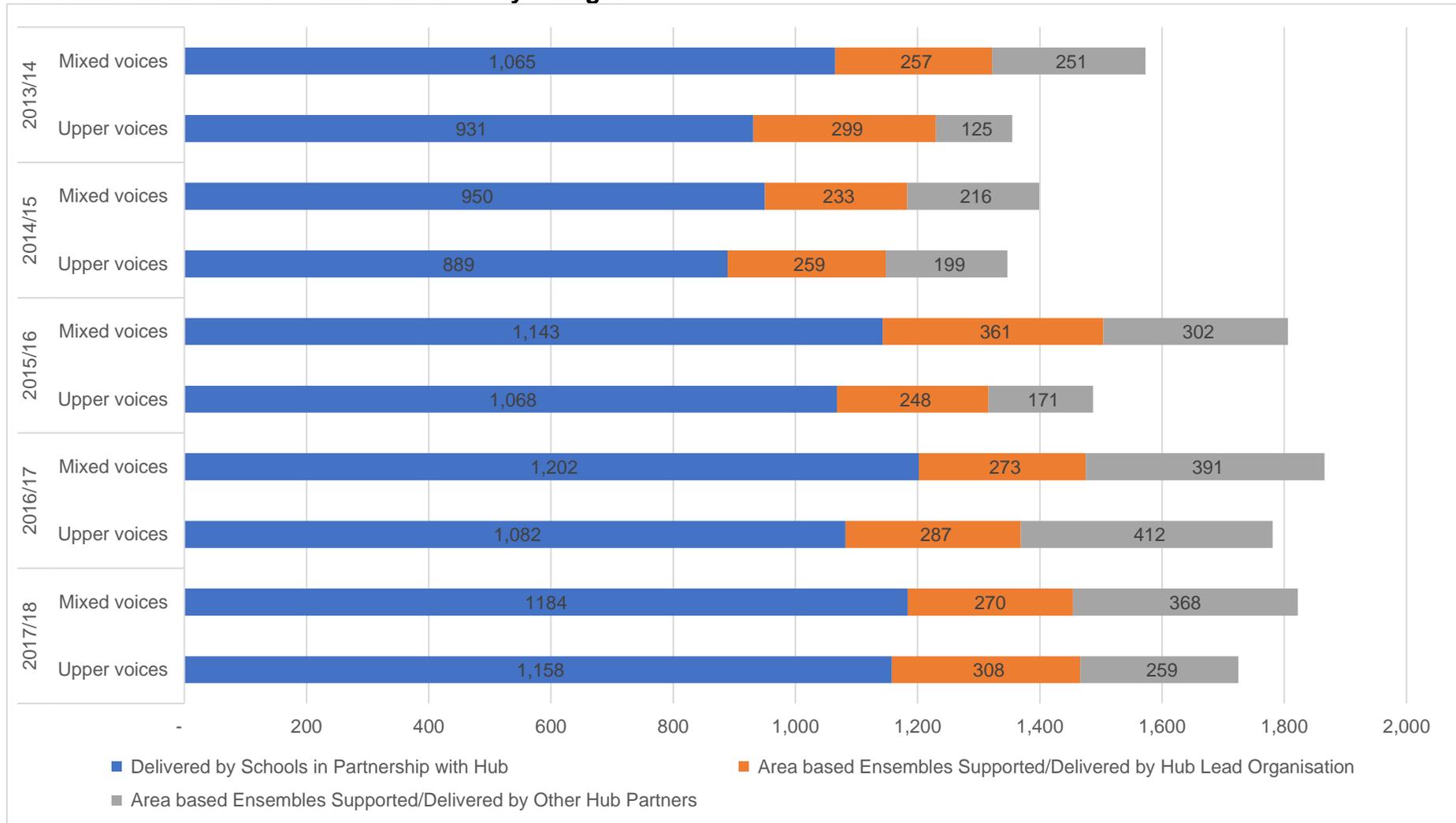
Table 12: Choirs and Vocal Ensembles 2017/18

Category of ensemble	Upper Choir	Mixed Choir	Totals
Delivered by schools in partnership with Hub	1,158	1,184	2,342
Area based ensembles supported/delivered by Hub	308	270	578
Area based ensembles supported/delivered by other Hub Partners	259	368	627
Total	1,725	1,822	3,547

Table 12 shows that Hubs worked with a total of 3,547 vocal ensembles, with slightly more being mixed voice than upper voice groups. These represent a smaller proportion of the total number of choirs and vocal groups shown in Chart 10 as the majority of choirs and vocal groups were organised independently by schools.

Looking at the pattern of vocal work over the past five years gives us the information shown in Chart 22.

Chart 22: Choirs and Vocal Ensembles– 5 year figures



The changes in choir numbers have already been commented upon in this report. What chart 22 shows very clearly is that although the numbers of these ensembles vary year on year, the majority of them take place in settings which are delivered by schools in partnership with the Hubs. This is good to report as it means that local delivery forms the backbone of singing in this country.

Year-on-year comparison in singing supported by Hubs

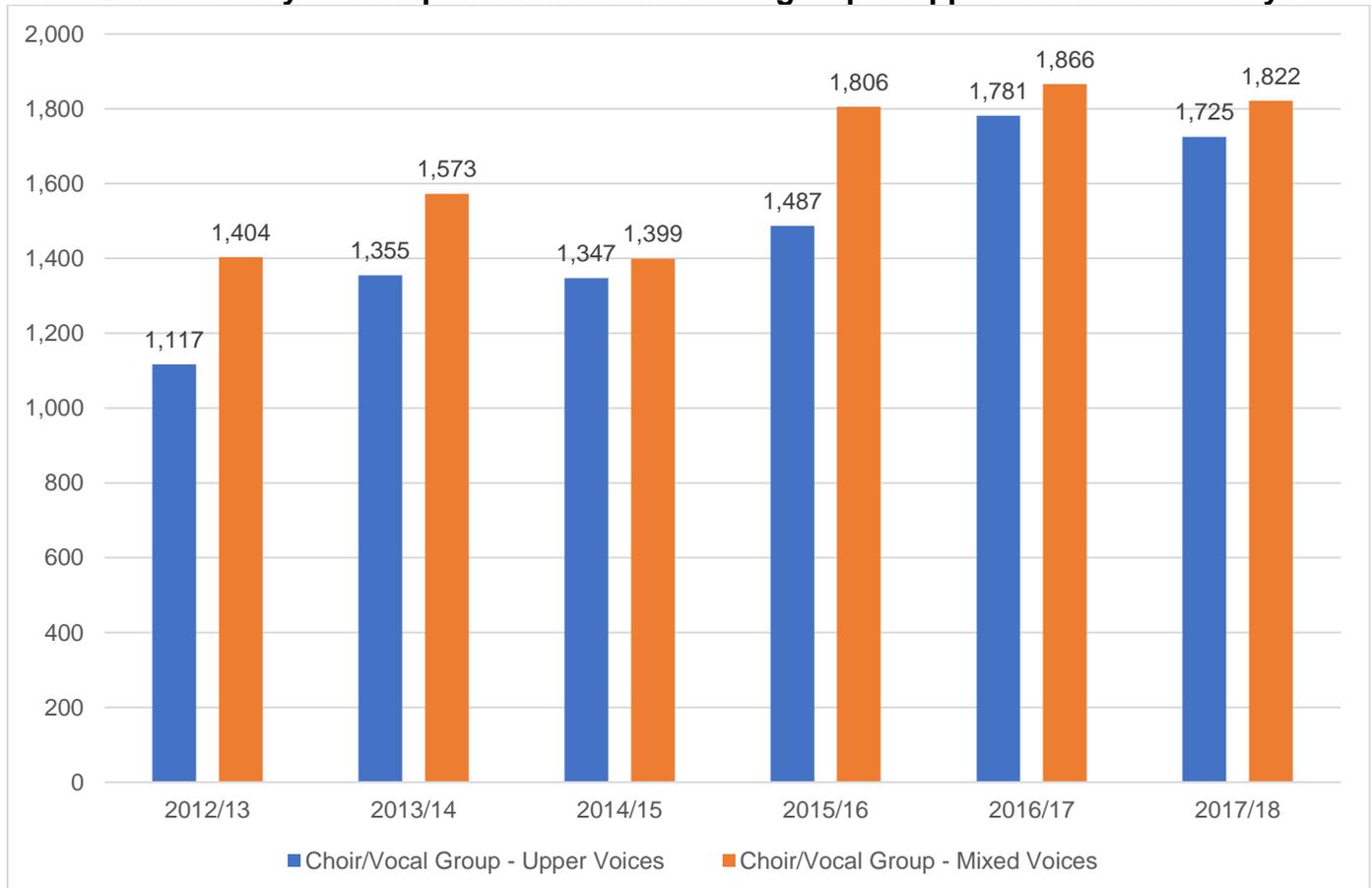
Table 13 shows a five-year comparison of Hub support for singing.

Table 13: Year-on-year comparison in choirs/vocal groups supported or delivered by Hubs

Category	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18
Choir/Vocal Group - Upper Voices	1,117	1,355	1,347	1,487	1,781	1,725
Choir/Vocal Group - Mixed Voices	1,404	1,573	1,399	1,806	1,866	1,822
Totals	2,521	2,928	2,746	3,293	3,647	3,547

Chart 23 presents this information in graphical format, highlighting the overall significant growth since 2012, though with some variability between years.

Chart 23: Year-on-year comparison in choirs/vocal groups supported or delivered by Hubs



Number of schools and colleges working with Hubs

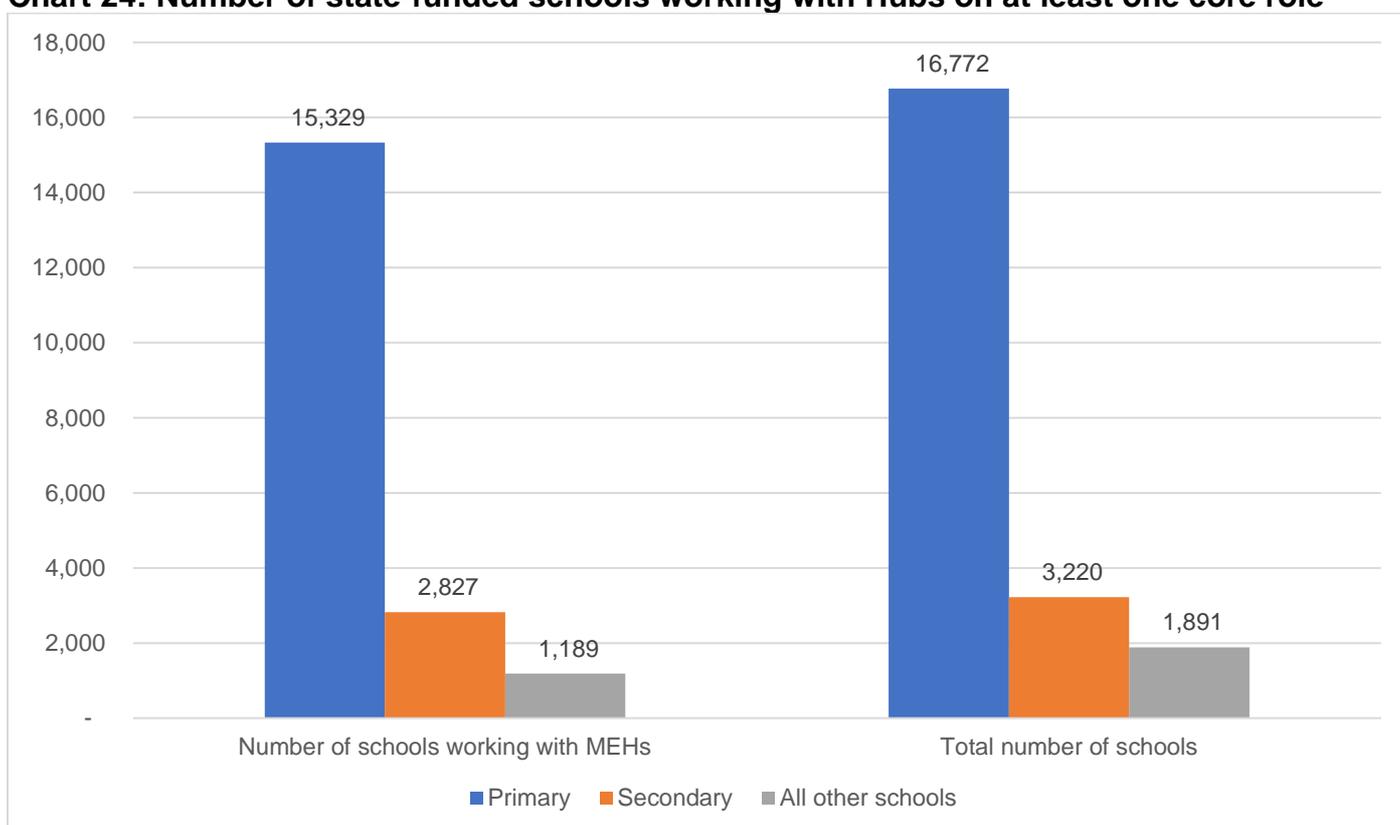
The fifth KPI for Hubs concerns the number of state-funded schools, academies, and colleges with whom they are engaging on at least one core role. The DfE and Arts Council England provided Hubs with the names of the state-funded educational establishments in their areas, and asked which ones they had worked with on one or more of the core roles in the last academic year. This information is shown in Table 14a.

Table 14a: Number of state-funded schools working with Hubs on at least one core role

Type of School	Number of schools working with Hubs	Total number of schools	% of schools working with Hubs
Primary	15,329	16,772	91.40%
Secondary	2,827	3,220	87.80%
All other schools	1,189	1,891	62.88%
Total	19,345	21,883	88.40%

Table 14a shows that 19,345 state-funded schools were engaging with Hubs on at least one core role.

