



**Evidence for
Excellence in
Education**

Report

Key Data on Music Education Hubs 2014

**National Foundation for Educational
Research (NFER)**



Key Data on Music Education Hubs 2014

Caroline Sharp

Published in March 2015
By the National Foundation for Educational Research,
The Mere, Upton Park, Slough, Berkshire SL1 2DQ
www.nfer.ac.uk

© 2015 National Foundation for Educational Research
Registered Charity No. 313392

ISBN 978-1-910008-47-8

How to cite this publication:

Sharp, C. (2015). *Key Data on Music Education Hubs 2014*. London: Arts Council England.

Contents

1	Introduction	1
2	Secondary analysis of data on Music Education Hubs	3
2.1	Pupils receiving WCET	3
2.2	Pupils playing regularly in ensembles	7
2.3	Pupils learning an instrument through the hub partnership	10
2.4	Support for singing	12
2.5	Number of schools and colleges hubs have worked with	13
2.6	Hub income	14
3	Discussion and conclusion	17
	References	19
	Appendix A: Music Education Hubs survey responses 2014	20
	Appendix B: Survey completion guidance notes	

1 Introduction

Music Education Hubs (MEHs) were created in response to the 2011 National Plan for Music Education (DfE and DCMS, 2011) to provide access, opportunities and excellence in music education for all children and young people. A total of 123 MEHs were established and started work in 2012.

MEHs include schools - from primary to further education institutions - professional music organisations and arts organisations. They work in local areas to bring people together to create joined-up music education provision for children and young people.

Core roles for MEHs were identified as follows:

- 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 and DCMS, 2011, p. 26

In November 2013, Ofsted published a report of the hubs' first year of operation. Based on visits to 31 schools and detailed discussions with their associated hubs, the report stated that hubs often brought 'new energy, collaborative approaches and vitality to working musically with young people'. However, Ofsted found that the existing wide variation in the quality of music education in schools showed no sign of improvement. Ofsted called on hubs to take a leadership role in improving quality of music education in all state-funded schools,

They [hubs] must act as champions, leaders and expert partners, who can arrange systematic, helpful and challenging conversations with each school about the quality of the music education and how the school and hub can work together to improve it.

Ofsted, 2013, p. 5

In particular, Ofsted recommended that by April 2014, hubs should develop a School Music Education Plan, to enable them to have 'challenging conversations' with schools about the quality of music education in the school.

In 2014, Arts Council England (ACE) published a policy statement (ACE, 2014) on the role of hubs in ensuring the quality of music education and fulfilling the aims of the National Plan for Music Education. This was supported by a peer development programme, tools and resources, and seminars and training.

In January 2015, the Department for Education (DfE) confirmed an increase in its funding to ACE to deliver music education by £17 million, bringing the total amount of grant funding available to MEHs in the financial year 2015-2016 to £75 million (ACE, 2015).

1.1 About this report

ACE asked NFER to provide an external and independent secondary analysis of data collected by the ACE Music Education Hubs Survey in October, 2014. NFER researchers extracted selected data from Excel spreadsheets comprising collated survey data which were provided by ACE.

This report follows on from an analysis of the 2013 results, reported in 2014 (Sharp and Sims, 2014).

This report will focus on five Key Performance Indicators (KPIs) and one Performance Indicator (PI) established for MEHs in 2014 and listed below.

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

PI1: Percentage of hub income from different sources.

The report presents key survey data with brief explanatory text for each KPI and a comparison with findings from 2013. Appendix A contains a copy of the questionnaire, giving the overall responses to each question and including a breakdown for each geographical area. Appendix B contains copy of the guidance notes for completing the questionnaire.

2 Secondary analysis of data on Music Education Hubs

All 123 MEHs responded to the survey in October 2014. The data relates to the academic year (September 2013 to August 2014) for KPIs 1 to 5 and to the financial year (April 2013 to March 2014) for PI 1. Responses have been rounded to one decimal place.

2.1 Pupils receiving WCET

One of the key pieces of information for MEHs is the number of pupils receiving WCET and the proportion of the pupil population reached by this tuition (KPI1). This links with the hub core role of ensuring that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes.

In order to establish this, ACE sent hubs a list of the state-funded schools in their 'reach' area (provided by the DfE), asking which of the schools they had provided with WCET in 2013/2014, which year groups, how many pupils and whether the pupils were receiving WCET for the first time. The results of this analysis are shown in Table 1.

Table 1: Number and percentage of pupils receiving WCET provided or supported by the hub partnership in the academic year 2013/2014

Year Group	Pupils receiving WCET 2013/14	Pupils receiving WCET for the first time in 2013/14	Percentage receiving WCET for the first time in 2013/14	Number of pupils per year group ¹	Percentage of pupils receiving WCET in 2013/14
1	17,528	16,485	94.0%	642,118	2.7%
2	34,924	29,825	85.4%	618,580	5.6%
3	128,163	113,805	88.8%	597,336	21.5%
4	231,941	191,332	82.5%	584,905	39.7%
5	97,594	57,937	59.4%	572,978	17.0%
6	36,642	12,294	33.6%	556,749	6.6%
7	10,433	7,514	72.0%	532,762	2.0%
8	5,245	1,650	31.5%	539,306	1.0%
9	3,026	1,460	48.2%	551,783	0.5%
10	654	270	41.3%	568,671	0.1%
11	276	45	16.3%	569,512	0.0%
12	105	35	33.3%	256,849	0.0%
13	62	9	14.5%	193,330	0.0%
Mixed/Year group not reported	30227	18383	60.8%	-	-
Grand Total	596,820	451,044	75.6%	6,784,879	8.8%

Sources: Arts Council England Music Education Hubs Survey, 2014 and DfE, 2014a

¹ This is the number of pupils in each year group attending state-funded schools, as recorded in the spring National Schools Census which was collected in January 2014 (see DfE, 2014a)

Table 1 shows that hubs provided WCET for 596,820 pupils in 2013/14, the majority of whom (75.6 per cent) were receiving it for the first time. Overall hubs reached 8.8 per cent of the total population in state-funded primary and secondary schools (Years 1-13). However, this figure is misleading when taken in isolation, because most MEHs focused their WCET provision on particular year groups. As Table 1 shows, WCET was focused on pupils in primary schools and particularly on pupils in Year 4, where hubs reached 39.7 per cent of the available population. Overall 15.3 per cent of children of primary age received WCET in 2013/14.

2.1.1 Number of terms of WCET

The aspiration is for pupils to receive WCET for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument. The length of WCET received by pupils in 2013/14 is set out in Table 2.

Table 2: Number of terms WCET received by pupils in the academic year 2013/2014

No of Terms	No of pupils
0.5 or less	13,246
1	101,784
1.5	19,797
2	35,086
2.5	3,262
3	415,274
Missing	8,371
Total	596,820

Source: Arts Council England Music Education Hubs Survey, 2014.

The table shows that the majority (69.6 per cent) of pupils receiving WCET experienced it for a year and 96.4 per cent experienced it for a minimum of a term.

2.1.2 Characteristics of pupils receiving WCET

ACE and the DfE were interested in the characteristics of pupils receiving WCET. They linked the survey data² to the information from the Annual Schools Census (see DfE, 2014a and 2014b). The characteristics available for analysis were: ethnicity, special educational needs (SEN) status and eligibility for the Pupil Premium³. This information is presented in Table 3.

² This was done by hubs identifying the schools and year groups receiving WCET, DfE providing the data for the schools in question and extrapolating the numbers of pupils involved using data from the 2014 Annual Schools Census to identify the characteristics of pupils in the identified schools and year groups.

³ Pupils eligible for the pupil premium are those eligible for free school meals (FSM) at any point within the past six years (Ever 6 FSM), children who are looked after by the local authority, adopted children, care leavers and children of service families.

Table 3: Characteristics of pupils receiving WCET provided or supported by the hub partnership in the academic year 2013/2014

Ethnicity	Total number of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no of pupils in this category nationally Years 1-13	% of national population
Pupils from a white ethnic background	439,666	75.4%	5,220,219	76.9%
Pupils from a mixed ethnic background	30,321	5.2%	324,978	4.8%
Pupils from an Asian or Asian British ethnic background	60,535	10.4%	676,816	10.0%
Pupils from a black or black British ethnic background	35,710	6.1%	365,624	5.4%
Pupils from any other known ethnic background	13,435	2.3%	132,736	2.0%
Pupils whose ethnic background is unclassified	3,777	0.6%	64,506	1.0%
Total	583,444⁴		6,784,879	
Pupils with a statement of SEN	14,682	2.5%	206,683	3.0%
Pupils eligible for the Pupil Premium ⁵	169,673	29.1%	1,781,642	26.3%

Sources: Arts Council England Music Education Hubs Survey, 2014, DfE, 2014a and DfE, 2014b.

The table shows that the majority (75.4 per cent) of pupils in year groups and schools receiving WCET in 2013/2014 were from a white ethnic background. This is slightly lower than the national proportion of pupils who are from a white ethnic background (by 1.5 percentage points). The proportion of WCET recipients from black and minority ethnic backgrounds was slightly higher than in the national population, especially for pupils from a black or black British ethnic background (which was 0.7 percentage points higher among WCET recipients than in the national population).

In relation to pupils with a statement of SEN, this was slightly lower in the WCET population than in the national population (2.5 per cent of pupils receiving WCET had a statement of SEN, compared with 3.0 per cent in the national population).

⁴ Note that this is slightly higher than the total number of pupils recorded as receiving WCET previously because it is based on the entire year groups known to be receiving WCET, rather than on the number of individual pupils receiving WCET recorded by hubs.

⁵ This relates to 2013/14 Pupil Premium allocations (based on 2012/13 data).

However, in answer to a further question about WCET provision⁶, several hubs mentioned expanding provision to special schools and Pupil Referral Units (PRUs) this year.

The proportion of pupils eligible for the Pupil Premium was slightly higher in the WCET population than in the national population (by 2.8 percentage points).

2.1.3 Year-on-year comparison in WCET provision

In 2012/2013 the number of individual pupils in state-funded schools recorded as receiving WCET was 531,422 which constituted 10.4 per cent of the total school population in Years 1-9⁷. In 2013/2014, the number of pupils receiving WCET in Years 1-9 increased by 34,074 (6.4 per cent). However, the proportion of the school population in those years that received WCET (10.2 per cent) is slightly lower. This is because the school population increased in 2013/2014⁸.

The number of terms of WCET and the characteristics of pupils receiving WCET were not recorded last year, so it is not possible to provide a year-on-year comparison for these variables.

⁶ See Question 14 in Appendix A.

⁷ Note that the surveys asked MEHs to include information about different year groups in the two years: the question asked about Years 1-9 in 2013 and Years 1-13 in 2014.

⁸ The total school population in January 2014 increased by one per cent overall, with the largest increase in population within state-funded primary schools (DfE, 2014a).

2.2 Pupils playing regularly in ensembles

KPI2 concerns the number and percentage of pupils playing regularly in ensembles provided or supported by hub partnerships. This links to the hub core role of providing opportunities for children to play in ensembles and to perform from an early stage.

It is not possible to separate out the number of pupils taking part in ensembles that are provided or supported by hub partnerships from those who take part in ensembles that are organised independently by schools. Table 4 therefore shows the number of pupils playing regularly⁹ in all instrumental ensembles and choirs¹⁰.

Table 4 The number and percentage of pupils playing regularly in instrumental ensembles and choirs in the academic year 2013/2014

Year Group	Number of pupils	National population	Percentage of pupils nationally
Key Stage 1	85,524	1,260,698	6.8%
Key Stage 2	389,474	2,311,968	16.8%
Key Stage 3	134,093	1,623,851	8.3%
Key Stage 4	72,762	1,138,183	6.4%
Key Stage 5	34,102	450,179	7.6%
Total	715,955	6,784,879	10.6%

Sources: Arts Council England Music Education Hubs Survey, 2014 and DfE 2014a.

The table shows that a total of 715,955 pupils from state-funded schools were playing regularly in instrumental ensembles and choirs, representing 10.6 per cent of the national population in these key stages in state-funded schools. The participation rate peaked among pupils in Key Stage 2.

This figure includes pupils attending ensembles and choirs organised independently by schools, it is likely to be an under-estimate because some hubs reported difficulty in obtaining accurate figures from schools.

The hubs provided further information on the characteristics of pupils playing regularly in instrumental ensembles and choirs. This showed the following:

- More girls than boys participated in these ensembles and choirs (57.0 per cent of participants were girls). This is not representative of the national

⁹ 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, e.g. holiday residential/weekend courses/sub regional ensemble meetings (more than one day).

¹⁰ Note that this includes pupils playing in ensembles and choirs organised exclusively by schools, and that pupils attending more than one type of ensemble or choir could be counted more than once.

population in state-funded schools where only 49.0 per cent are girls (DfE, 2014a).

- Overall, 10.1 per cent of pupils participating in ensembles and choirs were receiving a subsidy to assist with attendance and/or membership fees. A further 1.7 per cent of pupils participating regularly in instrumental ensembles and choirs were both receiving a subsidy and had SEN, making a total of 11.8 per cent of participants who were receiving a subsidy. However, this figure should be treated with caution because hubs have different approaches to charging and/or subsidising fees for different aspects of ensemble participation, using a range of criteria. In addition, some ensembles are free and therefore pupils would not need a subsidy to attend
- Overall, 4.8 per cent of the pupils participating in ensembles and choirs had SEN (including pupils with a statement of SEN, School Action or School Action Plus). As noted above, a further 1.7 per cent of pupils participating regularly in instrumental ensembles and choirs were both receiving a subsidy and had SEN, making a total of 6.5 per cent of ensemble participants with SEN. This is considerably lower than the 18.3 per cent of pupils with SEN¹¹ in the national population (DfE, 2014b).

2.2.1 Number and type of ensembles provided or supported by hubs

The survey provided information on the number of ensembles organised or supported by hubs and this is shown in Table 5 below. Note that this table focuses on hub activity specifically and therefore excludes over 29,000 ensembles that were organised and delivered by schools with no hub involvement.

Table 5: Number of ensembles provided or supported by hubs in 2013/2014

	Number
Organised by schools in partnership with the hub	9,255
Area-based ensembles and choirs organised/delivered by the hub lead organisation	4,797
Area-based ensembles and choirs organised/delivered by other hub partners	2,178
Total ensembles and choirs	16,230

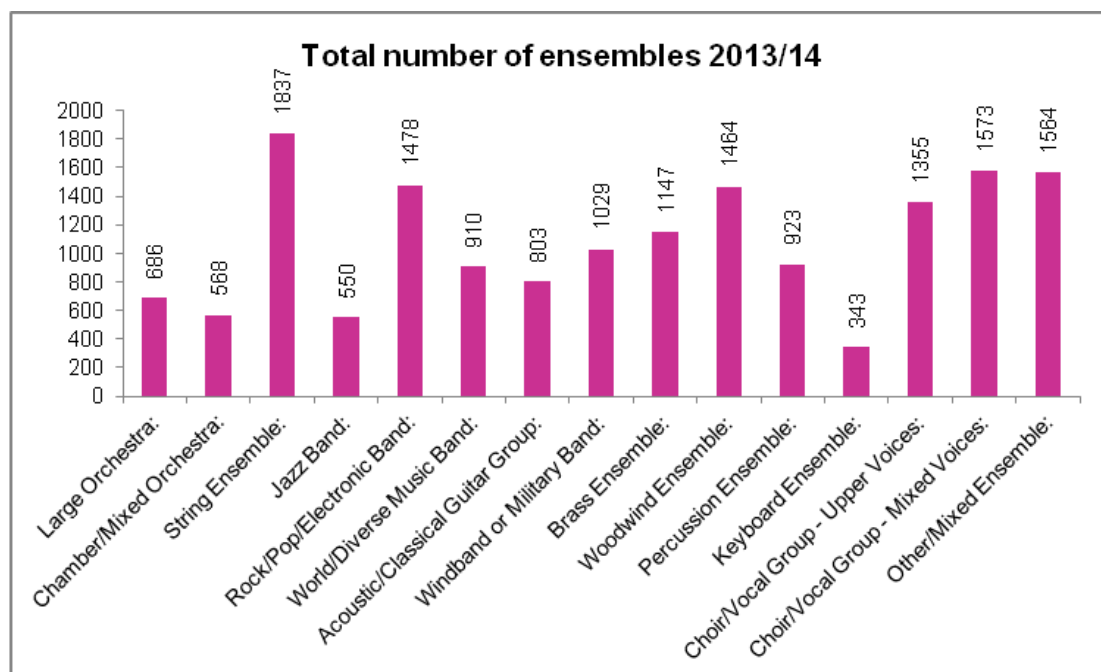
Source: Arts Council England Music Education Hubs Survey, 2014.

The table shows that the hubs provided and supported a total of 16,230 choirs and ensembles, over half of which (57.0 per cent) were located in schools, and the remaining 43.0 per cent were area-based.

¹¹ This percentage is higher than the percentage of pupils with a statement of SEN cited in Table 3 because it includes pupils with a statement of special needs, School Action or School Action Plus.

The survey also asked for information on the type of ensemble. Fourteen different types of ensemble were listed in the survey (together with an option to record an 'other/mixed' ensemble). The results from this question are given in Figure 1.