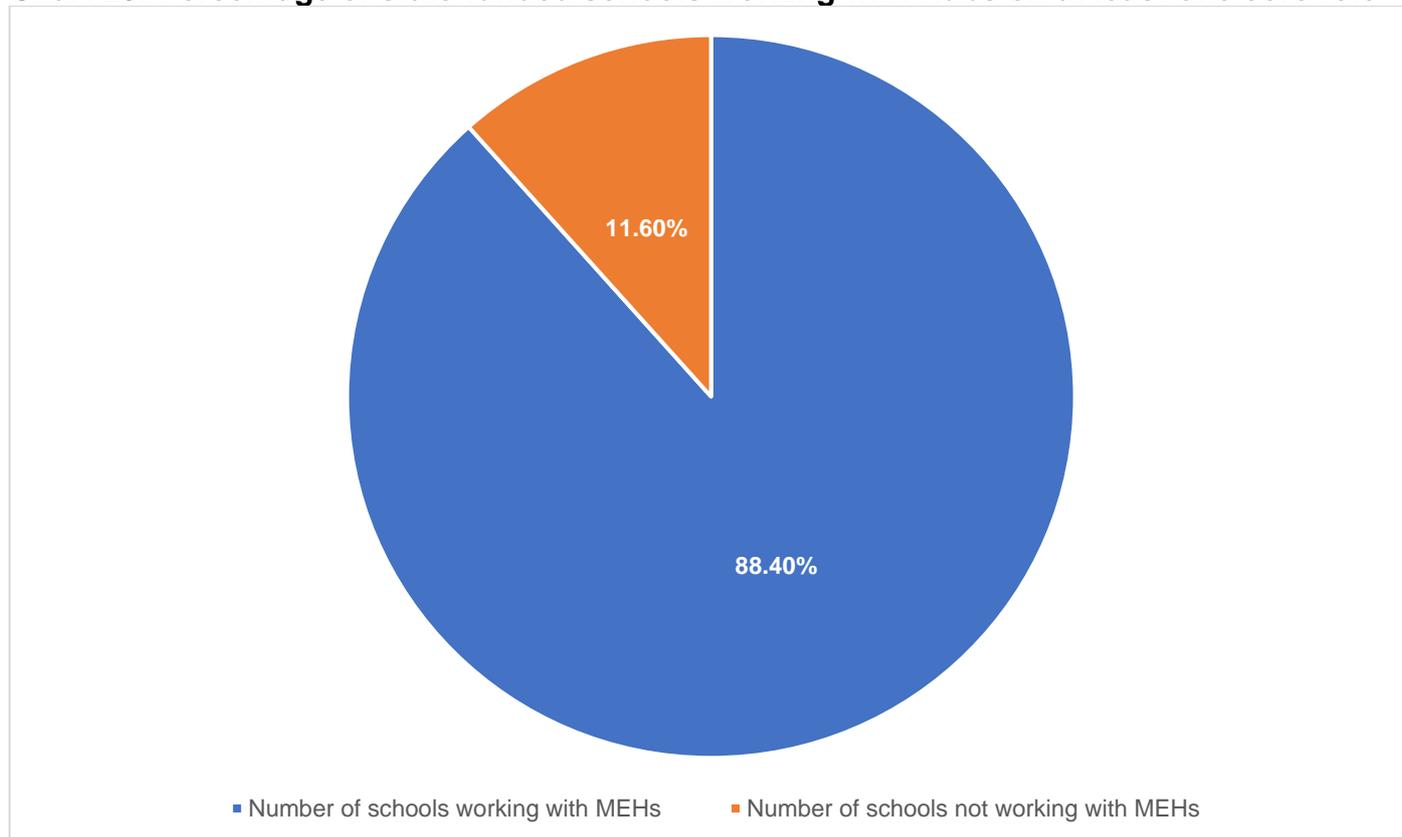
Chart 24: Number of state-funded schools working with Hubs on at least one core role



Clearly there are more primary than secondary schools nationally, but even so, Hub penetration of the sector to this extent shows that Hubs are working hard to engage with all schools in their areas. A slightly larger percentage, 91.40% of primary schools were engaged with, as opposed to

87.80% of secondary schools. The total engagement of Hubs with schools was 88.40% of state-funded schools, as shown in Chart 25.

Chart 25: Percentage of state-funded schools working with Hubs on at least one core role



Year-on-year comparison in number of schools worked with on core roles

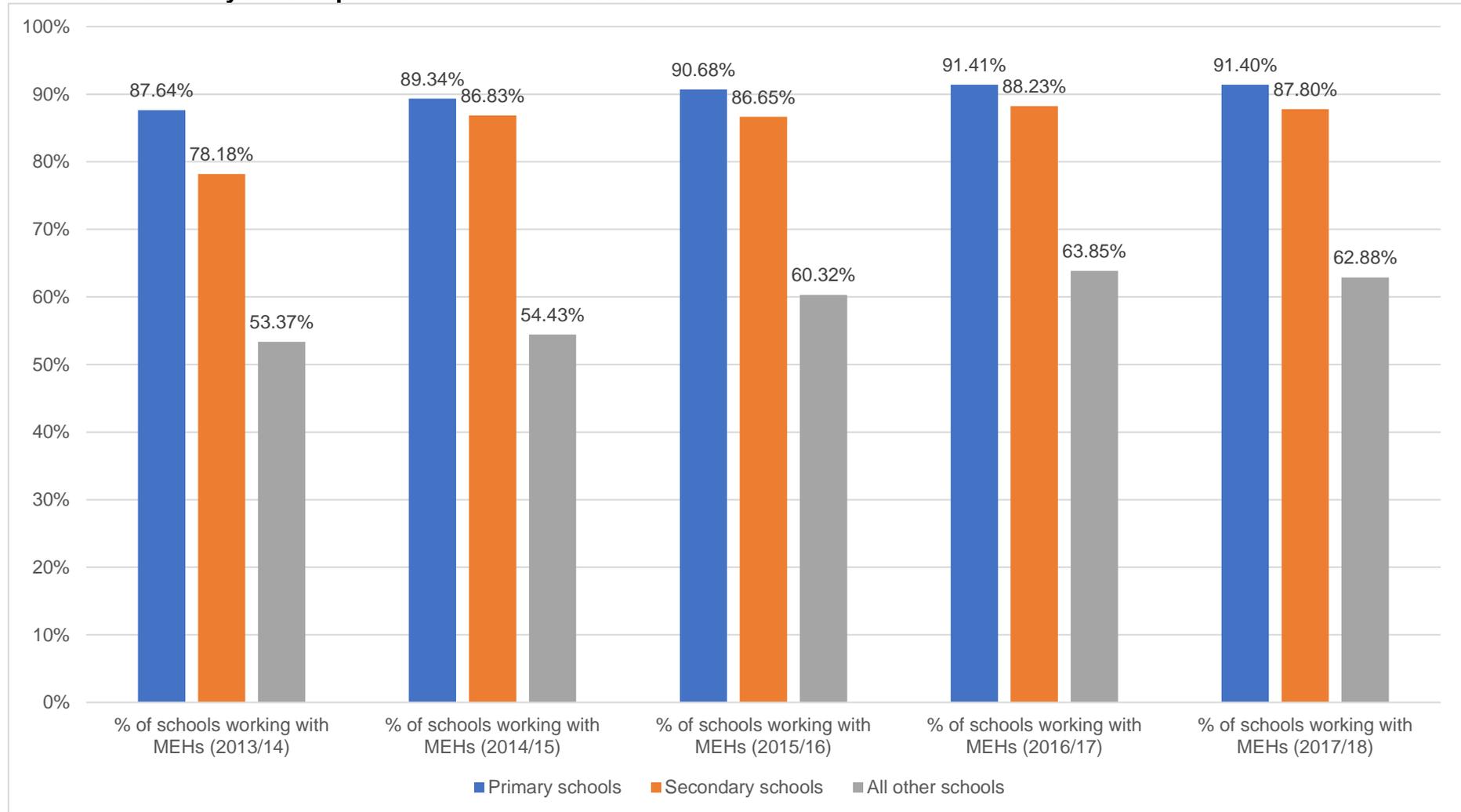
There has been a very slight fall in the number of schools that Hubs have worked with in 2017/18, as can be seen in table 14b.

Table 14b: Year-on-year comparison in number of schools worked with on core roles

	Number of schools working with Hubs (2013/14)	% of schools working with Hubs (2013/14)	Number of schools working with Hubs (2014/15)	% of schools working with Hubs (2014/15)	Number of schools working with Hubs (2015/16)	% of schools working with Hubs (2015/16)	Number of schools working with Hubs (2016/17)	% of schools working with Hubs (2016/17)	Number of schools working with Hubs (2017/18)	% of schools working with Hubs (2017/18)
Primary schools	14,680	87.64%	14,975	89.34%	15,207	90.68%	15,340	91.41%	15,329	91.40%
Secondary schools	2,791	78.18%	2,816	86.83%	2,803	86.65%	2,849	88.23%	2,827	87.80%
All other schools	777	53.37%	1,020	54.43%	1,102	60.32%	1,171	63.85%	1,189	62.88%
Total number of schools	18,248	83.79%	18,811	85.98%	19,112	87.54%	19,360	88.62%	19,345	88.40%

Chart 26 gives a visual representation of this dataset

Chart 26: Year-on-year comparison in number of schools worked with on one or more core role



What is of interest in these figures is the shift in the percentage of schools *not* working with Hubs. In 2013/14 this figure stood at 16.21%, reducing to 14.02% in 2014/15, dropping again to 12.46% in 2015/16, and falling yet further in 2016/17 to 11.38%. There has been a minute rise this year to 11.60%, accounted for by the fact that nationally Hubs are working with 15 fewer schools than they were last year, down from 19,360 in 2016/17 to 19,345 in 2017/18. This is the first time since we have been analysing this data that this number has fallen, and so it will be necessary to continue to monitor this situation. However, with such small numbers involved, 15 schools out of a total number of 21,883, it is to be expected that small realignments will occur as schools come and go from Hub provision locally.

School Music Education Plans

In a free-text response to the survey, Hubs were asked to report on the progress they were making in delivering their SMEP. The question they were asked to respond to was:

What progress have you made in the delivery of your School Music Education Plan?
(500 words maximum)

Analysis of these responses shows that Hubs were reporting great success in engaging schools in SMEP planning, commenting positively on the number of schools involved in their School Music Education Plan.

A large number of Hubs also reported positively on the high levels of school engagement in CPD provision offered by the Hub, with a smaller number of Hubs pointing to partnership working as a key part of their CPD offer. Hubs were able to report on the positive impact this provision was having upon classroom practice. A few Hubs also discussed the development and roll-out of teacher toolkits to enhance school music curriculum provision without the presence of Hub staff.

A small number of Hubs noted that they had seen success in engaging previously unresponsive schools, leading to challenging conversations with schools on the importance of musical activities, and demonstrating a greater awareness of the value of Hub School Music Education Plans. A number of Hubs reported the design of bespoke arrangements for schools, both in WCET teaching provision and CPD offers. This demonstrates that Hubs are sensitive to the differing needs of their local constituents, with many identifying this as a key part of their local responsibility.

Hub income

This section reports on Hub income. Unlike the majority of the rest of the report, which is concerned with the academic year 2017/18, this section is concerned with the financial year 2017-18, which is slightly different. Hub income can come from a variety of sources, with the Hub grant forming a significant proportion of this and is used to lever in additional funds. Table 15a shows this information.¹²

Table 15a: Amount and percentage of Hub income from different sources in the financial year 2017-18

Income Source	Grand Total	% of total
Hub Grant	74,789,277	39.79%
LA Grants/Contributions	4,228,289	2.25%
Other ACE Grants	616,879	0.33%
School Contribution	55,236,740	29.39%
Parental Contribution	34,042,083	18.11%
Youth Music Grant	1,060,218	0.56%
Sponsorship	157,055	0.08%
Charitable Foundations/Trusts	1,255,197	0.67%
Donations	503,910	0.27%
Other Earned/Generated Trading Income	12,267,659	6.53%
Other Income	3,779,250	2.01%
Total Income	187,936,557	100.00%

Table 15a shows that the Hub grant and school contributions¹³ together make up the largest proportion of income at 69.19% of the total, leaving the other sources of income to come in at 30.81% of the total.

The figure of £74,789,277 rather than £75 million national Hub grant occurs as a result of taking the income figures given by each Hub separately in their reporting, and will be the result of multiple roundings.

¹² N.B. this represents the income for the MEH lead organisations only. Some MEHs may have worked with partner organisations to generate income from sources other than the DfE grant (such as parents and schools) which are not shown here because it did not figure in the accounts supplied for this data return, with a variety of MEH organisational structures contributing to these different approaches.

¹³ It may be the case here that school contributions will also include parental contributions.

Table 15b: Hub grant income by region (as reported in data return)

English Region	Hub Grant	% of national Hub grant
East Midlands	£6,394,915	8.55%
East of England	£8,195,217	10.96%
London	£11,724,944	15.68%
North East	£3,660,270	4.89%
North West	£10,147,308	13.57%
South East	£11,556,165	15.45%
South West	£6,875,589	9.19%
West Midlands	£8,529,101	11.40%
Yorkshire and The Humber	£7,705,768	10.30%
National total	£74,789,277	100.00%

Table 15b shows the income received in Hub grant form in each of the regions. New for this year is the information shown in table 15c, where to the information in Table 15b we add data concerning the number of pupils in each region, and how this head-count affects the way in which the Hub grant affects the amount of money available in each region to spend on each pupil.

Table 15c: Hub grant and per capita spending potential

Hub funding is calculated by dividing the grant by the number of pupils in England: 90% of the grant is divided this way and the remaining 10% is used to weight funding towards pupils from low income backgrounds. Variation in pupil numbers will result in some regions appearing to have more or less per head.

English Region	Hub Grant	% of national Hub grant	Number of pupils in region	% of national population	£ per head
East Midlands	£6,394,915	8.55%	695,103	8.59%	£9.20
East of England	£8,195,217	10.96%	905,723	11.19%	£9.05
London	£11,724,944	15.68%	1,278,906	15.80%	£9.17
North East	£3,660,270	4.89%	386,535	4.78%	£9.47
North West	£10,147,308	13.57%	1,091,744	13.49%	£9.29
South East	£11,556,165	15.45%	1,262,712	15.60%	£9.15
South West	£6,875,589	9.19%	742,493	9.17%	£9.26
West Midlands	£8,529,101	11.40%	905,873	11.19%	£9.42
Yorkshire and The Humber	£7,705,768	10.30%	824,560	10.19%	£9.35
National total	£74,789,277	100.00%	8,093,649	100.00%	£9.24

What table 15c shows is that the range of per capita spending is from £9.05 to £9.47, in other words the maximum spending differential is £0.42 per pupil. This means that all Hubs are being funded at equivalent levels for their respective areas, based on the school pupil population.

The Hub grant is not the only source of income for Hubs though, and in table 15d the amount of reported income for Hubs is shown, again by region.