Figure 1: Types of ensemble provided or supported by music education hubs in 2013/2014



Source: Arts Council England Music Education Hubs Survey, 2014.

The figure shows that hubs provided and supported a wide range of different ensembles and choirs (not including ensembles organised independently by schools). There were at least 300 of each of the 15 types of ensemble listed in the survey, with most types represented by over 600 examples nationally. The most common types of ensemble provided or supported by hubs were: string ensembles, choirs/vocal groups for mixed voices, rock/pop/electronic bands and woodwind ensembles.

In answer to a separate question¹² about the types of ensemble opportunities they provided, some hubs reported that they had broadened the range of opportunities available in 2013/14 to encompass a wider range of genres and instruments, such as rock, folk, djembe and ukulele.

2.2.2 Year-on-year comparison in opportunities to play in ensembles

The total number of ensembles and choirs provided or supported by hubs (not including those organised exclusively by schools) increased by 805 in 2013/2014 (from 15,425 in 2012/2013), representing an increase of 5.2 per cent compared with the previous year. In addition, the number of ensembles organised independently by schools has gone down slightly, from 29,604 to 29,335 (a decrease of 0.9 per cent).

¹² See Question 15 in Appendix A.

The number of pupils reported to be playing regularly in ensembles increased by 97,003 in 2013/14 (an increase of 15.7 per cent).

Although the majority (57.0 per cent) of regular players were girls, the gender balance improved in 2013/2014, with the proportion of girls reducing by 3.6 percentage points (from 60.6 per cent in 2012/2013).

The proportion of pupils with SEN participating in ensembles and choirs regularly fell slightly by 0.5 of a percentage point in 2013/2014.

The proportion of different types of ensembles was similar in the two years, although there was a decrease in the proportion of string ensembles (by 2.1 percentage points) and an increase in the proportion of rock/pop/electronic bands (by 1.5 percentage points) in 2013/2014.

2.3 Pupils learning an instrument through the hub partnership

KPI 3 concerns the number and percentage of pupils learning an instrument through the hub partnership outside WCET. This links to the core hub role of ensuring that clear progression routes are available and affordable to all young people.

The number of hubs continuing to learn an instrument following WCET is shown in Table 6.

Table 6 The number and percentage of pupils learning an instrument through the hub partnership (outside WCET) in 2013/2014

Total number receiving WCET in the previous academic year (2012/13)	Total number continuing to learn an instrument in 2013/14	Continuation rate %
519,163	166,529	32.1

Source: Arts Council England Music Education Hubs Survey, 2014.

The table shows that a total of 166,529 pupils continued to learn to play a musical instrument (and/or to receive vocal tuition) through the hub outside of WCET in 2013/14 after receiving WCET in 2012/2013. This represents 32.1 per cent (just under a third) of those receiving WCET in the previous year.

The survey did not provide any further details on the characteristics of these pupils. Arts Council England may wish to consider amending the questionnaire to enable this data to be collected in future.

Data from this question is not comparable with last year due to a change in the instructions on how to answer the question¹³.

¹³ In 2014, the survey specified that respondents should count pupils once only whereas they could count pupils more than once in their response to the 2012/2013 survey. In addition a further period of WCET counted as continuation in 2012/13 but not in 2013/14.

In answer to a separate question¹⁴ asking them to describe their approach to progression, several hubs provided evidence of clear progression routes, for example from WCET to small group tuition; with opportunities to play in ensembles at school and area levels.

2.3.1 Standards achieved by pupils, including a year-on-year comparison

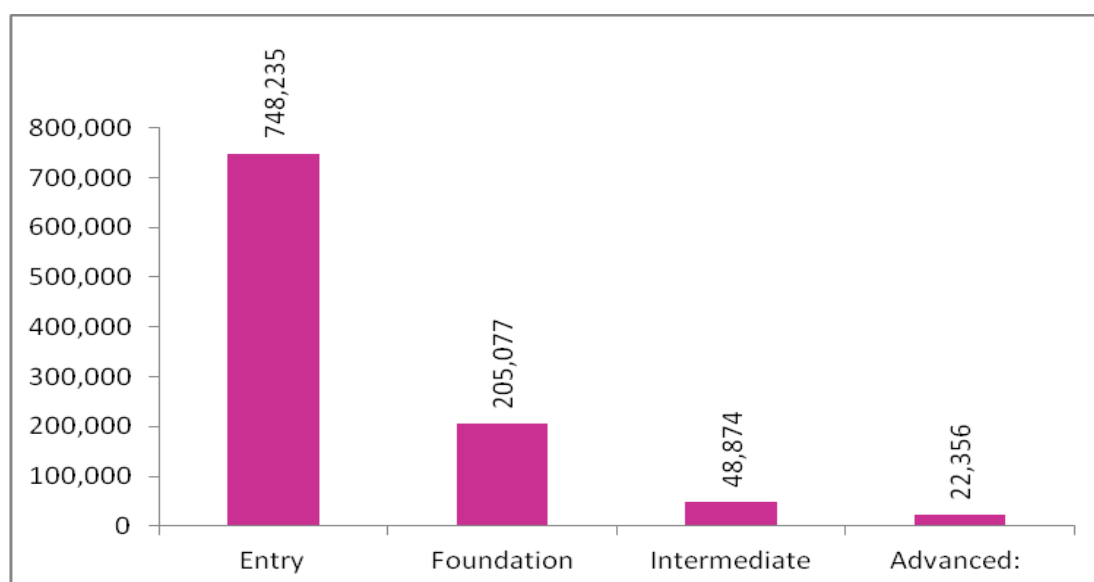
The survey provided information on standards achieved by pupils receiving instrumental and/or vocal tuition provided or supported by the MEHs, which is relevant to their core role of providing clear transition routes. The survey requested information on the highest level achieved by each pupil¹⁵ in relation to four levels of the National Qualifications Framework:

- **Entry:** Pre-level 1 NQF/First Access
- **Foundation:** Level 1 NQF/Grade 1-3
- **Intermediate:** Level 2 NQF/Grade 4-5
- **Advanced:** Level 3 NQF/Grade 6-8.

Note that it would typically take at least five years of consistent study to progress from entry to advanced level.

The results from this question are shown in Figure 2.

Figure 2: Standards achieved by pupils receiving instrumental and/or vocal tuition delivered by the hub lead organisation, its partners and/or external providers



Source: Arts Council England Music Education Hubs Survey 2014.

¹⁴ See Question 16 in Appendix A.

¹⁵ In 2014, the survey specified that respondents should count pupils once only whereas they could count pupils more than once (for example at both Foundation and Entry levels) in the 2012/13 survey.

Hubs provided information on 1,024,542 pupils receiving instrumental or vocal tuition in 2013/2014. The figure shows that the majority of pupils receiving tuition were at entry level (73.0 per cent of pupils continuing to learn an instrument/receive vocal tuition in 2013/2014).

2.4 Support for singing

KPI4 concerns the number and percentage of pupils singing regularly in choirs/vocal groups provided or supported by hub partnership. This links to the hub core role of developing a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

This report is unable to report the number and percentage of pupils singing regularly as the survey did not ask this question. However, the survey did include questions on the number of choirs/vocal groups and the development of singing strategies. The number of choirs and vocal groups is reported in Table 7 below.

Table 7 Number of choirs/vocal groups provided or supported by hub partnerships in the academic year 2013/2014

	Choir/Vocal Group - Upper Voices:	Choir/Vocal Group - Mixed Voices:	Total
Organised by schools in partnership with hub	931	1,065	1,996
Delivered by hub lead organisation	299	257	556
Delivered by other hub partners	125	251	376
Total	1,355	1,573	2,928

Source: Arts Council England Music Education Hubs Survey, 2014.

The table shows that hubs provided or supported a total of 2,928 choirs and vocal groups, almost equally divided into groups for upper and mixed voices. Most of these were organised by schools in partnership with the hub. In addition, over 11,700 choirs and vocal groups were organised independently by schools.

Hubs supported 10,191 (69.9%) of the primary schools and 1,854 (66.4%) of the secondary schools they engaged with to develop singing strategies.

In answer to a separate question¹⁶ about their support for school singing strategies, hubs reported that their main strategy was to provide continuing professional development (CPD) to raise teachers' confidence in leading singing, including running choirs, song-writing and choice of repertoire. Some hubs had produced information packs for teachers, including song books, backing tracks and online resources. Hubs had also promoted collaboration between schools to encourage singing and organised large-scale singing events and performances. In addition,

¹⁶ See Question 17 in Appendix A.

several hubs said they focused on promoting singing in primary schools and one hub had provided tailored support for teachers in special schools.

2.4.1 Year-on-year comparison in support for singing

The number of choirs/vocal groups provided or supported by hub partnerships increased by 1,188 in 2013/2014, which represents an increase of 40.6 per cent.

Hubs were supporting 1,455 more schools to develop singing strategies in 2013/2014 compared with the previous year. Even though they had worked with a larger number of schools overall, the proportion they supported to develop singing strategies still represents a higher percentage of the schools they engaged with (an increase of 7.5 percentage points for primary schools and 15.4 percentage points for secondary schools).

2.5 Number of schools and colleges hubs have worked with

KPI5 concerns the number and percentage of state funded schools and colleges with which hub partnerships are engaging on at least one core role. This is a general measure, not related to a specific hub core role.

The DfE and ACE provided hubs with a list of the state-funded schools and colleges in their areas, asking which ones they had worked with on one or more of the core roles in the last academic year. This information is presented in Table 8.

Table 8: the number and percentage of state-funded schools working with Music Education Hubs in the academic year 2013/2014

	Number of schools working with Hub	Total number of schools in each area	% of schools working with hub
Primary schools	14,585	16,654	87.6
Secondary schools	2,793	3,570	78.2
All other schools ¹⁷	779	1,456	53.5
Total number of schools	18,157	21,680	83.8

Source: Arts Council England Music Education Hubs Survey, 2014.

The table shows that hubs were engaging with 18,157 state-funded schools. This is the majority (83.8 per cent) of state-funded schools in their areas. Hubs were working with a larger percentage of primary schools (87.6 per cent) than secondary schools (78.2 per cent) or other types of school (53.5 per cent).

Hubs reported that they were supporting a number of schools as part of their School Music Education Plan. Hubs were working with 10,366 primary schools (62.2 per cent of state-funded schools) and 2,133 secondary schools (59.7 per cent of the state-funded schools) to raise the quality of music education offered in schools. In

¹⁷ This includes Pupil Referral Units, Special Schools, and All Through Schools.

response to a further question¹⁸ about their School Music Education Plans, hubs reported different levels of engagement with schools. For example, some were engaging with up to 90 per cent of schools whereas others said that they were facing a lack of willingness among schools to engage with the hub.

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

It is difficult to make comparisons between the number and proportion of schools hubs have worked with on one or more core roles in 2012/2013 and 2013/2014 because the method of data collection differed in the two surveys. In 2012/2013, hubs reported working with 17,441 state-funded primary and secondary schools, representing 81.7 per cent of the state-funded primary and secondary schools in their areas. The number of schools hubs reported working with appears to have increased slightly (by 715 schools), although this is accounted for by the inclusion of 'other schools' in the 2013/2014 figures. The proportion of schools hubs have worked with appears to have increased (by 4.4 percentage points for primary schools and 2.2 percentage points for secondary schools). However, some of this increase may be attributed to differences in the way these figures were reported in the two surveys¹⁹.

2.6 Hub income

Hubs were set one Performance Indicator (PI1) concerning the percentage of hub income from different sources. This is a general measure designed to monitor the diversity of hubs' financial contributors.

MEHs had a total income of £187,822,222 in 2013-14. The percentage from different sources is given in Table 9 below. The table also gives the range in the percentage received by hubs within each main category.

¹⁸ See Question 19 in Appendix A.

¹⁹ As noted in Sharp and Sims (2014) in 2012/2013 hubs reported a slightly higher number of schools in their areas than was recorded in the official statistics, likely to be due to schools closing and mergers during the year. The method of data collection differed between the two MEH surveys. In 2013, hubs reported the schools they worked with, which could have included some schools outside their areas, whereas in 2014 they were provided with a list of state-funded schools in their areas.

Table 9: Percentage of hubs' income from different sources in the financial year 2013-2014²⁰

Income source	Percentage of income (%)
MEH Grant	33.3
This ranged from 11 per cent for a hub in London to 100 per cent for hubs in the East and South West	
School Contribution²¹	32.5
This ranged from 0 per cent for hubs in all regions (except Yorkshire) to 73 per cent for a hub in London	
Parental Contribution	17.1
This ranged from 0 per cent for hubs in all regions to 61 per cent for hubs in London and the South East	
LA Grants/Contributions	5.7
This ranged from 0 per cent for hubs in all regions ²² to 23 per cent for a hub in the West Midlands	
Other Earned/Generated Trading Income	7.7
Other Sources of Income²³	3.6

Source: Arts Council England Music Education Hubs Survey, 2014.

As the table shows, the majority of hubs' income came from the MEH grant and schools, which, taken together, accounted for two-thirds of the hubs' total income. The remaining one-third of hubs' total income came from parents/carers, local authorities and other income sources (including earned income, grants and donations).

In their answers to a separate question²⁴ about successes and challenges in drawing in non-government funds, respondents mentioned successes in raising funds from charities, donations, trusts and foundations. A few pointed out that hubs which are part of the local authority may not be eligible to apply for charitable funds because applications from a local authority are not considered.

²⁰ Please note that this represents the income for the hub lead organisations only. Some hubs may have worked with partner organisations to generate income from sources other than the DfE grant (such as parents and schools) which is not represented here because it did not go through the hubs' accounts.

²¹ This represents funding received from schools, some of which could have originated from parents.

²³ This comprises: Youth Music, Other ACE grants, Sponsorship, Donations, Charitable Trusts/Foundation and 'Other Income'.

²⁴ See Question 11 in Appendix A.

2.6.1 Year on year comparison of hub income and income sources

The total income for hubs in 2013-14 of £187,822,222 increased from an estimated £187,513,577²⁵ in 2012-13. This means that the hubs' total income in 2013-2014 increased by around £308,645 (which represents an increase of 0.2 per cent or £2,500 more per hub, on average).

The proportion of hubs' income derived from each source was similar to last year for most sources, although the proportion of income from LA grants decreased by 2.0 percentage points. Local authority funding represented 7.7 per cent of hubs' total income in 2012-13 and 5.7 per cent of the total in 2013-2014.

²⁵ This is an extrapolated total for all 123 hubs, based on a total income of £187,363,799 reported by 122 of the 123 hubs in 2012-2013.

3 Discussion and conclusion

This report has provided some detailed quantitative information provided by MEHs in relation to their core roles. Hubs worked with most (83.4 per cent) of the state-funded schools in their areas and provided WCET to over half a million pupils in 2013/2014, with the majority of those involved experiencing the tuition for at least a year. Hubs are addressing the aspiration to provide every child aged 5-18 with the opportunity to learn a musical instrument largely by targeting pupils in primary school, and are reaching 39.7 per cent of pupils in Year 4 and 15.3 per cent of pupils in Years 1-6.

Hubs are providing many pupils with opportunities to play and sing in ensembles, with a wide-range of different types of ensembles and groups provided in schools and at area level. Most ensembles are provided independently by schools.

Ensembles are available to pupils from an early age, with the majority of attendees aged between 7 and 11 years old. However, it is difficult to know whether these ensembles offer *sufficient* opportunities all pupils to take part in group music making.

In terms of progression routes, it is interesting to note that just under a third of pupils continued to learn an instrument after receiving WCET in the previous year. Clearly, this continuation rate is influenced by a number of factors, including the willingness of schools and parents to encourage, support and pay for children's instrumental learning. Primary-aged pupils predominate among ensemble players (and this may lead to a drop out as children make the transition from primary to secondary school). In terms of standards, three-quarters (73.0 per cent) of pupils are currently performing at 'entry level'. It will be important to monitor the continuation rates and standards carefully in future to see how many pupils continue to participate and become more proficient players as they get older, in keeping with the aspirations of the National Plan for Music Education (DfE and DCMS, 2011).

The information on the characteristics of pupils engaging with hub provision is interesting and appears to indicate that participation in WCET and ensembles is broadly representative of the population as a whole in terms of ethnic background and deprivation. WCET provision is serving an ethnically diverse population, with a slightly higher proportion of pupils eligible for the Pupil Premium in the schools and year groups receiving WCET than in the national population. However, pupils with SEN are considerably under-represented among those participating in ensembles and choirs, as are boys.

There would seem to be potential for hubs to increase their engagement with special schools and other schools with higher than average proportions of SEN pupils in order to share good practice and enable more pupils with SEN to take part in ensembles and choirs. There is also potential for hubs to consider what more could be done to encourage boys to take part in ensembles.

This report provides evidence that music education hubs are addressing their core roles and are working with the majority (83.8 per cent) of state-funded schools in their areas. There are signs of progress since 2012/13, with hubs providing WCET to a

larger number of pupils and providing/supporting a larger number and range of ensembles. Hubs have also increased provision for singing. However, the increasing size of the school population poses a challenge for hubs, as can already be seen in some of the 2013/14 figures when expressed as a proportion of the national population²⁶.