Table 15d: Amounts of Hub lead income from different sources in the financial year 2017–18

English Region	Hub Grant	LA Grants/Contributions	Other ACE Grants	School Contribution	Parental Contribution	Youth Music Grant	Sponsorship	Charitable Foundations/Trusts	Donations	Other Earned/Generated Trading Income	Other Income	Total Income
East Midlands	£6,394,915	£62,582	£220,229	£4,400,915	£952,637	£104,110	£0	£175,934	£142,006	£1,709,013	£401,090	£14,563,431
East of England	£8,195,217	£845,705	£20,000	£9,632,065	£3,637,886	£243,724	£9,300	£25,749	£4,718	£184,745	£223,589	£23,022,698
London	£11,724,944	£1,228,077	£70,255	£9,371,918	£9,254,847	£103,820	£70,488	£428,341	£206,732	£4,165,154	£1,660,244	£38,284,820
North East	£3,660,270	£66,783	£23,400	£1,676,232	£1,517,686	£76,413	£19,677	£15,116	£14,383	£132,657	£45,121	£7,247,738
North West	£10,147,308	£250,036	£13,618	£4,947,445	£794,485	£142,692	£6,187	£61,373	£20,394	£1,734,435	£635,876	£18,753,849
South East	£11,556,165	£770,633	£13,199	£5,603,016	£12,730,651	£16,489	£0	£37,126	£31,856	£1,463,918	£299,492	£32,522,545
South West	£6,875,589	£204,026	£0	£2,578,441	£594,248	£146,380	£22,400	£422,431	£5,547	£353,353	£90,206	£11,292,621
West Midlands	£8,529,101	£220,336	£205,518	£11,412,349	£2,163,626	£220,590	£27,003	£66,415	£51,349	£710,823	£303,984	£23,911,094
Yorkshire and The Humber	£7,705,768	£580,111	£50,660	£5,614,359	£2,396,017	£6,000	£2,000	£22,712	£26,925	£1,813,561	£119,648	£18,337,761
Grand Total	£74,789,277	£4,228,289	£616,879	£55,236,740	£34,042,083	£1,060,218	£157,055	£1,255,197	£503,910	£12,267,659	£3,779,250	£187,936,557

Table 15e reproduces the information from Table 15d in percentage form.

Table 15e Data from Table 15d in percentage format: Hub lead income from different sources in the financial year 2017–18

English Region	Hub Grant	LA Grants/Contributions	Other ACE Grants	School Contribution	Parental Contribution	Youth Music Grant	Sponsorship	Charitable Foundations/Trusts	Donations	Other Earned/Generated Trading Income	Other Income
East Midlands	43.91%	0.43%	1.51%	30.22%	6.54%	0.71%	0.00%	1.21%	0.98%	11.73%	2.75%
East of England	35.60%	3.67%	0.09%	41.84%	15.80%	1.06%	0.04%	0.11%	0.02%	0.80%	0.97%
London	30.63%	3.21%	0.18%	24.48%	24.17%	0.27%	0.18%	1.12%	0.54%	10.88%	4.34%
North East	50.50%	0.92%	0.32%	23.13%	20.94%	1.05%	0.27%	0.21%	0.20%	1.83%	0.62%
North West	54.11%	1.33%	0.07%	26.38%	4.24%	0.76%	0.03%	0.33%	0.11%	9.25%	3.39%
South East	35.53%	2.37%	0.04%	17.23%	39.14%	0.05%	0.00%	0.11%	0.10%	4.50%	0.92%
South West	60.89%	1.81%	0.00%	22.83%	5.26%	1.30%	0.20%	3.74%	0.05%	3.13%	0.80%
West Midlands	35.67%	0.92%	0.86%	47.73%	9.05%	0.92%	0.11%	0.28%	0.21%	2.97%	1.27%
Yorkshire and The Humber	42.02%	3.16%	0.28%	30.62%	13.07%	0.03%	0.01%	0.12%	0.15%	9.89%	0.65%
Grand Total	39.79%	2.25%	0.33%	29.39%	18.11%	0.56%	0.08%	0.67%	0.27%	6.53%	2.01%

Tables 15d and 15e show that the sources of Hub income vary considerably across the country. It also shows that reliance on the Hub grant as the core for funded activity varies considerably, from 60.89% in the South West, to 35.60% in the East of England. It also shows that school contributions also vary, from 17.23% in the South East, to 47.73% in the West Midlands. We know that Hubs are already in discussions with ACE about ways in which they are able to maximise income generation opportunities, the data shown in these charts will hopefully help with this.

Six-year comparison of Hub income and income sources

Table 16a shows the changes in the amount and percentage of Hub income derived from different sources over the six-year period for which we have data from 2012-13 to 2017-18

Table 16a: Six-year comparison of Hub lead organisation income and income sources

Income source	2012-13 (£)	2012-13 Percentage of income (%)	2013-14 (£)	2013-14 Percentage of income (%)	2014-15 (£)	2014-15 Percentage of income (%)	2015-16 (£)	2015-16 Percentage of income (%)	2016-17 (£)	2016-17 Percentage of income (%)	2017-18 (£)	2017-18 Percentage of income (%)
Hub Grant	62,781,221	33.51%	62,582,801	33.32%	58,155,501	31.76%	74,411,189	38.49%	75,030,001	38.68%	74,789,277	39.79%
LA Grants/Contributions	14,344,043	7.66%	10,659,296	5.68%	10,064,520	5.50%	6,671,602	3.45%	5,663,156	2.92%	4,228,289	2.25%
Other ACE Grants	884,242	0.47%	709,807	0.38%	880,056	0.48%	625,147	0.32%	754,877	0.39%	616,879	0.33%
School Contribution	58,786,835	31.38%	61,121,596	32.54%	58,397,022	31.90%	58,810,470	30.42%	58,580,748	30.20%	55,236,740	29.39%
Parental Contribution	31,753,071	16.95%	32,129,767	17.11%	31,665,087	17.30%	32,413,749	16.77%	33,774,084	17.41%	34,042,083	18.11%
Youth Music Grant	756,842	0.40%	1,001,218	0.53%	956,656	0.52%	943,363	0.49%	1,009,359	0.52%	1,060,218	0.56%
Sponsorship	73,697	0.04%	166,044	0.09%	145,306	0.08%	164,824	0.09%	160,599	0.08%	157,055	0.08%
Charitable Foundations/Trusts	542,457	0.29%	688,830	0.37%	789,194	0.43%	1,018,854	0.53%	1,038,666	0.54%	1,255,197	0.67%
Donations	520,560	0.28%	358,079	0.19%	380,414	0.21%	436,711	0.23%	444,802	0.23%	503,910	0.27%
Other Earned/Generated Trading Income	11,224,925	5.99%	14,523,348	7.73%	15,719,015	8.59%	15,283,086	7.91%	13,445,899	6.93%	12,267,659	6.53%
Other Income	5,695,906	3.04%	3,881,436	2.07%	5,931,549	3.24%	2,542,795	1.32%	4,072,796	2.10%	3,779,250	2.01%
Total income	187,363,799	100%	187,822,222	100%	183,084,320	100%	193,321,790	100%	193,974,987	100%	187,936,557	100%

Table 16b shows the percentage change in income for 2017-18 compared with 2016-17.

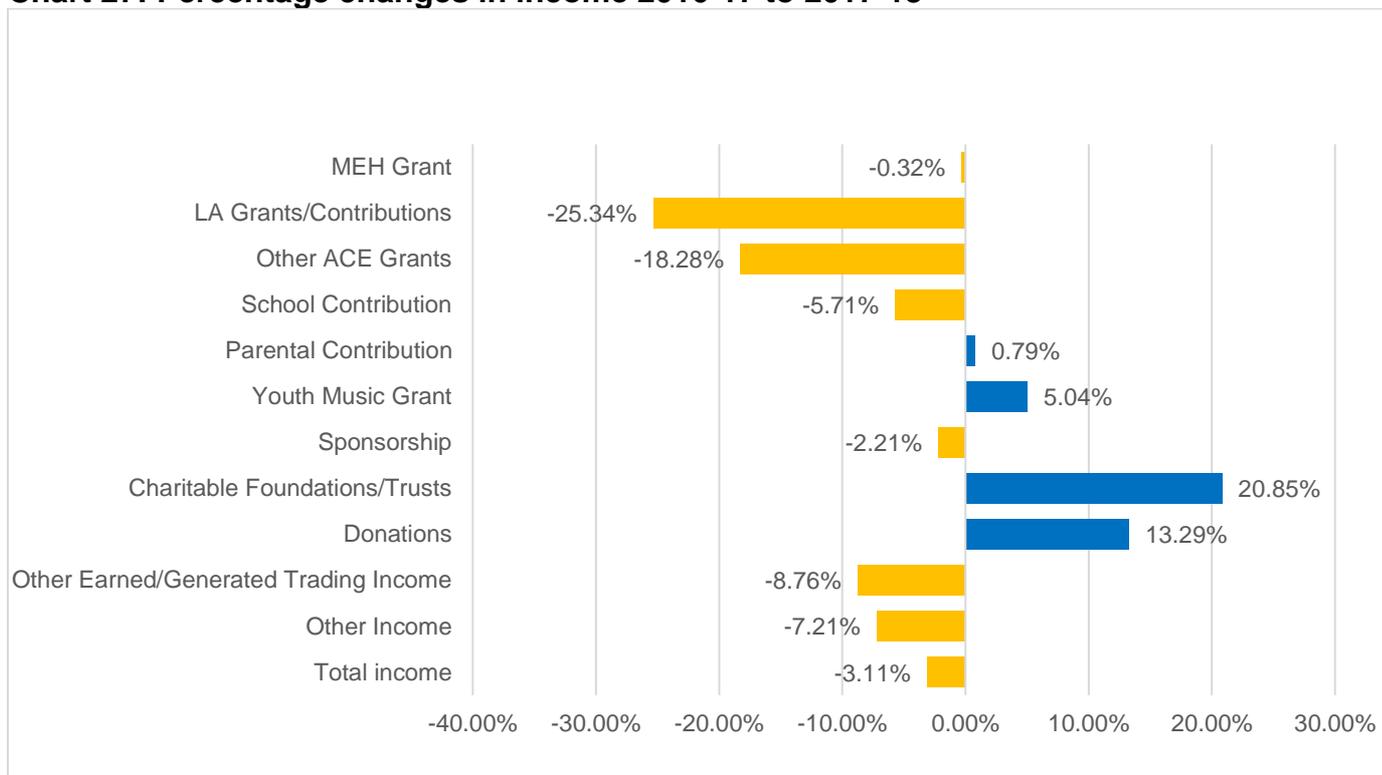
Table 16b: 2017-18 percentage changes from 2016-17

Income source	2016-17 (£)	2017-18 (£)	% Change
Hub Grant	75,030,001	74,789,277 ¹⁴	-0.32%
LA Grants/Contributions	5,663,156	4,228,289	-25.34%
Other ACE Grants	754,877	616,879	-18.28%
School Contribution	58,580,748	55,236,740	-5.71%
Parental Contribution	33,774,084	34,042,083	0.79%
Youth Music Grant	1,009,359	1,060,218	5.04%
Sponsorship	160,599	157,055	-2.21%
Charitable Foundations/Trusts	1,038,666	1,255,197	20.85%
Donations	444,802	503,910	13.29%
Other Earned/Generated Trading Income	13,445,899	12,267,659	-8.76%
Other Income	4,072,796	3,779,250	-7.21%
Total income	193,974,987	187,936,557	-3.11%

¹⁴ See note under table 15a for explanation

The data in Table 16b is represented graphically in Chart 27.

Chart 27: Percentage changes in income 2016-17 to 2017-18



Maybe it is due to the overall economic climate, but a number of the figures reported in Table 16b show a reduction on last year's figures. The big reductions are in LA Grants/Contributions, which in itself is unsurprising as increasingly Hubs that have not been 'spun out' from LAs are doing so, and we have seen many years of local authorities cutting their funding to Hubs. Interestingly charitable foundations/trusts are taking up a greater proportion of the funding stream for Hubs, whilst donations also show a rise. Although a drop in total income for Hubs of 3.11% does not seem a lot, this represents a fall of £6,038,430, the effect of which is that Hubs are having to operate with less income than they have in the past, but with rising costs too.

As with last year, it is of some concern that traded/earned/other income¹⁵ is going down, and this may well be something on which ACE and Hubs need to work together to endeavour to find solutions.

ACE has calculated that, on average, for each £1 of cash or support in kind provided by the Hub lead organisations to partners, the Hub partnerships are able to leverage an additional £2.54 in further income from other sources. This is an increase from the £2.13 calculated last year, and is good to be able to report.

¹⁵ For example, in the context of Music Education Hubs, 'other income' may refer to gift aid, lettings/hires, transport, merchandise or CD sales, conference sales and sundry income where the Hub lead organisation has not deemed it appropriate in another category.

The opportunity for a free-text response to describe Hub fundraising activity was offered to respondents. The question asked was:

Please describe the successes and challenges your Music Education Hub has experienced over the last year with regard to its ability to draw in non-government funds such as support from sponsorship, trusts and donations.

Analysis of these responses presents some interesting headline findings:

Successes

- A number of Hubs reported increased success in securing external funding.
- There were a number of instances where this funding came from a number of sources, working in partnership on flagship events.
- A number of Hub leaders self-identified as having key skills in bid writing.
- A number of Hubs identified Arts Council and Youth Music as key funding supporters of their work.
- In lieu of funding successes, a number of Hubs identified high levels of partnership working as integral to their success, expanding the scope and skill-set of the Hub team. Some Hubs also referenced in-kind support as helpful.
- A few Hubs who have previously been unable to provide tuition free of charge for pupil premium children are now able to benefit from this funding stream.

Challenges

- Hubs identified tightening school budgets as an ongoing challenge to their work, both in terms of income and opportunity for activity.
- Hubs moving out of local authority control has led to changes in organisational structure and funding strategies. Increased emphasis on securing additional grants and sponsorship to support Hub activities.
- Hubs spoke of the difficulties of establishing partnerships, and that these will develop over time, though financial support from the new partnerships might be some way off.
- External funding tended to be in support of specific events, not ongoing provision as part of the Hub activity. Hubs are working hard to address this.

Discussion and Conclusion

This report has presented data supplied by Hubs in their annual returns, and uses statistics as reported for the academic year 2017/18. Alongside the statistical data, we, the report authors at Birmingham City University, have added our interpretations and commentaries on the data when we feel it is appropriate to do so.

There are many things reported here that the music education sector should find encouraging. Against a backdrop of reports that some schools face a difficult time financially, Hubs are maintaining the work that they do, and are continuing to do so across 88.4% of schools in England.

There are many significant and positive aspects in the report this year, and these are some:

- 706,873 children and young people received WCET, for 473,532 youngsters this was their first experience of WCET
- 9.08% of the national school population received WCET music activities in 2017/18
- Where Hubs report which school year WCET takes place, year 4 in the Primary is the most common year group
- A WCET programme of three terms is the most common delivery modality, with 60.93% of programmes being delivered over this timeframe
- The number of area based ensembles supported or delivered by Hub lead organisation has increased
- Choirs make up 33.43% of ensemble music-making activity in 2017/18
- There has been an increase in the number of targeted SEND ensembles supported or delivered by Hubs and schools
- The number of pupils having instrumental lessons from the Hub has risen by 2.21% from 2016/17 to 2017/18

One of the big changes this year has been the change in counting and reporting methodology for some ensemble attendance. This has had the effect of altering considerably the overall picture of what is taking place in this regard across the country. We hope that we have shown that the changes this year have given us a much more accurate picture of Hub work, and that we will be able to use this as a benchmark against which to measure future progress in this area.