In conclusion, hubs have clearly made a strong start in terms of their core roles, especially in relation to the amount and range of provision they offer, which has held steady or increased in their second year of operation. However they face continued challenges if they are to ensure effective progression and contribute to a high quality music education for an increasing number of pupils in future.

²⁶ The UK population aged 0-14 is projected to increase by a million between 2012 and 2022 (ONS, 2013).

References

- Arts Council England (2014). *Ensuring Quality: Music Education Hubs*. London: Arts Council England [online]. Available: <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/music-education-hubs/> [23 January 2014]
- Arts Council England (2015). *Music Education Hub Allocations for Financial Year 2015-16*. London: Arts Council England [online]. Available: <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/music-education-hubs/> [26 January 2014]
- Department for Education (2014a). *Schools, Pupils and their Characteristics, January 2014* (Statistical First Release 15/2014). London: DfE [online]. Available: <https://www.gov.uk/government/statistics/schools-pupils-and-their-characteristics-january-2014> [23 January, 2014].
- Department for Education (2014b). *Special Educational Needs in England: January 2014* (Statistical First Release 26/2014). London: DfE [online]. Available: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/362704/SFR26-2014_SEN_06102014.pdf [23 January, 2014].
- Department for Education and Department for Culture, Media and Sport (2011). *The Importance of Music: a National Plan for Music Education*. London: DfE [online]. Available: www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education [23 January, 2014].
- Ofsted (2013). *Music in Schools: What Hubs Must Do*. London: Ofsted [online]. Available: <http://www.northamptonshire.gov.uk/music/Info/resources/Documents/PDF%20Documents/Music%20in%20schools%20what%20hubs%20must%20do.pdf> [6 February, 2015]
- Office for National Statistics (2013). *National Population Projections, 2012-based Statistical Bulletin*. London: ONS [online]. Available: http://www.ons.gov.uk/ons/dcp171778_334975.pdf [6 February, 2015].
- Sharp, C. and Sims, D. (2014). *Key Data on Music Education Hubs 2013*. London: Arts Council England [online]. Available: <http://www.nfer.ac.uk/publications/MEHC01> [23 January 2014].

Appendix A: Music Education Hubs survey responses 2014

Appendix A reproduces the survey instrument (which was administered online) to 123 Music Education Hubs in nine geographical areas of England. The total scores (rounded to one decimal place) have been inserted for each area.

Notes

All questions were mandatory, meaning that a respondent had to enter a value before moving on to the next question.

The responses to Questions 11-23 are based on an analysis of responses from hubs in each area, provided by Arts Council England.

Music Education Hubs

2013/14 academic year Annual Statistical Data Return

Music education hub lead organisations are required to complete this survey annually, as a condition of their grant agreement with Arts Council England. This template is for guidance only - final figures must be submitted via the online survey form. You must also complete the school form for Questions 1 and 2.

Questions 1-10 are about the impact of the music education grant in terms of subsidising activities which support the core roles of the National Plan for Music Education. The data should demonstrate the reach and range of activities, accessibility and quality. Questions 11-23, respondents can report in more detail on the full Music education hub programme they have led, including those activities that are outside the 5-18 age range such as work with EYFS and any other activities they feel illustrates the extent of their music education activities. This includes work involving independent and private schools.

If a hub covers more than one local authority area, figures should be aggregated for the purpose of this return.

Core roles delivered in schools

- 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.

1a – all schools

Area	Number of Hubs in each area	Number of schools working with Hub	Total number of schools in each area	% of schools working with hub	Total number of pupils in the relevant year groups ²⁷
East	11	2,030	2,570	79.0%	855,085
East Midlands	7	1,781	2,045	87.1%	658,721
London	29	2,060	2,490	82.7%	1,201,777
North East	6	928	1,027	90.4%	374,059
North West	13	2,584	3,196	80.9%	1,040,922
South East	15	2,966	3,377	87.8%	1,193,209
South West	14	1,974	2,340	84.4%	706,165
West Midlands	13	1,945	2,383	81.6%	860,947
Yorkshire	15	1,889	2,252	83.9%	738,915
Total	123	18,157	21,680	83.8%	7,629,800

²⁷ This represents the number of pupils in the year group population where the hub has reported working with the year group

1b – Primary Schools

Area	Number of Hubs in each area	Number of primary schools working with Hub	Total number of primary schools in each area	% of primary schools working with hub
East	11	1,575	2,002	78.7%
East Midlands	7	1,430	1,628	87.8%
London	29	1,593	1,792	88.9%
North East	6	697	741	94.1%
North West	13	2,152	2,477	86.9%
South East	15	2,386	2,584	92.3%
South West	14	1,654	1,856	89.1%
West Midlands	13	1,536	1,774	86.6%
Yorkshire	15	1,562	1,800	86.8%
Total	123	14,585	16,654	87.6%

1c – Secondary Schools

Area	Number of Hubs in each area	Number of secondary schools working with Hub	Total number of secondary schools in each area	% of secondary schools working with hub
East	11	373	430	86.7%
East Midlands	7	271	305	88.9%
London	29	357	477	74.8%
North East	6	171	201	85.1%
North West	13	329	500	65.8%
South East	15	451	539	83.7%
South West	14	238	345	69.0%
West Midlands	13	332	440	75.5%
Yorkshire	15	271	333	81.4%
Total	123	2,793	3,570	78.2%

1d – all other schools (including PRUs, Special Schools, and All Through)

Area	Number of Hubs in each area	Number of other schools working with Hub	Total number of other schools in each area	% of other schools working with hub
East	11	82	138	59.4%
East Midlands	7	80	112	71.4%
London	29	110	221	49.8%
North East	6	60	85	70.6%
North West	13	103	219	47.0%
South East	15	129	254	50.8%
South West	14	82	139	59.0%
West Midlands	13	77	169	45.6%
Yorkshire	15	56	119	47.1%
Total	123	779	1,456	53.5%

Whole class ensemble teaching (WCET) and continuation

- 2** Please complete the school form to include information about the whole class ensemble teaching (WCET) opportunities in the academic year 2013/14 that your Music education hub provided 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.

Area	Pupils Receiving WCET 2012/13	Pupils Receiving WCET for First Time 2012/13	% Pupils Receiving WCET for First Time 2012/13	Pupils Receiving WCET 2013/14	Pupils Receiving WCET for First Time 2013/14	% Pupils Receiving WCET for First Time 2013/14
East	35,845	27,054	75.5%	52,680	38,343	72.8%
East Midlands	37,466	35,377	94.4%	49,162	33,891	68.9%
London	85,609	70,160	82.0%	91,709	65,582	71.5%
North East	56,895	41,637	73.2%	52,632	34,365	65.3%
North West	73,470	58,965	80.3%	81,971	67,139	81.9%
South East	97,062	78,841	81.2%	98,013	84,777	86.5%
South West	54,849	45,259	82.5%	64,842	46,977	72.4%
West Midlands	46,069	39,394	85.5%	53,580	40,249	75.1%
Yorkshire	44,157	41,288	93.5%	52,231	39,721	76.0%
Total	531,422	437,975	82.4%	596,820	451,044	75.6%

- 3** 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.

Area	a) Total number of pupils who received WCET in the previous academic year (2012/13):	b) Total number of pupils who continued to learn to play a musical instrument in 2013/14 after they received WCET in 2012/13:	c) Percentage continuation rate %
East	34,458	8,324	24.2%
East Midlands	34,995	8,983	25.7%
London	92,107	36,167	39.3%
North East	58,947	14,854	25.2%
North West	63,606	20,181	31.7%
South East	93,379	31,048	33.2%
South West	50,511	17,720	35.1%
West Midlands	46,214	14,653	31.7%
Yorkshire	44,946	14,599	32.5%
Total	519,163	166,529	32.1%

Ensemble opportunities and provision (including choirs)

- 4** For the academic year, please state the total number of ensembles and choirs, 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 and d) area-based ensembles organised and delivered by other hub partners, broken down by type of group. Please indicate under Q15 if you have had any difficulties in obtaining this data from schools in your area

4a organised independently by schools

Area	Large Orchestra:	Chamber /Mixed Orchestra:	String Ensemble:	Jazz Band:	Rock/Pop/ Electronic Band:	World/ Diverse Music Band::	Acoustic/ Classical Guitar Group:	Windband or Military Band:	Brass Ensemble:	Woodwind Ensemble::	Percussion Ensemble:	Keyboard Ensemble:	Choir/Vocal Group - Upper Voices:	Choir/Vocal Group - Mixed Voices::	Other/Mixed Ensemble:	Total
East	114	173	264	86	362	89	126	82	113	403	174	181	579	526	367	3,639
East Midlands	67	118	147	92	280	86	177	108	121	268	99	84	635	532	194	3,008
London	171	183	242	164	609	179	238	112	152	373	212	100	1,093	626	268	4,722
North East	9	23	24	13	42	21	24	22	18	32	39	40	153	167	69	696
North West	95	123	124	58	230	121	154	89	143	224	120	67	1,088	723	178	3,537
South East	201	281	232	230	713	190	202	126	134	580	254	137	1,595	1,212	705	6,792
South West	98	168	176	140	439	88	99	102	102	294	124	24	732	647	198	3,431
West Midlands	94	70	73	68	254	60	55	78	50	113	59	44	433	258	161	1,870
Yorkshire	38	66	54	39	104	61	72	37	51	148	66	44	438	291	131	1,640
Total	887	1,205	1,336	890	3,033	895	1,147	756	884	2,435	1,147	721	6,746	4,982	2,271	29,335

4b organised by schools in partnership with the hub

Area	Large Orchestra	Chamber /Mixed Orchestra	String Ensemble	Jazz Band	Rock/Pop/ Electronic Band	World/ Diverse Music Band	Acoustic/ Classical Guitar Group	Windband or Military Band	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble:	Choir/Vocal Group - Upper Voices	Choir/Vocal Group - Mixed Voices	Other/Mixed Ensemble	Total
East	14	41	99	12	17	7	9	22	45	65	33	6	91	27	132	620
East Midlands	21	15	93	9	10	50	54	33	48	78	39	14	18	16	14	512
London	71	73	158	44	122	93	134	40	123	176	104	91	240	206	70	1,745
North East	2	6	29	3	87	12	17	8	46	89	106	6	17	33	259	720
North West	24	45	140	26	49	294	119	90	144	143	94	52	168	48	78	1,514
South East	44	27	166	35	152	11	48	43	114	148	90	37	72	131	134	1,252
South West	28	24	94	20	51	13	27	12	47	77	66	11	140	265	135	1,010
West Midlands	49	44	89	25	104	70	35	68	85	90	24	25	126	54	83	971
Yorkshire	37	19	51	11	49	18	57	15	68	88	58	9	59	285	87	911
Total	290	294	919	185	641	568	500	331	720	954	614	251	931	1,065	992	9,255

4c area-based ensembles and choirs organised/delivered by the Hub lead organisation

Area	Large Orchestra:	Chamber /Mixed Orchestra::	String Ensemble ::	Jazz Band::	Rock/Pop/ Electronic Band::	World/ Diverse Music Band::	Acoustic/ Classical Guitar Group::	Windband or Military Band:	Brass Ensemble:	Woodwind Ensemble::	Percussion Ensemble::	Keyboard Ensemble:	Choir/Vocal Group - Upper Voices::	Choir/Vocal Group - Mixed Voices::	Other/Mixed Ensemble:	Total
East	31	34	97	29	32	16	28	60	33	45	36	18	38	30	75	602
East Midlands	35	5	61	28	96	28	35	44	17	36	33	21	25	25	41	530
London	47	41	98	39	54	57	46	75	44	71	43	11	52	52	30	760
North East	3	6	37	7	7	8	0	24	6	0	3	0	4	10	5	120
North West	22	15	50	27	30	14	14	45	43	23	14	6	27	25	42	397
South East	51	37	167	48	30	13	47	120	87	132	43	10	92	56	96	1,029
South West	19	17	55	19	14	5	16	51	18	21	21	0	15	23	16	310
West Midlands	32	14	83	17	46	34	29	55	36	25	22	5	25	16	27	466
Yorkshire	41	15	77	46	24	31	55	97	29	47	35	3	21	20	42	583
Total	281	184	725	260	333	206	270	571	313	400	250	74	299	257	374	4,797

4d area-based ensembles organised/delivered by other hub partners.

Area	Large Orchestra:	Chamber /Mixed Orchestra::	String Ensemble::	Jazz Band::	Rock/Pop/ Electronic Band::	World/ Diverse Music Band::	Acoustic/ Classical Guitar Group::	Windband or Military Band:	Brass Ensemble:	Woodwind Ensemble::	Percussion Ensemble::	Keyboard Ensemble:	Choir/Vocal Group - Upper Voices::	Choir/Vocal Group - Mixed Voices::	Other/Mixed Ensemble:	Total
East	10	4	5	6	1	1	0	14	3	0	0	0	12	8	5	69
East Midlands	12	3	29	14	0	1	1	27	7	21	0	0	9	9	7	140
London	21	17	58	30	73	70	10	11	10	21	18	9	16	30	23	417
North East	8	3	12	6	28	10	0	10	5	2	8	0	16	8	47	163
North West	28	14	26	16	25	12	11	33	45	31	19	1	30	25	24	340
South East	6	23	4	15	212	10	4	11	6	2	4	5	4	66	11	383
South West	14	6	39	5	62	11	0	6	20	13	4	0	14	48	45	287
West Midlands	3	2	4	2	34	1	0	4	4	3	1	0	7	12	18	95
Yorkshire	13	18	16	11	69	20	7	11	14	17	5	3	17	45	18	284
Total	115	90	193	105	504	136	33	127	114	110	59	18	125	251	198	2,178

4e Total number of ensembles/choirs

Area	Large Orchestra:	Chamber /Mixed Orchestra:	String Ensemble:	Jazz Band:	Rock/Pop/ Electronic Band:	World/ Diverse Music Band:	Acoustic/ Classical Guitar Group:	Windband or Military Band:	Brass Ensemble:	Woodwind Ensemble:	Percussion Ensemble:	Keyboard Ensemble:	Choir/Vocal Group - Upper Voices:	Choir/Vocal Group - Mixed Voices:	Other/Mixed Ensemble:	Total
East	169	252	465	133	412	113	163	178	194	513	243	205	720	591	579	4,930
East Midlands	135	141	330	143	386	165	267	212	193	403	171	119	687	582	256	4,190
London	310	314	556	277	858	399	428	238	329	641	377	211	1,401	914	391	7,644
North East	22	38	102	29	164	51	41	64	75	123	156	46	190	218	380	1,699
North West	169	197	340	127	334	441	298	257	375	421	247	126	1,313	821	322	5,788
South East	302	368	569	328	1,107	224	301	300	341	862	391	189	1,763	1,465	946	9,456
South West	159	215	364	184	566	117	142	171	187	405	215	35	901	983	394	5,038
West Midlands	178	130	249	112	438	165	119	205	175	231	106	74	591	340	289	3,402
Yorkshire	129	118	198	107	246	130	191	160	162	300	164	59	535	641	278	3,418
Total	1,573	1,773	3,173	1,440	4,511	1,805	1,950	1,785	2,031	3,899	2,070	1,064	8,101	6,555	3,835	45,565

5a In 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 4 a), b), c) and d). 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, eg holiday residentials/weekend courses/sub regional ensemble meetings (more than one day).

Then indicate how many of these pupils were known to receive subsidy to assist them with attendance/membership fees. *Please do not double-count – if both categories apply to a pupil, please count them in column 3 ‘Both’.*

Area	KS1			KS2			KS3			KS4			KS5			Total		Total
	Boys	Girls	Pupils	Boys	Girls	Pupils	Boys	Girls	Pupils	Boys	Girls	Pupils	Boys	Girls	Pupils	Boys	Girls	Pupils
East	3,011	5,044	8,055	13,669	23,945	37,614	4,351	7,783	12,134	2,938	4,104	7,042	1,709	2,087	3,796	25,678	42,963	68,641
East Midlands	1,227	1,753	2,980	14,746	23,906	38,652	4,511	7,507	12,018	2,808	3,956	6,764	1,043	1,460	2,503	24,335	38,582	62,917
London	5,494	7,452	12,946	31,153	43,493	74,646	13,428	17,327	30,755	8,228	10,374	18,602	3,913	5,090	9,003	62,216	83,736	145,952
North East	4,506	4,458	8,964	8,041	9,943	17,984	910	1,243	2,153	664	866	1,530	610	426	1,036	14,731	16,936	31,667
North West	3,556	4,711	8,267	22,694	33,574	56,268	5,497	8,678	14,175	2,965	4,438	7,403	1,098	1,457	2,555	35,810	52,858	88,668
South East	9,270	12,534	21,804	23,374	41,092	64,466	10,134	15,718	25,852	5,901	7,371	13,272	3,324	3,308	6,632	52,003	80,023	132,026
South West	3,348	4,677	8,025	14,071	25,096	39,167	4,057	8,417	12,474	2,334	5,383	7,717	1,433	2,106	3,539	25,243	45,679	70,922
West Midlands	2,318	3,366	5,684	8,385	13,964	22,349	4,253	6,640	10,893	2,141	3,590	5,731	1,363	1,600	2,963	18,460	29,160	47,620
Yorkshire	4,009	4,790	8,799	16,084	22,244	38,328	5,944	7,695	13,639	1,918	2,783	4,701	853	1,222	2,075	28,808	38,734	67,542
Total	36,739	48,785	85,524	152,217	237,257	389,474	53,085	81,008	134,093	29,897	42,865	72,762	15,346	18,756	34,102	287,284	428,671	715,955