As we have been in the past, we are concerned about the disparate nature and types of WCET provision. We know that a new and refreshed NPME is on its way, and we look forward to the positive changes that this will entail. We have investigated elsewhere the ways in which WCET is conceptualised and operationalised (for example, Fautley et al., 2017; Fautley et al., 2018; Fautley et al., 2019; Anderson & Barton-Wales, 2019). We wonder about the different ways of working in WCET, and how to capitalise – both financially and educationally – in areas where it is working really well, and support this and develop it, and how to facilitate a smooth transition to other potential ways of working for Hubs, where to do so would be more appropriate to local wants and needs. We hope that the authors of the refreshed NPME find an opportunity to consult with a wide range of stakeholders in this regard.

Another area that is important for the sector is that of pupil voice. We know that there have been developments in this area recently, including a well-attended conference held by Music Mark focussing on this, and reports from Youth Music, amongst others. The issue of pupil voice does not figure hugely in this current report, and that may be something to which thought is also given in the coming months.

Alongside this is the whole area of access and inclusion. We know from a range of sources here that more needs to be done to enable full access to music making by all the children and young people in our education system. Whilst it is clear from this current report that discussions concerning SEND and music making have now entered the national conversation, the increase in SEN ensembles being the indicator reported on; however, there is potentially more to do in this regard for all Hubs.

As in previous years, ensemble attendance from KS2 significantly outnumbers from all other key stages. An ongoing challenge for Hubs is to address participation from children and young people in KS3-5. We know that there is likely to be a 'falling off' of attendance as maturation and schooling intervene, but it would be good to be able to keep more of these young people involved in learning and making music for longer, building on young people's interest in music.

Looking forward, Hubs and the sector are right to consider the interface with music teaching and learning in schools. Concerns have been expressed that examination group sizes in music at GCSE and A-level seem to be falling. This is something that Hubs have already started to consider, and there are some difficult questions to be asked and answered here. The pipeline through to higher music education and careers in music requires clear availability of a variety of routes, both in performing and academic study, to be available for all our young people. Clearly this is more readily attainable in large urban conurbations, but this area too is one which Hubs may feel that they need to think about. The key aspect of this is for music in schools to be supported, and again, this may well be something that the refreshed NPME considers.

Finally, we can safely say that Hubs have continued to deliver on their core and extension roles in 2017/18, and have done so during a time of increasing economic difficulties for education generally.

As in previous years, we would like to offer some discussion questions for Hubs to consider

- Given that we are starting from where we are, what would you like your Hub WCET provision to look like in
 - One year
 - Five years
 - Ten years
- Will you need any support to make this happen?
 - If so what?
- How do you engage with pupil voice in your Hub?
 - Do you engage with the voices of the pupils you do not currently serve, as well as those you do?
- Do you know about pupils with SEND in your Hub area?
 - How do you go about meeting their needs?
 - Do the schools let you know about this in advance (e.g. for WCET)?
 - Do you change your mode of delivery or instrument options as a result?
- What might your Hub be able to do with regard to gender differences in music activity uptake in your area, especially for secondary school age children and young people?
- Do you know about changes in the school music departments you serve in your Hub area?
 - How regularly do you talk with music teachers in ...
 - Primary schools
 - Secondary schools
 - Special schools
 - Other settings...about what they want and need from their local Hub?
- What is your Hub doing to address KS3-5 retention for music learning and making?
- What progression routes are there locally and nationally for young people to build careers in music and music education?

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Appendix materials

Appendix A: Music Education Hubs survey responses 2017/18

Questions 1–11

A1: Please complete the school form to state which schools and colleges you have worked with to deliver one or more of the core roles in the last academic year.

A1a: All Schools and Colleges

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH	*Total number of pupils in area
East Midlands	7	1,675	2,046	81.9%	695,103
East of England	11	2,269	2,553	88.9%	905,723
London	30	2,241	2,567	87.3%	1,278,906
North East	6	1,091	1,141	95.6%	386,535
North West	11	2,787	3,184	87.5%	1,091,744
South East	14	3,043	3,383	89.9%	1,262,712
South West	14	2,156	2,371	90.9%	742,493
West Midlands	12	2,022	2,391	84.6%	905,873
Yorkshire and The Humber	15	2,061	2,247	91.7%	824,560
Grand Total	120	19,345	21,883	88.4%	8,093,649

*This total includes all types of schools, including PRUs and other special schools.

A1b: Primary schools

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East Midlands	7	1,347	1,634	82.4%
East of England	11	1,809	1,994	90.7%
London	30	1,695	1,816	93.3%
North East	6	833	862	96.6%
North West	11	2,254	2,448	92.1%
South East	14	2,405	2,598	92.6%
South West	14	1,731	1,873	92.4%
West Midlands	12	1,560	1,771	88.1%
Yorkshire and The Humber	15	1,695	1,776	95.4%
Grand Total	120	15,329	16,772	91.40%

A1c: Secondary Schools

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East Midlands	7	245	276	88.8%
East of England	11	340	379	89.7%
London	30	375	445	84.3%
North East	6	168	169	99.4%
North West	11	366	449	81.5%
South East	14	449	482	93.2%
South West	14	296	323	91.6%
West Midlands	12	329	400	82.3%
Yorkshire and The Humber	15	259	297	87.2%
Grand Total	120	2,827	3,220	87.80%

A1d: 16+ schools

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East Midlands	7	7	20	35.0%
East of England	11	13	32	40.6%
London	30	21	53	39.6%
North East	6	15	20	75.0%
North West	11	25	56	44.6%
South East	14	21	55	38.2%
South West	14	14	27	51.9%
West Midlands	12	12	36	33.3%
Yorkshire and The Humber	15	18	34	52.9%
Grand Total	120	146	333	43.84%

A1e: All other schools (PRUs, LA alternative provision etc.)

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East Midlands	7	76	116	65.5%
East of England	11	107	148	72.3%
London	30	150	253	59.3%
North East	6	75	90	83.3%
North West	11	142	231	61.5%
South East	14	168	248	67.7%
South West	14	115	148	77.7%
West Midlands	12	121	184	65.8%
Yorkshire and The Humber	15	89	140	63.6%
Grand Total	120	1,043	1,558	66.94%

A2: Please complete the school form to include information about the whole class ensemble teaching (WCET) opportunities in the academic year 2017/18 that your Music Education Hub delivered or supported for pupils in all Key Stages. Please record all WCET – whether pupils are receiving it for the first time or as continuation from previous WCET.

Pupils receiving WCET					National Comparison	
ONS Region	Number of MEHs in each area	Pupils receiving WCET 2017/18	Pupils receiving WCET for the first time in 2017/18	% receiving WCET for the first time in 2017/18	Total number of pupils in area	% pupils receiving WCET in 2017/18
East Midlands	7	55,289	36,587	66.17%	695,103	7.95%
East of England	11	51,613	38,567	74.72%	905,723	5.70%
London	30	120,308	83,079	69.06%	1,278,906	9.41%
North East	6	69,903	31,741	45.41%	386,535	18.08%
North West	11	94,893	63,255	66.66%	1,091,744	8.69%
South East	14	105,785	73,650	69.62%	1,262,712	8.38%
South West	14	74,917	51,833	69.19%	742,493	10.09%
West Midlands	12	62,132	41,143	66.22%	905,873	6.86%
Yorkshire and The Humber	15	72,033	53,677	74.52%	824,560	8.74%
Grand Total	120	706,873	473,532	66.99%	8,093,649	8.73%

A3: Please complete the school form to indicate which schools and colleges your MEH supported as part of your School Music Education Plan (SMEP) in the academic year 2017/18

ONS Region	PRIMARY			SECONDARY			16 +			Other (All Through/Not Applicable)			TOTAL		
	Schools in Area	Schools Supported	%	Schools in Area	Schools Supported	%	Schools in Area	Schools Supported	%	Schools in Area	Schools Supported	%	Schools in Area	Schools Supported	%
East Midlands	1,634	1,122	68.7%	276	230	83.3%	20	2	10.0%	116	56	48.3%	2,046	1,410	68.9%
East of England	1,994	1,577	79.1%	379	330	87.1%	32	14	43.8%	148	85	57.4%	2,553	2,006	78.6%
London	1,816	1,615	88.9%	445	372	83.6%	53	20	37.7%	253	144	56.9%	2,567	2,151	83.8%
North East	862	794	92.1%	169	153	90.5%	20	11	55.0%	90	71	78.9%	1,141	1,029	90.2%
North West	2,448	1,864	76.1%	449	284	63.3%	56	17	30.4%	231	101	43.7%	3,184	2,266	71.2%
South East	2,598	2,217	85.3%	482	434	90.0%	55	16	29.1%	248	172	69.4%	3,383	2,839	83.9%
South West	1,873	1,546	82.5%	323	247	76.5%	27	8	29.6%	148	99	66.9%	2,371	1,900	80.1%
West Midlands	1,771	1,215	68.6%	400	293	73.3%	36	10	27.8%	184	98	53.3%	2,391	1,616	67.6%
Yorkshire and The Humber	1,776	1,489	83.8%	297	202	68.0%	34	8	23.5%	140	81	57.9%	2,247	1,780	79.2%
Grand Total	16,772	13,439	80.1%	3,220	2,545	79.0%	333	106	31.8%	1,558	907	58.2%	21,883	16,997	77.7%

A4: Please complete the school form to indicate which schools and colleges your MEH has supported to develop singing strategies in the academic year 2017/18.

ONS Region	Primary schools supported developing singing strategies	Primary schools working with MEHs	% of primary schools working with MEHs supported developing a singing strategy	Primary schools in region	% of primary schools in region supported developing a singing strategy	Secondary schools supported developing singing strategies	Secondary schools working with MEHs	% of primary schools working with MEHs supported developing a singing strategy	Secondary schools in region	% of secondary schools in region supported developing a singing strategy	16+ schools supported developing singing strategies	16+ schools working with MEHs	% of 16+ schools working with MEHs supported developing a singing strategy	16+ schools in region	% of 16+ schools in region supported developing a singing strategy	Other schools supported developing singing strategies	Other schools working with MEHs	% of other schools working with MEHs supported developing a singing strategy	Other schools in region	% of other schools in region supported developing a singing strategy	Total schools supported developing singing strategies	Total schools working with MEHs	% of total schools working with MEHs supported developing a singing strategy	Total schools in region	% of total schools in region supported developing a singing strategy
East Midlands	1,045	1,347	77.58%	1,634	63.95%	158	245	64.49%	276	57.25%	2	7	28.57%	20	10.00%	50	76	65.79%	116	43.10%	1,256	1,675	74.99%	2,046	61.39%
East of England	1,519	1,809	83.97%	1,994	76.18%	206	340	60.59%	379	54.35%	14	13	107.69%	32	43.75%	68	107	63.55%	148	45.95%	1,801	2,269	79.37%	2,553	70.54%
London	1,476	1,695	87.08%	1,816	81.28%	268	375	71.47%	445	60.22%	20	21	95.24%	53	37.74%	99	150	66.00%	253	39.13%	1,854	2,241	82.73%	2,567	72.22%
North East	800	833	96.04%	862	92.81%	159	168	94.64%	169	94.08%	11	15	73.33%	20	55.00%	66	75	88.00%	90	73.33%	1,034	1,091	94.78%	1,141	90.62%
North West	1,972	2,254	87.49%	2,448	80.56%	243	366	66.39%	449	54.12%	17	25	68.00%	56	30.36%	98	142	69.01%	231	42.42%	2,327	2,787	83.49%	3,184	73.08%
South East	1,979	2,405	82.29%	2,598	76.17%	352	449	78.40%	482	73.03%	16	21	76.19%	55	29.09%	121	168	72.02%	248	48.79%	2,466	3,043	81.04%	3,383	72.89%
South West	1,386	1,731	80.07%	1,873	74.00%	221	296	74.66%	323	68.42%	8	14	57.14%	27	29.63%	84	115	73.04%	148	56.76%	1,698	2,156	78.76%	2,371	71.62%
West Midlands	1,166	1,560	74.74%	1,771	65.84%	224	329	68.09%	400	56.00%	10	12	83.33%	36	27.78%	77	121	63.64%	184	41.85%	1,470	2,022	72.70%	2,391	61.48%
Yorkshire and The Humber	1,549	1,695	91.39%	1,776	87.22%	186	259	71.81%	297	62.63%	8	18	44.44%	34	23.53%	73	89	82.02%	140	52.14%	1,819	2,061	88.26%	2,247	80.95%
Grand Total	12,892	15,329	84.10%	16,772	76.87%	2,017	2,827	71.35%	3,220	62.64%	106	146	72.60%	333	31.83%	736	1,043	70.57%	1,558	47.24%	15,725	19,345	81.29%	21,883	71.86%

A5: Please give the number of pupils continuing their musical education beyond WCET. Please note that a second or subsequent term/year of WCET should be recorded in Question 2.

ONS Region	Pupils receiving WCET in 2015/16	Pupils Continuing to learn an instrument after WCET	% Continuation
East Midlands	53,918	14,818	27.5%
East of England	54,627	9,829	18.0%
London	121,307	33,622	27.7%
North East	72,184	18,868	26.1%
North West	77,315	26,116	33.8%
South East	105,030	27,512	26.2%
South West	67,077	17,358	25.9%
West Midlands	59,183	10,862	18.4%
Yorkshire and The Humber	62,031	19,227	31.0%
Grand Total	672,672	178,212	26.5%

A6: Please provide the number of pupils in your area(s) from each Key Stage group that received singing or instrumental lessons provided by the MEH lead organisation of other MEH partners.