5b

Then indicate how many of these pupils were known to receive subsidy to assist them with attendance/membership fees. *Please do not double-count – if both categories apply to a pupil, please count them in column 3 ‘Both’*

Areas	KS1				KS2				KS3				KS4				KS5				Total			
	Subsidy	SEN	Both Subsidy & SEN	Total Subsidy & SEN	Subsidy	SEN	Both Subsidy & SEN	Total Subsidy & SEN	Subsidy	SEN	Both Subsidy & SEN	Total Subsidy & SEN	Subsidy	SEN	Both Subsidy & SEN	Total Subsidy & SEN	Subsidy	SEN	Both Subsidy & SEN	Total Subsidy & SEN	Subsidy	SEN	Both Subsidy & SEN	Total Subsidy & SEN
East	1,052	453	168	1,673	2,954	2,266	832	6,052	525	735	268	1,528	217	368	127	712	100	133	41	274	4,848	3,955	1,436	10,239
East Midlands	50	77	6	133	4,824	1,156	93	6,073	2,116	415	74	2,605	1,538	159	22	1,719	136	31	13	180	8,664	1,838	208	10,710
London	3,317	765	124	4,206	12,846	2,289	797	15,932	3,676	1,238	353	5,267	1,824	594	213	2,631	546	207	35	788	22,209	5,093	1,522	28,824
North East	124	66	7	197	1,313	286	422	2,021	180	105	1	286	55	62	3	120	11	33	2	46	1,683	552	435	2,670
North West	762	518	46	1,326	4,611	2,679	484	7,774	970	827	229	2,026	417	389	80	886	60	89	30	179	6,820	4,502	869	12,191
South East	3,981	867	959	5,807	5,766	2,660	1,441	9,867	1,612	1,052	293	2,957	745	417	122	1,284	223	312	18	553	12,327	5,308	2,833	20,468
South West	750	532	206	1,488	4,292	2,455	900	7,647	1,197	1,984	307	3,488	467	318	71	856	288	79	18	385	6,994	5,368	1,502	13,864
West Midlands	234	285	884	1,403	713	1,119	294	2,126	377	815	197	1,389	143	324	63	530	47	98	25	170	1,514	2,641	1,463	5,618
Yorkshire	847	777	228	1,852	4,788	2,861	1,108	8,757	1,049	932	225	2,206	462	232	23	717	161	107	3	271	7,307	4,909	1,587	13,803
Grand Total	11,117	4,340	2,628	18,085	42,107	17,771	6,371	66,249	11,702	8,103	1,947	21,752	5,868	2,863	724	9,455	1,572	1,089	185	2,846	72,366	34,166	11,855	118,387

Progression routes/standards

6 Please indicate the standards achieved by pupils in your hub area in the Academic Year.

Include any instrumental/vocal tuition delivered by the hub lead organisation, its partners and/or external providers. Please only count pupils once by including their highest level of attainment.

Area	a) Entry: Pre-level 1 NQF/First Access	b) Foundation: Level 1 NQF/Grade 1-3	c) Intermediate: Level 2 NQF/Grade 4-5	d) Advanced: Level 3 NQF/Grade 6 and above	e) Total
East	57,440	13,595	4,353	2,150	77,538
East Midlands	59,948	20,342	4,397	2,421	87,108
London	135,597	48,728	9,502	4,126	197,953
North East	62,336	4,620	1,024	463	68,443
North West	113,857	18,142	3,350	1,091	136,440
South East	110,205	40,722	13,405	5,301	169,633
South West	52,298	20,477	5,724	2,901	81,400
West Midlands	98,620	21,151	3,635	2,220	125,626
Yorkshire	57,934	17,300	3,484	1,683	80,401
Total	748,235	205,077	48,874	22,356	1,024,542

Singing strategies

- 7 In the academic year please state how many schools your hub supported to develop singing strategies

Area	a) how many publicly funded primary schools (including middle deemed primary but excluding early years settings) did your hub support in your area(s) to develop singing strategies?	b) how many publicly funded secondary schools (including middle deemed secondary) in your area(s) did your hub support to develop singing strategies?
East	941	152
East Midlands	975	174
London	1,210	272
North East	712	161
North West	1,094	208
South East	1,877	324
South West	986	127
West Midlands	1,061	222
Yorkshire	1,335	214
Total	10,191	1,854

School Music Education Plan

- 8 In the academic year please state how many schools and colleges your hub supported as part of your School Music Education Plan.

	a) how many publicly funded primary schools (including middle deemed primary but excluding early years settings) did your hub support in your area(s) as part of your School Music Education Plan?	b) how many publicly funded secondary schools and colleges (including middle deemed secondary) in your area(s) did your hub support as part of your School Music Education Plan?
East	1,285	229
East Midlands	405	84
London	1,310	341
North East	745	168
North West	1,389	260
South East	2,155	405
South West	1,150	201
West Midlands	1,073	257
Yorkshire	854	188
Total	10,366	2,133

Finance

9 For the 2013/14 financial year, please complete the figures below for the hub lead organisation, rounding figures to the nearest pound.

INCOME

Area	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	6,737,786	28.9	1,572,362	6.7	7,200	0.0	10,066,041	43.2	4,489,290	19.3	163,500	0.7	2,350	0.0	9,606	0.0	25,622	0.1	75,541	0.3	157,744	0.7	23,307,042	100
East Midlands	4,907,664	33.7	834,676	5.7	246,785	1.7	4,500,027	30.9	1,379,195	9.5	171,933	1.2	100,000	0.7	19,673	0.1	20,956	0.1	1,965,525	13.5	416,978	2.9	14,563,412	100
London	9,160,726	27.5	2,210,491	6.6	95,554	0.3	9,629,413	28.9	7,628,580	22.9	32,193	0.1	7,075	0.0	407,632	1.2	122,713	0.4	3,534,841	10.6	530,700	1.6	33,359,918	100
North East	3,984,190	48.1	206,402	2.5	0	0.0	1,345,847	16.2	1,016,071	12.3	23,755	0.3	0	0.0	0	0.0	2,650	0.0	1,625,003	19.6	81,922	1.0	8,285,840	100
North West	8,786,349	50.2	103,000	0.6	40,565	0.2	3,835,339	21.9	454,482	2.6	204,696	1.2	6,076	0.0	13,195	0.1	35,533	0.2	3,647,109	20.8	386,607	2.2	17,512,951	100
South East	9,407,710	27.5	2,496,602	7.3	54,166	0.2	7,274,041	21.2	11,095,510	32.4	180,703	0.5	38,450	0.1	80,973	0.2	47,504	0.1	2,630,826	7.7	929,714	2.7	34,236,199	100
South West	5,479,333	42.7	516,568	4.0	33,737	0.3	4,784,698	37.3	862,558	6.7	148,902	1.2	1,400	0.0	62,516	0.5	42,736	0.3	214,897	1.7	696,064	5.4	12,843,409	100
West Midlands	7,163,850	30.0	1,174,367	4.9	231,800	1.0	13,056,756	54.6	1,272,159	5.3	47,000	0.2	5,500	0.0	5,000	0.0	43,784	0.2	534,269	2.2	359,669	1.5	23,894,154	100
Yorkshire	6,955,193	35.1	1,544,828	7.8	0	0.0	6,629,434	33.4	3,931,922	19.8	28,536	0.1	5,193	0.0	90,235	0.5	16,581	0.1	295,337	1.5	322,038	1.6	19,819,297	100
Total	62,582,801	33.3	10,659,296	5.7	709,807	0.4	61,121,596	32.5	32,129,767	17.1	1,001,218	0.5	166,044	0.1	688,830	0.4	358,079	0.2	14,523,348	7.7	3,881,436	2.1	187,822,222	100