A6a: Individual singing/instrumental lessons – Pupils by Key Stage and area

ONS Region	KS1			KS2			KS3			KS4			KS5			Total		
	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	205	320	525	2,033	2,725	4,758	912	1,159	2,071	485	647	1,132	281	344	625	3,916	5,195	9,111
East of England	358	440	1,522	3,454	6,189	9,643	2,526	5,518	8,044	1,220	2,813	4,033	822	2,154	2,976	8,380	17,114	25,494
London	843	1,285	2,591	5,260	6,227	11,487	5,478	7,064	12,542	2,551	3,504	6,055	1,132	1,425	2,557	15,264	19,505	34,769
North East	2	5	60	140	210	350	168	216	384	116	147	263	46	65	111	472	643	1,115
North West	221	291	569	1,775	2,261	4,036	1,869	2,244	4,113	961	1,309	2,270	208	300	508	5,034	6,405	11,439
South East	567	665	934	4,258	5,437	9,695	3,227	4,118	7,345	1,657	2,322	3,979	639	693	1,332	10,348	13,235	23,583
South West	1,159	1,291	1,404	3,807	4,720	8,527	2,003	2,417	4,420	943	1,226	2,169	264	371	635	8,176	10,025	18,201
West Midlands	184	262	316	1,602	2,316	3,918	1,534	1,803	3,337	806	1,052	1,858	314	353	667	4,440	5,786	10,226
Yorkshire and The Humber	287	420	241	2,156	2,948	5,104	1,984	3,024	5,008	994	1,358	2,352	403	529	932	5,824	8,279	14,103
Grand Total	3,826	4,979	8,162	24,485	33,033	57,518	19,701	27,563	47,264	9,733	14,378	24,111	4,109	6,234	10,343	61,854	86,187	148,041

A6b: Singing/instrumental lessons in small groups – Pupils by Key Stage by area

ONS Region	KS1			KS2			KS3			KS4			KS5			Total		
	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	267	438	705	5,487	8,164	13,651	1,706	2,615	4,321	647	825	1,472	274	351	625	8,381	12,393	20,774
East of England	342	286	628	3,173	4,075	7,248	1,000	1,537	2,537	420	421	841	198	209	407	5,133	6,528	11,661
London	1,467	2,300	3,767	17,202	20,448	37,650	3,677	4,107	7,784	1,022	1,383	2,405	238	237	475	23,606	28,475	52,081
North East	127	256	383	2,714	3,752	6,466	1,268	1,702	2,970	486	613	1,099	121	123	244	4,716	6,446	11,162
North West	1,068	1,560	2,628	16,194	19,437	35,631	3,952	5,278	9,230	1,164	1,661	2,825	165	206	371	22,543	28,142	50,685
South East	1,799	2,282	4,081	9,605	11,758	21,363	3,262	4,700	7,962	1,161	1,621	2,782	299	190	489	16,126	20,551	36,677
South West	1,328	1,460	2,788	6,496	7,639	14,135	1,695	1,856	3,551	538	584	1,122	114	120	234	10,171	11,659	21,830
West Midlands	1,194	1,761	2,955	9,640	12,993	22,633	3,087	4,329	7,416	1,049	1,455	2,504	239	360	599	15,209	20,898	36,107
Yorkshire and The Humber	742	1,023	1,765	7,926	10,692	18,618	2,703	3,458	6,161	750	939	1,689	120	161	281	12,241	16,273	28,514
Grand Total	8,334	11,366	19,700	78,437	98,958	177,395	22,350	29,582	51,932	7,237	9,502	16,739	1,768	1,957	3,725	118,126	151,365	269,491

A6c: Singing/instrumental lessons in large groups (not including WCET) – Pupils by Key Stage by area.

ONS Region	KS1			KS2			KS3			KS4			KS5			Total		
	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	2,050	2,949	4,999	3,741	5,404	9,145	1,073	832	1,905	139	191	330	88	140	228	7,091	9,516	16,607
East of England	704	739	1,443	3,374	3,388	6,762	376	167	543	41	41	82	30	25	55	4,525	4,360	8,885
London	1,261	995	2,256	7,581	8,302	15,883	1,355	1,310	2,665	232	293	525	66	119	185	10,495	11,019	21,514
North East	638	701	1,339	1,323	1,710	3,033	125	268	393	78	144	222	293	45	338	2,457	2,868	5,325
North West	1,824	1,809	3,633	10,051	12,039	22,090	1,004	1,316	2,320	159	242	401	33	52	85	13,071	15,458	28,529
South East	1,480	1,733	3,213	6,531	7,446	13,977	425	504	929	281	310	591	188	57	245	8,905	10,050	18,955
South West	1,704	1,975	3,679	5,038	6,216	11,254	689	753	1,442	58	122	180	14	19	33	7,503	9,085	16,588
West Midlands	2,286	2,399	4,685	5,063	5,413	10,476	148	150	298	72	90	162	23	44	67	7,592	8,096	15,688
Yorkshire and The Humber	2,752	2,945	5,697	8,989	9,231	18,220	524	614	1,138	166	206	372	120	116	236	12,551	13,112	25,663
Grand Total	14,984	15,809	30,793	45,691	51,400	97,091	5,552	7,282	12,834	1,405	1,975	3,380	473	803	1,276	68,105	77,269	145,374

A7a: Organised independently by schools

	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	33	119	149	971	247	88	178	92	172	178	146	77	330	733	20	43	98	20	3,694
East of England	78	95	105	72	168	56	125	63	82	171	86	58	416	630	22	62	112	26	2,427
London	231	208	246	141	626	216	265	118	159	348	245	107	1,425	636	23	96	198	34	5,322
North East	15	38	27	20	39	12	54	18	19	28	37	21	292	125	7	9	29	16	806
North West	63	94	125	66	274	143	188	85	143	212	125	120	946	564	25	25	146	42	3,386
South East	341	314	247	233	1,144	251	292	128	180	561	214	99	1,363	1,570	47	181	349	73	7,587
South West	76	118	69	60	287	52	113	42	57	136	85	17	713	351	16	51	129	13	2,385
West Midlands	48	65	73	35	197	70	65	53	45	102	52	43	361	270	24	21	54	13	1,591
Yorkshire and the Humber	45	111	82	64	205	56	118	83	69	209	104	54	758	348	11	42	187	11	2,557
Grand Total	930	1,162	1,123	1,662	3,187	944	1,398	682	926	1,945	1,094	596	6,604	5,227	195	530	1,302	248	29,755

A7b: organised by schools in partnership with the MEH

	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	40	60	71	17	17	7	46	23	37	77	33	2	33	127	4	5	18	-	617
East of England	18	31	65	11	23	56	43	12	34	49	39	9	41	73	8	24	20	1	557
London	50	61	126	23	51	70	68	34	112	159	84	24	241	106	11	28	175	84	1,507
North East	6	8	30	2	53	94	74	12	61	50	43	12	145	36	22	9	25	-	682
North West	12	36	71	7	90	178	157	36	102	97	79	88	175	94	28	16	73	1	1,340
South East	25	36	65	6	157	37	74	9	92	91	90	40	80	152	4	23	134	3	1,118
South West	27	25	38	9	40	12	56	4	42	54	80	4	130	282	9	29	79	-	920
West Midlands	6	35	57	11	77	27	15	34	60	62	15	7	113	28	19	10	5	-	581
Yorkshire and the Humber	33	37	89	15	44	43	60	36	53	65	46	7	200	286	6	8	78	2	1,108
Grand Total	217	329	612	101	552	524	593	200	593	704	509	193	1,158	1,184	111	152	607	91	8,430

A7c: area-based ensembles and choirs organised/delivered by the MEH lead organisation

	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	20	20	48	21	129	12	26	30	15	22	24	13	25	12	7	12	75	-	511
East of England	31	21	84	35	28	18	39	54	33	41	23	10	25	31	8	7	99	-	587
London	64	36	95	41	56	38	42	76	41	49	40	11	69	43	4	9	26	-	740
North East	4	12	26	5	14	13	2	20	14	4	5		30	8	2	6	24	-	189
North West	25	8	40	10	16	8	14	37	25	19	17	4	24	23	10	70	11	-	361
South East	64	30	147	45	67	21	55	103	73	111	53	24	74	65	9	12	81	-	1,034
South West	22	12	48	28	93	9	12	41	18	22	9	2	25	37	7	12	16	-	413
West Midlands	19	15	81	19	61	19	32	58	36	29	11	7	11	21	1	3	25	-	448
Yorkshire and the Humber	36	19	68	35	60	34	50	81	30	32	26	3	25	30	9	14	33	-	585
Grand Total	285	173	637	239	524	172	272	500	285	329	208	74	308	270	57	145	390	-	4,868

A7d: area-based ensembles and choirs organised and delivered by other MEH partners, broken down by type of group

	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	9	3	30	10	4	1	2	31	12	23	4	1	6	19	1	-	5	-	161
East of England	14	20	46	9	16	23	12	14	9	3	11	14	14	59	22	11	8	-	305
London	24	11	34	18	135	61	16	12	12	16	26	12	20	41	9	36	199	-	682
North East	-	1	2	2	8	-	-	4	1	-	1	1	-	10	2	-	3	-	35
North West	29	20	41	20	33	12	16	35	58	38	21	8	29	49	10	6	31	-	456
South East	7	1	22	8	73	33	17	19	10	6	9	-	21	103	10	5	66	-	410
South West	7	7	40	4	72	21	10	16	23	16	4	1	25	16	18	2	13	-	295
West Midlands	7	8	10	15	32	3	-	3	5	11	1	-	121	36	5	4	18	-	279
Yorkshire and the Humber	7	10	20	30	66	18	4	14	30	14	8	4	23	35	10	5	24	-	322
Grand Total	104	81	245	116	439	172	77	148	160	127	85	41	259	368	87	69	367	-	2,945

A8: For the academic year, please state the total number of pupils in your area(s) from each Key Stage group who regularly attended at least one of the ensembles listed above in Q7 c) and d). By regularly, we mean at least once a week for a minimum of half a term

		East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
KS1-2	Pupils receiving individual subsidy/fee remission	254	172	10,454	14	470	3,093	83	26	102	14,668
	Pupils eligible for pupil premium	820	307	4,364	327	1,181	295	178	349	316	8,137
	Pupils with SEN	235	131	1,537	160	294	171	168	256	233	3,185
	Both pupil premium/subsidy and SEN	183	16	526	1	31	929	28	44	49	1,807
	Total subsidy + SEN (exc PP)	489	303	11,991	174	764	3,264	251	282	335	17,853
KS3-5	Pupils receiving individual subsidy/fee remission	565	218	833	46	512	884	289	53	219	3,619
	Pupils eligible for pupil premium	336	268	1,077	2	284	282	356	312	173	3,090
	Pupils with SEN	184	317	567	23	60	536	366	301	236	2,590
	Both pupil premium/subsidy and SEN	84	31	97	1	14	89	113	13	91	533
	Total subsidy + SEN (exc PP)	749	535	1,400	69	572	1,420	655	354	455	6,209
TOTAL	Pupils receiving individual subsidy/fee remission	819	390	11,287	60	982	3,977	372	79	321	18,287
	Pupils eligible for pupil premium	1,156	575	5,441	329	1,465	577	534	661	489	11,227
	Pupils with SEN	419	448	2,104	183	354	707	534	557	469	5,775
	Both pupil premium/subsidy and SEN	267	47	623	2	45	1,018	141	57	140	2,340

A9: Please indicate the standards achieved by pupils in your MEH area by the end of the academic year. Please only count pupils once by including their highest level of attainment.

ONS Region	Entry		Foundation		Intermediate		Advanced		Total	
	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers
East Midlands	78,677	5,775	12,357	3,743	2,055	961	1,432	639	94,522	11,118
East of England	49,884	2,066	14,435	916	3,367	422	1,946	253	69,632	3,657
London	158,761	13,225	37,726	2,402	9,085	773	3,756	310	209,328	16,710
North East	74,823	935	8,046	434	755	78	262	28	83,886	1,475
North West	124,664	2,826	30,530	1,394	5,209	463	1,999	210	162,402	4,893
South East	96,022	10,252	28,917	9,222	9,448	3,035	3,901	1,255	138,288	23,764
South West	79,864	5,635	9,332	2,702	3,545	610	1,302	211	94,043	9,158
West Midlands	103,319	176	17,708	207	3,087	86	1,753	46	125,867	515
Yorkshire and The Humber	83,059	16,541	16,962	3,702	3,093	1,072	1,267	402	104,381	21,717
Grand Total	849,073	57,431	176,013	24,722	39,644	7,500	17,618	3,354	1,082,349	93,007

A10: For the 2017–18 financial year, please complete the figures below for the MEH lead organisation, rounding figures to the nearest pound. These are the figures for the MEH lead only and activity going through their accounts.

A10a: Income

English Region/Income source	MEH Grant	LA Grants/Contributions	Other ACE Grants	School Contribution	Parental Contribution	Youth Music Grant	Sponsorship	Charitable Foundations/Trusts	Donations	Other Earned/Generated Trading Income	Other Income	Total Income
East Midlands	£6,394,915	£62,582	£220,229	£4,400,915	£952,637	£104,110	£0	£175,934	£142,006	£1,709,013	£401,090	£14,563,431
	43.91%	0.43%	1.51%	30.22%	6.54%	0.71%	0.00%	1.21%	0.98%	11.73%	2.75%	
East of England	£8,195,217	£845,705	£20,000	£9,632,065	£3,637,886	£243,724	£9,300	£25,749	£4,718	£184,745	£223,589	£23,022,698
	35.60%	3.67%	0.09%	41.84%	15.80%	1.06%	0.04%	0.11%	0.02%	0.80%	0.97%	
London	£11,724,944	£1,228,077	£70,255	£9,371,918	£9,254,847	£103,820	£70,488	£428,341	£206,732	£4,165,154	£1,660,244	£38,284,820
	30.63%	3.21%	0.18%	24.48%	24.17%	0.27%	0.18%	1.12%	0.54%	10.88%	4.34%	
North East	£3,660,270	£66,783	£23,400	£1,676,232	£1,517,686	£76,413	£19,677	£15,116	£14,383	£132,657	£45,121	£7,247,738
	50.50%	0.92%	0.32%	23.13%	20.94%	1.05%	0.27%	0.21%	0.20%	1.83%	0.62%	
North West	£10,147,308	£250,036	£13,618	£4,947,445	£794,485	£142,692	£6,187	£61,373	£20,394	£1,734,435	£635,876	£18,753,849
	54.11%	1.33%	0.07%	26.38%	4.24%	0.76%	0.03%	0.33%	0.11%	9.25%	3.39%	
South East	£11,556,165	£770,633	£13,199	£5,603,016	£12,730,651	£16,489	£0	£37,126	£31,856	£1,463,918	£299,492	£32,522,545
	35.53%	2.37%	0.04%	17.23%	39.14%	0.05%	0.00%	0.11%	0.10%	4.50%	0.92%	
South West	£6,875,589	£204,026	£0	£2,578,441	£594,248	£146,380	£22,400	£422,431	£5,547	£353,353	£90,206	£11,292,621
	60.89%	1.81%	0.00%	22.83%	5.26%	1.30%	0.20%	3.74%	0.05%	3.13%	0.80%	
West Midlands	£8,529,101	£220,336	£205,518	£11,412,349	£2,163,626	£220,590	£27,003	£66,415	£51,349	£710,823	£303,984	£23,911,094
	35.67%	0.92%	0.86%	47.73%	9.05%	0.92%	0.11%	0.28%	0.21%	2.97%	1.27%	
Yorkshire and The Humber	£7,705,768	£580,111	£50,660	£5,614,359	£2,396,017	£6,000	£2,000	£22,712	£26,925	£1,813,561	£119,648	£18,337,761
	42.02%	3.16%	0.28%	30.62%	13.07%	0.03%	0.01%	0.12%	0.15%	9.89%	0.65%	
Grand Total	£74,789,277	£4,228,289	£616,879	£55,236,740	£34,042,083	£1,060,218	£157,055	£1,255,197	£503,910	£12,267,659	£3,779,250	£187,936,557
	39.79%	2.25%	0.33%	29.39%	18.11%	0.56%	0.08%	0.67%	0.27%	6.53%	2.01%	

A10b: Expenditure

Expenditure type/English Region	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
Core Roles	£10,363,859 71.47%	£17,531,809 76.10%	£27,032,359 70.80%	£5,085,526 75.23%	£10,375,440 68.57%	£23,777,167 73.14%	£7,240,966 64.31%	£17,324,029 73.20%	£12,496,478 70.66%	£131,227,633
Extension Roles	£1,278,508 8.82%	£1,737,422 7.54%	£2,291,105 6.00%	£455,068 6.73%	£1,505,642 9.95%	£1,817,011 5.59%	£1,304,873 11.59%	£953,008 4.03%	£1,108,879 6.27%	£12,451,516
Administrative Costs	£1,248,308 8.61%	£3,464,873 15.04%	£5,848,027 15.32%	£824,027 12.19%	£2,062,031 13.63%	£4,329,245 13.32%	£1,705,983 15.15%	£3,139,406 13.26%	£2,531,156 14.31%	£25,153,056
Instrument Costs	£323,511 2.23%	£159,219 0.69%	£811,000 2.12%	£219,328 3.24%	£483,074 3.19%	£718,910 2.21%	£283,978 2.52%	£537,139 2.27%	£424,383 2.40%	£3,960,542
Other	£1,287,575 8.88%	£144,502 0.63%	£2,200,728 5.76%	£175,985 2.60%	£704,069 4.65%	£1,866,806 5.74%	£724,126 6.43%	£1,714,008 7.24%	£1,125,228 6.36%	£9,943,027
Total Expenditure	£14,501,761 100%	£23,037,825 100%	£38,183,219 100%	£6,759,934 100%	£15,130,256 100%	£32,509,139 100%	£11,259,926 100%	£23,667,590 100%	£17,686,124 100%	£182,735,774

A11: If your Music Education Hub provided cash or support in kind to partners for MEH activity and these partners raised further income to support this activity (e.g. from funders, schools or parents), please complete this information here.

A11a: Partnership investment

Support/Region	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Total
Cash Investment	£340,007 76.57%	£679,855 96.01%	£197,394 37.64%	£394,473 57.92%	£3,155,098 91.27%	£269,546 53.88%	£2,261,076 97.67%	£144,769 69.28%	£349,252 70.06%	£7,791,470 83.44%
Support in Kind	£104,015 23.43%	£28,255 3.99%	£326,966 62.36%	£286,607 42.08%	£301,793 8.73%	£230,770 46.12%	£54,010 2.33%	£64,200 30.72%	£149,217 29.94%	£1,545,833 16.56%
Total investment	£444,022 100%	£708,110 100%	£524,360 100%	£681,080 100%	£3,456,891 100%	£500,316 100%	£2,315,086 100%	£208,969 100%	£498,469 100%	£9,337,303 100%

A11b: Income raised by partners

Region/Income type	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
LA Grants	£33,516 5.22%	£13,873 6.75%	£147,650 4.31%	£12,455 0.06%	£405,811 4.80%	£57,417 17.95%	£119,598 4.62%	£131,000 18.82%	£54,034 3.28%	£975,354 5.74%
Other ACE Grants	£91,288 6.71%	£44,200 0.10%	£637,216 12.79%	£565,500 11.80%	£234,186 2.19%	£137,000 0.24%	£96,000 4.00%	£124,353 12.93%	£40,000 10.85%	£1,969,743 6.43%
School Contribution	£8,960 0.79%	£205,797 1.31%	£190,460 3.96%	£327,843 24.83%	£4,608,797 64.17%	£221,603 9.98%	£450,968 21.38%	£5,425 0.23%	£67,642 10.32%	£6,087,495 29.07%
Parental Contribution	£218,694 22.56%	£173,076 0.25%	£238,991 2.82%	£897,911 13.62%	£1,634,092 18.72%	£200,500 51.30%	£805,528 40.08%	£20,320 0.04%	£247,138 29.45%	£4,436,250 19.77%
Youth Music Grant	£243,604 24.99%	£67,456 6.77%	£281,980 6.00%	£705,496 43.20%	£265,683 4.68%	£81,095 3.91%	£17,728 4.71%	£44,063 7.19%	£283,984 15.78%	£1,991,089 9.33%
Sponsorship	£34,176 1.17%	£0 2.18%	£266,001 1.70%	£123,070 2.50%	£7,348 0.26%	£36,400 1.28%	£20,174 0.81%	£60,750 4.39%	£7,125 0.91%	£555,044 1.11%
Charitable Foundations/Trusts	£89,337 2.62%	£164,500 8.53%	£1,436,809 24.74%	£389,119 2.64%	£126,366 1.96%	£106,726 3.77%	£297,557 10.55%	£166,256 29.80%	£181,725 3.68%	£2,958,395 9.31%
Donations	£23,813 2.03%	£2,000 0.00%	£339,712 5.03%	£10,260 0.20%	£55,942 0.18%	£16,002 1.76%	£101,688 1.49%	£83,405 3.14%	£27,849 5.23%	£660,671 2.14%
Other Earned/ Generated Trading Income	£113,673 10.08%	£0 58.65%	£77,976 2.55%	£127,512 0.38%	£201,026 1.65%	£436,485 7.51%	£104,694 6.82%	£54,577 11.63%	£228,108 4.88%	£1,344,051 4.54%
Other Income	£74,418 23.83%	£58,860 15.45%	£1,631,390 36.11%	£455 0.77%	£453,607 1.39%	£61,310 2.31%	£204,422 5.53%	£10,570 11.83%	£253,211 15.62%	£2,748,243 12.56%
Total	£931,479 100%	£729,762 100%	£5,248,185 100%	£3,159,621 100%	£7,992,858 100%	£1,354,538 100%	£2,218,357 100%	£700,719 100%	£1,390,816 100%	£23,726,335 100%

A11c: Leverage

Leverage - £ Income raised by partners/£ Investment made by MEH lead organisation

Region	Leverage
East Midlands	£2.10
East of England	£1.03
London	£10.05
North East	£4.64
North West	£2.31
South East	£2.71
South West	£0.96
West Midlands	£3.35
Yorkshire and The Humber	£2.79
Total across all regions	£2.54

Appendix B: Music education Hubs survey responses 2017/2018

Questions 13 to 25 are designed for you to highlight specific activity, successes or challenges from the past academic year. Outlining key achievements across the breadth of your work, whether using bullets or prose, can be brief (questions have a maximum word count of 500). Please only mention activity that has occurred in the 2017/18 academic year. You do not have to repeat information from last year's return, and may reference recent reports, or other submissions to your RM, to avoid duplication where necessary. We understand that a successful programme is not always demonstrated in numbers alone, and these questions offer an opportunity to highlight success and quality across your activity.

This section of the report is a thematic analysis of the MEH returns shown here in overview format. Some of this material has been presented already in the main body text of the report.

Question 13 – MEH Successes and Challenges

Successes

- A number of MEHs reported increased success in securing external funding.
- There were a number of instances where this funding came from a number of sources, working in partnership on flagship events.
- A number of MEH leaders self-identified as having key skills in bid writing.
- A number of MEHs identified Arts Council and Youth Music as key funding supporters of their work.
- A number of MEHs noted the development of strategies to support schools in the completion of Arts Award. This included supporting the training of Arts Award advisors.
- In lieu of funding successes, a number of MEHs identified high levels of partnership working as integral to their success, expanding the scope and skill-set of the MEH team.
- A few MEHs who have previously been unable to provide tuition for pupil premium children using this additional funding have now been able to benefit from this funding stream.

Challenges

- MEHs identified tightening school budgets as an ongoing challenge to their work, both in terms of income and opportunity for activity.
- MEHs moving out of local authority control has led to changes in organisational structure and funding strategies. Increased emphasis on securing additional grants and sponsorship to support MEH activities.
- MEHs spoke of the difficulties of establishing partnerships, and that these will develop over time, though financial support might be some way off.

- External funding tended to be in support of specific events, not ongoing provision as part of the MEH activity. MEHs are working hard to address this.

Question 14 – Partnerships

- MEHs spoke of the continuing success of a number of long-standing partnerships with schools, other MEHs, and local authorities.
- MEHs also discussed the value added by engaging with local and national music organisations, including orchestras and other performing ensembles, to support inspiring musical opportunities.
- MEHs discussed partnerships as support for the training needs of local schools, including promoting engaging with high profile cultural events.
- An increased number of MEHs spoke of the use of delivery partners, highlighting a continued shift towards the use of external delivery organisations in support of MEH core roles.
- Many MEHs had attended training to develop their ability to use partnerships to leverage additional funding.

Outcomes

- MEHs were overwhelmingly positive when discussing the value that partnerships added to their organisation, both in terms of musical outcomes and the organisational support that such partnerships offer.
- As in previous years, Charanga was frequently named as a partner in MEH activity, drawing attention to the frequency with which such electronic resources are being used by MEHs.
- Most MEHs were able to identify at least one instance where they had benefitted from in-kind support from a MEH partnership organisation in support of core roles.
- Some MEHs also identified the value of having academic organisations as MEH partners, especially in regards to informing the broader work of the MEH lead organisation and its quality assurance policies.
- A few MEHs also reported using university partnerships to engage current university students in their work as role models for young musicians.

Question 15 – Feedback and stakeholders

- MEHs reported widespread use of surveys and dialogue to get feedback on their activities from a range of stakeholders, and to inform their work going forward. These included parental and pupil surveys.
- A number of MEHs discussed the value of focus groups with teacher and parent groups to better understand different perspectives on their work, and the areas that their current provision did not address. This is an area of some development since last year
- MEHs did report the gathering of feedback from students, with this being conducted through practice diaries and ensemble tour journals, along with annual surveys. This type of feedback was discussed mostly in relation to area-based ensembles and individual music lessons

- Many MEHs pointed to increasingly open dialogue between school leaders, music teachers, peripatetic staff, demonstrating the establishment of more secure partnerships across the education sector.
- Some MEHs noted increased contact with school SEND coordinators to ensure that their provision was accessible to a wide range of students, and that meaningful musical learning could take place with equality of access.
- In response to feedback, a few MEHs are exploring ways in which school census data can be used to help improve their reporting of SEND engagement.
- MEHs reported widely on the importance of ‘challenging conversations’ to their work, both as internal quality assurance process, and as part of the core activities of the MEH lead organisation.

Response to feedback

- MEHs spoke of the importance of feedback in ensuring the appropriateness of their provision. Some MEHs were able to provide specific instances where feedback from stakeholders had led to a review of out-of-school provision, removing unnecessary duplication and freeing up personnel and financial resources to support a broader range of musical activities.
- A few MEHs also identified instances where they had worked with local partners to better ascertain the needs of the musical communities that they support.
- A few MEHs used feedback to identify schools which required more specific support to deliver the National Curriculum effectively.

Remission and support policies

- A number of MEHs provided great detail on their remission and support policies, and the way that these had been set up or adapted to better support those who need the greatest support. This included advising schools on ways to make best use of MEH remission policies to support students.
- The vast majority of fee remission and support policies were, however, closely allied to pupil premium eligibility.
- A few MEHs discussed the ways in which they had been able to assist partnership organisations in the support of those eligible for pupil premium, or whose access to musical activity was significantly restricted by other factors.
- MEHs reported that these policies were reviewed regularly, and were an important part of the efficacy of MEH activity in core role areas.

Question 16 – WCET and Data Reporting

WCET structures and opportunities

- The three main charging models identified in the report for the previous academic year remained those most commonly discussed by MEHs. These are:
 - Some MEHs offered WCET free to schools for one year
 - Some MEHs offered WCET at a subsidised rate
 - Some MEHs offered WCET for one term at no cost, and then charged thereafter

- As noted last year, several MEHs reported that their WCET offer was being sold on the basis that it could be used to cover Preparation, Planning and Assessment time (PPA) in order to make this type of teaching more appealing to school leaders.
- Many MEHs discussed the development of new musical assessment procedures, both through WCET and National Curriculum activities, with some MEHs noting this a key quality indicator of their provision.
- A few MEHs noted the development of initiatives to enable schools engaged in WCET to collaborate with other local schools and groups in large group concerts.
- Some MEHs reported an increasing involvement of partnership organisations in the delivery of WCET, freeing up MEH resources for other types of activity.
- A number of MEHs noted that they had developed resources to support instrumental practise at home, including through the support of tablet apps, and had put instrument loan agreements in place to allow students to take their instruments home for this purpose.

Data reporting and gathering

- A number of MEHs reported difficulties in accessing information on Pupil Premium and SEND students, making accurate reporting of this very challenging. Some MEHs are exploring ways to improve the accuracy of reporting in this area.
- A few MEHs raised the issue of verifying the data they receive from schools on WCET activities, with a number pointing to lack of access to local authority data as a way of checking information recorded as part of the annual data return process. This was due to their organisations sitting outside of the local authority body.

Relationships with schools

- Most MEHs reported positive ongoing relationships with the schools they work with for WCET.
- Issues regarding schools' preference for afternoon-only WCET sessions were raised again, as they have been for a number of years. Some MEHs have introduced differential pricing to make morning sessions more appealing for schools.
- Some MEHs raised concerns about the challenges they faced in covering large geographical areas with small numbers of staff, especially in rural areas where infrastructure increases the level of challenge.

Question 17 – SMEP

- Many MEHs reported increased success in engaging schools with their School Music Education Plan, with a number of MEHs noting greater interest from schools in the music curriculum support offered by the MEH. Some MEHs also reported increased capacity to deliver SMEP visits.
- The vast majority of MEHs discussed high levels of engagement in CPD provision offered to schools, with a few MEHs pointing to partnership working as a key part of their CPD offer.
- A few MEHs reported the development and roll-out of teacher toolkits tailored to specific key stages to enhance school music curriculum provision without the presence of MEH staff.

- A number of MEHs reported the design of bespoke arrangements for schools, both in WCET teaching provision and CPD offers. This demonstrates that MEHs are sensitive to the differing needs of their local constituents, with many identifying this as a key part of their local responsibility and tailoring their offer in response to feedback.
- A few MEHs were able to report specific successes in engaging schools that have previously been unresponsive, especially from the secondary sector. This demonstrates progress in the availability of the MEH offer, and greater school awareness of the value of MEH School Music Education Plans.

Question 18 – Ensemble Opportunities

- MEHs were able to report a wide range of ensemble opportunities covering a multitude of musical styles. These included orchestras, choirs, jazz bands, instrument family ensembles, world music, rock and pop bands, folk groups, and specialist SEND ensembles
- Many MEHs identified clear progression routes within ensembles, offering opportunities for students to move through ensembles from beginner level right through to advanced levels. A number of MEHs reported on the ways they had developed the promotional profile of these across the last academic year.
 - This included small concerts provided by MEH staff in schools as a means of engaging pupils in more advanced musical opportunities.
- A number of MEHs discussed continuation from WCET into their ensembles, including ensembles and holiday activities designed specifically for this purpose, helping students to transition out of WCET and into the main MEH ensembles
- MEHs reported widely on the involvement of their ensembles in local and national music festivals at all levels. Some MEHs also discussed European concert tours for some of their ensembles, mostly those at intermediate and advanced performance levels.
- As with last year, MEHs noted the challenges and complexities of gathering data on ensemble attendances, particularly in terms of ethnicity data on the children and young people involved, and in cases where ensembles are delivered by partnership organisations.
- Many MEHs reported increases in attendance at school-based ensembles, and in the development of new opportunities. However, a few MEHs reported slight reductions in the uptake of ensemble opportunities, and significant differences between genders in ensemble attendance rates.

Question 19 – Progression

- MEHs reported clear frameworks and progression routes to support musical learning. A number of MEHs also identified specific initiatives which had impacted positively upon the progression of their students. One MEH also reported the development of progression routes to support young people as they leave MEH services.

- A number of MEHs reported that they had developed specific transition initiatives, or are now able to share information with other schools, as pupils move from KS1 to KS2, or KS2 to KS3. This is an important change.
- Most MEHs identified formal examinations and accreditations as a key part of their progression routes, with students being encouraged to take these as part of their musical progression. For some MEHs, graded levels were allied to ensemble levels, and were integral to progression structures.
- As with last year, a number of MEHs noted the further development of intermediate level ensembles, helping to prevent students falling into ability gaps between beginner and advanced ensembles.
- MEHs reported widely on progression routes for SEND students becoming more embedded in their provision. Some MEHs identified specific cases where CPD has been offered to teachers in order to support SEND students. MEHs also discussed the development of strategies to support the progression of SEND students within the context of other ensembles.

Question 20 – Singing Strategies

- MEHs reported that singing strategies were supported primarily through CPD activities or singing festivals. Some MEHs reported a combination of activities, providing a sense of progression to help build teacher confidence to embed singing in school life.
- Several MEHs discussed high-profile external events with regional and national choirs as part of its singing strategy, and the positive impacts this had had upon school engagement with these strategies.
- Some MEHs noted the development of new initiatives, and the continuing provision of existing ones, to encourage boys to engage regularly in singing activities. These initiatives also included training for tutors to better support vocal work as boys voices change.
- MEHs reported widely that singing was an integral part of their WCET provision, being used as an aid to support instrumental learning.

Question 21 – Extension roles

Musical experiences

- MEHs were able to report widespread success in providing high-quality performance opportunities for young people outside of their core WCET provision. Many MEHs provided detailed examples of these successes, ranging from joint concerts with more advanced musicians to inspirational opportunities with partnership organisations.
- As in previous years, some MEHs reported challenges in finding appropriate venues at an affordable price point, with this being particularly true of performance spaces for large ensembles. Venues within MEH budgets often lack sufficient back stage space for the numbers of children involved in these performances, significantly restricting the number and scale of performance opportunities offered for these ensembles.

- A number of MEHs also reported that the costs incurred when transporting ensembles to neighbouring areas were a significant challenge to the scale of performance opportunities they would like to offer. MEHs reported specific issues with timetabling clashes making transporting children to events quite challenging.
- MEHs noted significant success of instrumental loan and hire schemes to help students have access to musical instruments that they can practise at home, not just within WCET sessions. However, some MEHs were still not offering these schemes, citing the free access they provided through WCET provision.
- A few MEHs also drew attention to revisions they had made to instrumental loan schemes, providing a differentiated costing model to encourage participation in some less popular instruments. These revisions also included expanding instrumental loan schemes to children involved in WCET, not just those in receipt of instrumental lessons.
- A number of MEHs provided specific instances of masterclass events with professional musicians that had been offered to the children and young people involved in MEH ensembles.

Continuing Professional Development

- A number of MEHs pointed to curriculum and funding pressures in school budgets negatively impacting the number of classroom teachers attending CPD events.
- An increasing number of MEHs reported developing relationships with a number of university partners to support the development and delivery of high-quality CPD activities for classroom teachers and other musical professionals.
- As in previous years, MEHs reported some success in CPD attendances at ArtsMark and Arts Award training, highlighting the value that teachers and schools place upon these accredited schemes. Some MEHs reported specifically on the strategies they have put in place to develop capacity in these areas.

Question 22 – Quality

Quality Assurance Processes and Policies

- Most MEHs reported the continuing development of rigorous quality assurance processes and policies that were underpinned by evaluation and appraisal processes. A few MEHs discussed the ways in which their quality assurance policies were influencing their approaches to recruiting new staff, especially in identifying gaps and shortfalls in existing capacity.
- As in previous years, most MEHs referred to performance management systems that ensured both programme-wide quality and the overall high quality of staff delivering and supporting these programmes. A number of MEHs also detailed the ways in which individual performance is monitored in respect to service-wide aims and objectives.
- Many MEHs noted the importance of peer observation in their quality assurance processes, with this also doubling as a useful staff development tool to share good practice. Some MEHs also detailed the ways in which observation frameworks are tailored to specific settings, and are used in response to concerns being raised.

- A number of MEHs reported the development of CPD programmes for their own staff to address recurrent issues identified through performance management systems.
- Some MEHs also noted the engagement of university partners in providing quality assurance training for their staff, and the involvement of HEIs as mentors for instrumental staff. A few MEHs also talked of pro-active steps in engaging with the next generation of music teachers to help ensure quality in the future workforce.
- A few MEHs had commissioned independent research and evaluation of their provision, often completed by a HEI partner. In some cases, outcomes of such research were made widely available for the benefit of other MEHs.
- A number of MEHs reported the use of external consultants to develop their quality assurance processes and policies.
- A small number of MEHs noted that their staff were engaged in the completion of the Level 4 Certificate for Music Educators qualification.

Quality frameworks

- Most MEHs spoke of their own quality assurance frameworks, with some noting the continuing development and revision of these.
- A number of MEHs referred to Ofsted frameworks, with some MEHs reporting that some of their senior staff were Ofsted trained. Ofsted criteria were used as benchmarking tools by some MEHs to inform quality assurance policies.
- Several MEHs referred to the Arts Council Quality Principles in their response to this question. A small number of these MEHs reported that new frameworks operating at local MEH level were being developed from these principles.
- A few MEHs referred to the Youth Music Quality Framework being used in conjunction with other quality guidance documents, and that the underlying principles of this framework had become more embedded in MEH practices.

Question 23 – Technology

- MEHs reported the continued and widespread use of digital technology in their provision, with Charanga being noted as a central resource for many MEHs. Several MEHs referred to the use of interactive whiteboards in WCET provision, though this was contingent upon the technology already being present in the school setting.
- Several MEHs also reported the use of iPads as part of WCET and other MEH provision. This also included providing support for schools to use music apps independently of MEH staff.
- Many MEHs referred to the use of music notation software (Sibelius, Finale) in their sessions by their own tutors. A few also reported that classroom teachers had gained confidence in this area and were using the software unaided in their own music sessions, thanks in part to the support offered by the MEH.
- A number of MEHs reported the use of bespoke apps to support WCET teaching, and others noted the value of other widely-available digital resources in supporting these activities.
- Most MEHs noted the value of recording student performances, both as a way to celebrate success and to monitor progress. Some MEHs also noted successes in engaging students in recording their own performances.

- A number of MEHs pointed to the positive outcomes of bringing technology into WCET and other delivery, with special mention being made of the compositional capabilities this facilitates.
- A few MEHs noted the explicit reference to music technology in the School Music Education Plans, using this as a means of stimulating conversations with schools about the musical opportunities digital technology can support.
- Most MEHs reported plans to further increase the use of digital technology in their provision in the next academic year, with this being underpinned by targets from advisory boards and steering groups in local authorities.

Question 24 – other comments

Given the open nature of this question, MEHs raised a number of issues here. The common themes, which are very similar to those reported on last year, are summarised below.

- A continuing theme from previous reports was the interest in supporting musical activities in the early years phase. A number of MEHs were able to refer to strategies being developed to support their early years provision, and pointed to recent funding successes from organisations such as Youth Music to support these aims.
- A small number of MEHs also expressed an interest in extending their provision to the age of 25 should this be a feature of a new National Plan for Music Education.
- A number of MEHs were keen to report on the success of collaborative projects with other charitable organisations to enhance their provision. In some cases these collaborations extended across art forms, drawing MEHs into partnership with the broader arts sector.
- Several MEHs also pointed to developments in their understanding of the health and wellbeing aspects of their work, both for the young people they serve and the wider community. Some MEHs identified association with specific local schemes to support this.
- Although previously noted in Q16, a number of MEHs also referred to ongoing challenges with timetabling WCET sessions in this question, with schools being increasingly reluctant to accommodate WCET in morning sessions. Some MEHs had introduced differential pricing to counter this, but the relative success of this could not yet be ascertained. This poses significant challenges for MEHs in terms of resourcing, especially for those with small staff numbers and large geographical areas to cover, often coupled with more limited infrastructure. A few MEHs have pointed to this leading to WCET being sold as PPA cover by necessity.
- A number of MEHs reported the involvement of their MEH leaders in regional organisations, facilitating the sharing of good practice and information gathering with local stakeholders. Reports of this nature had increased slightly from last year.

Appendix C: Academic year 2017/18 Guidance notes for the annual return – Autumn 2018.

	<p>Introduction</p> <p>This document provides guidance for completing the Music Education Hubs annual data return. The return consists of information to be collected by all Hub lead organisations for the previous academic year, as a condition of their grant agreement with Arts Council England.</p> <p>The data and information you provide is used by the Arts Council and the Department for Education to monitor how Music Education Hubs are supporting the achievement of the National Plan for Music Education objectives. We use it to help measure the impact of the investment made in Music Education Hubs and equality of access. The Arts Council also uses the information to identify trends and areas where further support for Hubs could be offered. The information you provide will be held securely. The Arts Council's Privacy Notice can be found here. As per your terms and conditions it is important that you follow the guidance carefully and ensure that you do not submit information that is wrong or misleading. We strongly suggest that you double check figures that you provide. An annual report will be produced, with results presented at a national and regional level, where possible. As last year, some of the data will also be published on an individual level. This will provide relevant stakeholders, including Hubs, with rich information on the work of Music Education Hubs in England. It is hoped that the data will also provide a valuable tool for Hubs as part of their self-evaluation and to drive self-improvement and learning from peers.</p> <p>The school form is pre-populated with the school names, DfE numbers, type of establishment, phase and local authorities for your area. Please complete this form to support Questions 1–4 of the data return. Your form will be sent to you by your Relationship Manager via email. You will be able to attach your completed form at the same time you submit the rest of your data online.</p> <p>The data return is divided into two sections. Questions 1–11 relate to the Hub core roles for pupils aged 5–18 years in state-funded schools, special schools, 6th form colleges and FE only. For the full list of schools included, please refer to the allocations FAQ. The data will provide information on the Hubs' reach, range of activities, accessibility and quality. Hub lead organisations must ensure they regularly collect this data for all activities they provide and support.</p> <p>Question 12 is a new question this year. It reflects the additional statement regarding supporting the Cultural Education Challenge in Music Education Hub funding agreements introduced in 2018-19. Questions 13-24 provide Hubs with an opportunity to briefly highlight specific activity, successes or challenges that have taken place since the last annual survey. This may include activities that are outside the 5–18 age range, work with Early Years Foundation Stage (EYFS) and work involving independent and private schools.</p> <p>If a Music Education Hub covers more than one local authority area, figures should be aggregated for the purpose of this return.</p> <p>If you would like to review or compare data in your previous year's survey submissions, it is possible to view these by logging into the portal account (where the previous survey was submitted from) and selecting 'Live applications' (under 'View'), locating the correct survey, and clicking on 'View application' (Read Only).</p>	
Q.	Short description	Long description
1	Core roles delivered in schools and colleges	<p><u>School form</u></p> <p>Please use the drop-down menu to select Y (yes) or N (no) in column I to show which schools and colleges your Hub worked with in the academic year 2017/18 to deliver one or more of the core roles. This question refers only to the core roles. Arts Council guidance on the core and extension roles can be found here. Please ensure that every cell is completed. You may insert an extra line if a school or college is not on this list. Please do not include early year's settings (including reception and nursery), independent schools and non-publicly funded establishments. Non-maintained special schools should be included. You</p>

		<p>may provide a narrative to describe work with these establishments in Question 17.</p> <p>If applicable, you can use the second worksheet in the school form spreadsheet (named 'Out of Area schools') to record any work with schools that are not included in the funding allocation calculation. (See our allocations FAQ for a list of schools). This may include, for example, schools out of area you might work with as part of Multi Academy Trust or schools in your area but not included in the allocation calculation. You can then answer questions 1-4 to correspond with each new school that you have added.</p> <p>Please ensure there is consistency across the answers in the school form. For example, where you have indicated a school is receiving WCET in Question 2 or support as part of your Singing Strategy in Question 4, you must select 'Y' under Question 1.</p>
2	Whole class ensemble teaching	<p><u>School form</u></p> <p>This question refers to whole class ensemble teaching (WCET) provision for all Key Stages. It also asks Hubs to provide information on WCET activities they 'delivered' or 'supported'. These are defined as:</p> <ul style="list-style-type: none"> • 'Delivered' means WCET that is directly delivered by the Music Education Hub lead organisation or other Hub partner. • 'Supported' means WCET delivered by classroom teachers or others who have been assisted by the Music Education Hub lead organisation or other partner (e.g. through CPD) to carry out their role. <p>In each case, the delivery or support should have taken place in the academic year 2017/18.</p> <p>For each school or college, please select 'Y' (yes) or 'N' (no) to indicate whether or not you delivered or supported WCET. Where 'yes', please then provide information on:</p> <ol style="list-style-type: none"> a) The year group - please select the year group from the drop-down menu in column K, adding one row for each year group receiving WCET. Please see the note (e) below regarding mixed year groups b) The number of pupils in each year group receiving WCET. Please count each pupil once. c) The number of pupils in each year group receiving WCET for the first time d) For how many terms (in autumn, spring, summer) did the programme run in that year group? If you have 6-term academic years please use the 0.5, 1.5 and 2.5 term entries on the drop-down menu if necessary. e) Note: For mixed year groups: <ul style="list-style-type: none"> • Where the number of pupils in each year group is <u>known</u>, add a row for each year group, following steps A-D for each data row you create. • Where year groups are known but the number of pupils in each per year group is <u>unknown</u>, <ol style="list-style-type: none"> i. Select 'Mixed year groups (unknown split)' ii. In column L, list the year groups involved as numbers only, and separated by commas. Each pupil should only be counted once. (For example, if the mixed year groups were Year 3 and Year 4 in column L enter '3, 4').

		<ul style="list-style-type: none"> • Where the year groups involved are unknown, <ul style="list-style-type: none"> i. please select 'Mixed year groups (unknown split)' in column K and enter 'unknown' in column L. <p>The school forms should not include early years settings – including reception and nursery.</p> <p>You may provide additional narrative on your WCET provision at Question 16.</p> <p>If you are aware of pupils who moved school (into or out of your Hub area), please refer to this in Question 16. This may be relevant if it affects the percentage of children who participated or continued.</p> <p>If any schools in your area provide their own WCET and you are aware of it, you may report this in Question 16.</p> <p>Please ensure there is consistency across the answers in the school form. For example, where a school is receiving WCET, you must select 'Y' under Question 1.</p>
3	School Music Education Plans	<p><u>School form</u></p> <p>Please indicate which primary and secondary schools and colleges you supported as part of your School Music Education Plan (e.g. CPD, peer learning and “challenging conversations”) to support high quality teaching and learning in schools. Please use the drop-down menu to select 'Y' (yes) or 'N' (no).</p> <p>By 'support' we mean any action by the Hub lead organisation or Hub partners as part of your School Music Education Plan which has led to a meaningful action, engagement or improvement by the school.</p> <p>Please give more detail on the progress you have made in the delivery of your School Music Education Plan in Question 17.</p>
4	Singing strategies	<p><u>School form</u></p> <p>Please indicate which primary and secondary schools you supported to develop singing strategies in the academic year, using the drop-down menu to select 'Y' (yes) or 'N' (no).</p> <p>By 'singing strategies' we mean programmes and support to promote singing in schools. The support can be via the Hub lead or a Hub partner and should involve school children regularly taking part in high quality singing activities (e.g. in small groups, vocal ensembles, choirs, or whole class singing). By 'regularly' we mean at least once a week for a period of at least a term. Hub support could be either financial or in-kind (e.g. continuous professional development provision offered to the school, additional teaching support, or singing leaders).</p> <p>Please provide any further information on your support to schools in singing and/or any development in what your singing strategy incorporates and related activities in Question 20.</p> <p>By 'support' we mean any action by the Hub lead organisation or Hub partners which has led to a meaningful action, engagement or improvement in a school's singing strategy, for example an ongoing conversation with the school, teachers taking part in singing CPD, pupils engaged in choirs, etc.</p>

		Please ensure there is consistency across the answers in the school form. For example, where a school is receiving support as part of your Singing Strategy you must select 'Y' under Question 1.
5	Continuation	<p>Please provide the total number of pupils who received whole class ensemble teaching (WCET) in the previous academic year (2016/17) and indicate how many of these continued to learn to play a musical instrument in the academic year 2017/18. You may aggregate local authority data to reach the WCET total.</p> <p>For the purpose of reporting continuation outcomes, the definition of continuation is when a pupil chooses to continue their musical education beyond WCET, regardless of the instrument/s learned (e.g. the child might have had WCET on the recorder but decide to continue their musical education on the flute). This is also regardless of whether the child was already learning an instrument prior to WCET. Those taking part in subsequent years of WCET is shown through the schools form (Q2) and so another term/year of WCET is not considered continuation in this context. This question enables us to see how many pupils are actively choosing to continue their vocal/instrumental learning beyond WCET.</p>
6	Singing/ instrumental lessons	<p>This question helps us fully understand the number of children and young people receiving singing or instrumental tuition in your area.</p> <p>Please indicate the total number of boys and girls from each Key Stage group that received singing or instrumental lessons in individual, small group or large group settings.</p> <p>'Small groups' are defined as lessons comprising 2-10 pupils. 'Large groups' are defined as all other lessons with more than 10 pupils that do not fall under the categories of WCET and ensembles provision.</p> <p>We expect the lessons to be regular or recurring, rather than one-off master classes or taster sessions.</p> <p>Please give the numbers receiving individual subsidy/fee remission to enable them to take up singing or instrumental tuition (i.e. not general subsidies that apply to all pupils) as well as how many pupils were eligible for Pupil Premium and how many had statements of Special Educational Need (SEN), SEN support or Education, Health and Care (EHC) plans. If both categories (subsidy and SEN) apply to a pupil, please count them once only in the final column, 'Both'.</p> <p>For a), b) and c) please only include information about tuition delivered by the Hub lead organisation or other Hub partners. If known, please insert how many children received singing or instrumental lessons from external providers, e.g. private teachers/tutors, in d).</p> <p>If there have been any changes to your remissions policy in the past year, please provide details in Question 15.</p>
7	Number of ensembles by category	<p>For the academic year 2017/18, please state the total number of ensembles and choirs:</p> <ul style="list-style-type: none"> a) organised independently by schools b) organised by schools in partnership with the Hub c) area-based ensembles and choirs organised/delivered by the Hub lead organisation d) area-based ensembles and choirs organised/delivered by other Hub partners.

		<p>Please break these down by type of group. Please indicate under Question 18 if you have had any difficulties in obtaining this data from schools in your area.</p> <p>Select the category which best describes the ensemble. An ensemble is defined as an organised group meeting regularly that provides opportunities for young musicians to play and to perform as described in the core roles of the National Plan.</p> <p>Where an ensemble might count under multiple categories (i.e. a Rock & Pop band that plays folk) please count them only once and choose the category that suits the majority of activity within the ensemble or best fits the spirit of the ensemble.</p> <p>The category 'Choirs/Vocal' ensemble refers to all organised vocal groups meeting regularly.</p> <p>The category 'Choir/ Vocal Group Upper Voices' refers to choirs or vocal groups featuring only upper voices, including girls and unchanged boys' voices.</p> <p>The category 'Choir/ Vocal group Mixed Voices' refers to choirs or vocal groups featuring both upper voices and older/changed male voices (e.g. Senor Alto Tenor Bass) or lower voices only.</p> <p>The category 'SEN/D Inclusive' refers to ensembles that are designed specifically to be accessible to and meet the needs of SEND pupils (e.g. those using accessible music technology such as Soundbeam, Skoog, BIGmack, etc). This can include ensembles wholly comprising this type of instrument as well as those which mix them with other instruments.</p> <p>The category 'Other/Mixed Ensemble' can be used for less common instrumentations or where the instrumentation of the ensemble varies or is flexible.</p> <p>The category 'unknown' allows you to record ensembles where you are unsure of the instrumentation or genre of the ensemble. Please only use this category for ensembles reported under a) or b).</p> <p>You can provide more detailed information such as a breakdown of genres and styles and details of the category 'Other/Mixed' in Question 18.</p> <p>Where the figures in a) for ensembles organised independently by schools or d) for ensembles organised/delivered by other Hub partners are not available, please provide details in Question 18.</p>
8	<p>Number of pupils attending ensembles</p>	<p>Indicate the total number of girls and boys in your area(s), from each Key Stage group, who regularly attended at least one of the ensembles listed above in 7 c) and d). Participants in ensembles listed in 7a) and b) should not be included.</p> <p>By regularly, we mean at least once a week for a minimum of half a term and/or several times a year for a more intensive experience (e.g. holiday residential/weekend courses/sub regional ensemble meetings that run for more than one day). This question measures the number of pupils who attend each type of ensemble, so the same pupil can be counted more than once if they attend more than one ensemble.</p>

		<p>As with Question 6, please also give numbers of pupils receiving a subsidy/fee remission, how many pupils were eligible for Pupil Premium and how many had statements of Special Educational Need (SEN), SEN support or Education, Health and Care (EHC) plans. If both categories apply to a pupil, please count them once only in the final column, 'Both'.</p> <p>If there have been any changes in the past year, please provide details of your remissions policy in Question 15.</p>
9	Progression routes/ standards	<p>This question is in two parts. Sections a) to e) allow you to indicate standards achieved by pupils receiving tuition, including WCET, delivered by the hub lead organisation or by hub partners, while f) to j) are for pupils receiving lessons from external providers, if known.</p> <p>Similar to last year, this question asks you to indicate the standards achieved by pupils in your area by the end of the academic year 2017/18. Please select the appropriate level from Entry, Foundation, Intermediate or Advanced. (This year, the question refers to RQF instead of NQF, reflecting Ofqual's current terminology). Please count each pupil only once by including their highest level of attainment, irrespective of whether or not they have actually taken a grade exam. Please give more detail on the progression opportunities offered by your Music Education Hub and the level achieved in Question 19.</p>
10	Financial data	<p>Please provide financial information for the Hub lead organisation only, as recorded in its accounts. Please do not include in-kind contributions from partners. Details of in-kind contributions can be provided at Question 11.</p> <p>Arts Council England's financial year runs from April to March. We report on our activity and funding on that basis. For that reason, we ask all funded organisations to report information on an April to March basis, irrespective of their own financial year.</p> <p>This does not necessarily mean that an organisation with a different financial year has to prepare its information from scratch. Providing they can make appropriate assumptions to generate April to March information, they may do this. Please record in Question 24 the basis for the calculation in Questions 10 and 11.</p> <p>The 'MEH Grant' income figure that you report should be the same as the figures published on the Arts Council website and as detailed in your funding agreement.</p> <p>Please only use the 'other income' and 'other expenditure' categories when no other category applies.</p> <p>Please contact your auditors or Relationship Manager if you need help.</p>
11	Partnership investment and income	<p>Most Music Education Hubs support partners to deliver some Hub activity and these partners then raise further income to deliver this activity (e.g. from funders, schools or parents), that does not go through the lead organisation's accounts but can be significant.</p> <p>By 'support' we mean cash investment via grants or commissions or in-kind support, such as staff time, CPD or instrument loan.</p> <p>If this is appropriate to your Hub, we ask you to provide financial information on the support you gave and the income your partner then raised to support that activity. If your support was in kind, please try to calculate a figure for that support. The partner financial information</p>

		<p>should relate specifically to Hub activity you have supported, rather than the partner organisation's complete financial information.</p> <p>If your Hub commissions partners to deliver all Hub activity please still show the Music Education Hub grant and your expenditure in Question 10 and then insert the amount you gave and the income raised by partners in this question (i.e. question 11).</p> <p>Please do not include income (if any) that went through the Hub lead organisation's accounts. If you had no income or expenditure relating to these areas please enter 0.</p> <p>Please only use the 'other income' categories when no other category applies.</p>
12	Cultural Education Challenge	<p>This new question reflects the additional statement regarding supporting the Cultural Education Challenge in Music Education Hub funding agreements introduced in 2018-19. For information on the Cultural Education Challenge, Artsmark and Arts Award and how Hubs could engage with these programmes please see the supporting document here.</p> <p>Please check all relevant boxes in 12a) to e) that apply to your Hub.</p> <p>The narrative section can only be completed if you selected 12d) – please detail support towards the Cultural Education Challenge delivered by the Music Education Hub lead organisation and/or partners that is not outlined in 12a-c.</p>
<p>Questions 13-24</p> <p>We understand that a successful programme is not always demonstrated in numbers alone, and these questions offer an opportunity to highlight success, quality and challenges across your activity. The following questions are designed for you to highlight specific activity, successes or challenges from the past academic year.</p> <ul style="list-style-type: none"> • Please briefly outline key achievements across the breadth of your work, whether using bullets or prose. (Questions have a maximum word count of 500). • Please only mention activity that has occurred in the 2017/18 academic year. • To avoid duplication where necessary, you may reference recent reports, or other submissions to your RM. 		
13	Fundraising strategy	<p>This question relates to income generated from sponsorship, donations and trusts, including other Arts Council funding, sought and/or received by the Hub lead or their partners.</p> <p>Please provide a short description of your fundraising and development activities including financial targets, successful and unsuccessful applications. Please describe how you resourced this work and what challenges you faced. Please also let us know if your Music Education Hub has benefited from fundraising work carried out by a partner or third party.</p>
14	Partnerships	<p>Please describe your partnership development work and its outcomes in terms of finance, skills, reach and range of provision. Please quantify the in-kind support this work has brought to your Music Education Hub.</p>
15	Local need, activities and resources	<p>Please tell us how you have undertaken local needs analysis. What have been the major findings of this work and how have you addressed any gaps? What gaps remain and how will you seek to address them? Please describe your remissions policy and make clear if there have been any changes to it in the last year. Please describe how stakeholder feedback (e.g. pupil surveys) has informed your planning.</p>
16	Whole class opportunities	<p>Please describe the whole class opportunities delivered or supported by your Music Education Hub and your relationship to the schools in your</p>

		area (including independent schools, if applicable). Please also provide information on your knowledge of other WCET provision taking place in your area which you do not deliver or support. You can use this space to provide commentary on the information in the school form and information about pupils moving in or out of your area.
17	School Music Education Plans	Please describe the progress you have made in the delivery of your School Music Education Plan.
18	Ensemble opportunities	<p>Please provide a narrative that describes the range and quality of your ensemble provision. What activities (performance, touring, workshops, residencies, etc.) did your Hub engage in? You can use this space to provide commentary on the information in Questions 7-8.</p> <p>Please record:</p> <ul style="list-style-type: none"> • any difficulties you had in obtaining the data requested from schools or partners and indicate roughly what proportion of schools and partners responded to your request for information • a description of any data in the 'Other/Mixed' category of Question 7.
19	Progression	Please describe the progression routes you have maintained and established in your Music Education Hub for all Key Stages and standards. How did you ensure that progression routes were accessible to all pupils, including those from disadvantaged backgrounds and with special educational needs and/or disabilities? What work did your Music Education Hub undertake to support the progression for gifted and talented pupils? You can use this space to provide commentary on the information in Question 9. Where ensemble activities form part of your progression routes, there is no need to repeat information given in Question 18.
20	Singing strategies	What support (tuition, continuous professional development, performance opportunities, etc.) did the Music Education Hub lead organisation and/or Hub partners provide to enable schools in your area to develop their own singing activities and strategies? You can use this space to provide commentary on the information in Question 4.
21	Extension roles	Please describe the activities that your Music Education Hub carried out in delivering the three extension roles (continuous professional development for schools, instrument loan service and access to large-scale and/or high quality musical experiences). Where possible please state the numbers of teachers, instruments and pupils involved in these extension activities.
22	High quality teaching and learning	Please describe your quality assurance methodology and its outcomes. What evidence and data did you collect over the last year and how has this work informed your Music Education Hub's workforce skills development and human resources policies?
23	Music technology in teaching and learning	What musical digital technology have you used in delivering the core and extension roles? How are you integrating and utilising music technology into the work of your Music Education Hub? What are your future development plans in this area?
24	Additional information	Please briefly outline any other activities or developments your Music Education Hub was involved in during the previous academic year, this may include areas that were not financed directly by your music education grant (e.g. work in early years settings, work in other art forms, work outside of your Hub area).

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