EXPENDITURE

Area	Core Roles		Extension Roles		Administrative Costs		Instrument Costs		Other		Total expenditure	
	£	%	£	%	£	%	£	%	£	%		
East	18,159,475	78.2	1,105,272	4.8	2,958,208	12.7	489,383	2.1	497,487	2.1	23,209,825	100.0%
East Midlands	10,893,866	76.7	755,016	5.3	1,578,717	11.1	365,571	2.6	621,171	4.4	14,214,361	100.0%
London	23,913,169	71.7	2,462,397	7.4	4,259,169	12.8	954,727	2.9	1,777,539	5.3	33,367,001	100.0%
North East	5,149,461	68.4	1,454,409	19.3	521,261	6.9	243,885	3.2	163,967	2.2	7,532,983	100.0%
North West	10,632,573	68.1	1,121,245	7.2	1,916,757	12.3	452,845	2.9	1,480,833	9.5	15,604,253	100.0%
South East	26,328,259	77.1	1,817,041	5.3	3,891,513	11.4	466,982	1.4	1,656,553	4.8	34,160,348	100.0%
South West	9,303,323	71.0	893,015	6.8	1,593,463	12.2	327,792	2.5	980,644	7.5	13,098,237	100.0%
West Midlands	18,343,481	78.6	1,044,926	4.5	2,528,979	10.8	574,749	2.5	835,150	3.6	23,327,285	100.0%
Yorkshire	11,538,350	61.2	2,678,882	14.2	2,629,022	13.9	465,825	2.5	1,554,692	8.2	18,866,771	100.0%
Total	134,261,957	73.2	13,332,203	7.3	21,877,089	11.9	4,341,759	2.4	9,568,056	5.2	183,381,064	100.0%

Partnership investment

10 If your Music education hub provided cash or support in kind to partners for hub activity and these partners raised further income to support this activity (eg from funders, schools or parents), please complete this information here. If your hub commissions partners to deliver all hub activity please repeat information provided for Question 9 in this question..

Support/investment made by hub lead organisation (if any)

Area	Cash Investment		Support in Kind		Other		Total	
	£	%	£	%	£	%	£	%
East	552,361	85.6	92,326	14.3	500	0.1	645,187	100
East Midlands	197,682	87.6	27,955	12.4	0	0.0	225,637	100
London	167,934	15.4	905,201	83.3	14,000	1.3	1,087,135	100
North East	212,647	94.7	12,000	5.3	0	0.0	224,647	100
North West	3,464,521	98.6	46,380	1.3	4,000	0.1	3,514,901	100
South East	1,042,197	83.8	160,611	12.9	40,341	3.2	1,243,149	100
South West	1,113,905	96.6	34,067	3.0	5,160	0.4	1,153,132	100
West Midlands	42,619	85.2	6,272	12.5	1,142	2.3	50,033	100
Yorkshire	122,381	32.7	251,875	67.3	0	0.0	374,256	100
Total	6,916,247	81.2	1,536,687	18.0	65,143	0.8	8,518,077	100

Income raised by partners (if any) Please do not include any income that went through the hub lead organisation's accounts

Area	LA Grants		Other ACE Grants		School Contribution		Parental Contribution		Youth Music Grant		Sponsorship		Charitable Foundations/Trusts		Other Earned/Generated Trading Income		Other Income		Total	
	£	%	£	%	£	%	£	%	£	%	£	%	£	%	£	%	£	%	£	%
East	0	0.0	15,000	1.9	33,472	4.3	14,560	1.9	0	0.0	0	0.0	27,637	3.6	0	0.0	646,766	83.6	773,710	100
East Midlands	10,600	2.6	0	0.0	24,606	6.0	129,754	31.5	80,647	19.6	0	0.0	53,327	12.9	67,917	16.5	45,032	10.9	411,883	100
London	291,310	6.4	318,372	7.0	22,800	0.5	35,714	0.8	158,847	3.5	4,010	0.1	324,455	7.2	65,000	1.4	1,223,773	27.0	4,534,281	100
North East	0	0.0	0	0.0	354,401	29.0	272,622	22.3	5,922	0.5	0	0.0	0	0.0	581,403	47.6	7,626	0.6	1,222,124	100
North West	457,474	6.1	5,892	0.1	5,212,532	69.1	1,311,470	17.4	102,228	1.4	42,299	0.6	83,152	1.1	149,718	2.0	163,833	2.2	7,546,927	100
South East	470,451	16.1	10,482	0.4	216,031	7.4	1,423,846	48.8	42,604	1.5	104,966	3.6	77,505	2.7	129,283	4.4	92,593	3.2	2,917,633	100
South West	75,000	9.5	48,956	6.2	149,535	18.9	190,156	24.0	232,750	29.4	0	0.0	22,350	2.8	30,977	3.9	15,754	2.0	792,844	100
West Midlands	0	0.0	0	0.0	18,900	12.3	0	0.0	107,610	70.2	2,000	1.3	0	0.0	6,345	4.1	17,000	11.1	153,255	100
Yorkshire	260,050	17.5	64,900	4.4	101,059	6.8	133,701	9.0	311,344	20.9	7,483	0.5	104,508	7.0	221,569	14.9	248,675	16.7	1,487,157	100
Total	1,564,885	7.9	463,602	2.3	6,133,336	30.9	3,511,823	17.7	1,041,952	5.3	160,758	0.8	692,934	3.5	1,252,212	6.3	2,461,052	12.4	19,839,814	100

Questions 11-23 enable you to provide more detail on the full Music education hub programme your organisation has led, including those activities that were not funded or subsidised by the Arts Council grant.

- 11** Please describe what 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. (500 words maximum)²⁸

Successes

- Some hubs have set up trusts to raise funds
- Some had organised friends schemes
- A few mentioned joint bids through consortia, and with other hubs within and outside their own areas
- A few hubs had applied for Youth Music funding for inclusion and disability work
- Some hubs have obtained sponsorship from national supermarket chains and one had attracted funding from four businesses for a county choir competition
- Several had obtained funding from local charities
- Raising funds through performances by youth orchestras

Challenges

- Reduction in local authority funding. For example, one hub reported facing the potential loss of its entire LA funding worth £132,000.
- Some hubs which are part of the local authority are not able to apply for charitable funds because applications from a local authority are not considered.

²⁸ Please note that the answers included for Questions 11-23 are based on area summaries provided by Arts Council England.

- 12** Please describe how your Music education hub has built and continued to develop partnerships over the past year. What in-kind support have you been able to secure? You may also provide more detail here on partnership investment.(500 words maximum)

Building and continued partnerships

- Hubs consider schools to be their key partners
- Hubs have built partnerships with Higher Education Institutes and Further Education Colleges
- Hubs have built partnerships with National Portfolio Organisations and other music organisations such as orchestras and church choirs
- They are developing partnerships with a variety of venues, including libraries and churches
- A few reported partnerships with manufacturers of musical instruments.

In-kind support

- A few hubs reported in-kind support from their Local Authority, for example through access to: IT, legal, HR, financial management and premises.

13 Please describe how your Music education hub assesses local need on an ongoing basis, and builds its plans around those needs. How did you target your activities and resources? (500 words maximum)

Local needs assessment:

- Needs assessment was primarily reported to take place through dialogue rather than formal needs assessment. Feedback was obtained from network meetings and discussion with heads, LA officers, music leaders and coordinators.
- Several hubs used surveys to obtain information from school staff.
- A few hubs used student councils to obtain the views of young people. One hub used an online survey to obtain views of students attending ensembles and their parents.
- A few hubs reported little or no needs assessment.
- A few hubs had worked with Arts Council Bridge organisations on needs assessment.
- Two hubs had commissioned specific projects to identify needs in their area.
- There were several examples of more thorough needs assessment to map existing provision throughout the hub reach area.

What hubs do as a result of needs assessment

- Several hubs identified areas of specific need for example, working with pupils with special educational needs.
- Several hubs identified a drop in pupils' engagement between Key Stages 2 and 3 and are working strategically to address this.
- Needs assessment has been used to inform CPD for hub staff.

- 14** Please describe the WCET opportunities that you have delivered or supported over the past year and your knowledge of other WCET provision taking place in your area which you do not deliver or support. Please also describe your relationships with all schools in your area (including independent schools if applicable). Please note you can include additional information here from the school form, including reference to any pupils moving in or out of your area(s). Please tell us if you have had any difficulties in obtaining data from schools. (500 words maximum)

WCET provision and relationships with schools

- Several hubs reported an increase in WCET in their area in 2014.
- Some offered WCET free to schools, whereas others reported that charging has resulted in a decrease in WCET take-up.
- Some hubs reported providing WCET in special schools and PRUs.
- Some mentioned offering WCET in diverse genres (including jazz, gamelan, Samba, African drumming, Caribbean steel pans and Hindustani music).
- One hub reported that secondary schools were employing their own peripatetic music staff, making it difficult to ensure continuity beyond primary schools.
- Hubs in London reported pupils moving out of borough at secondary stage, making it difficult to ensure continuity.

- 15** Please describe the type of ensemble opportunities made available by your Music education hub over the past year (including special initiatives such as touring, seminars, workshops, residencies etc). You can use this space to provide commentary on the information in question 5 including any difficulties you have experienced in collecting information from schools. (500 words maximum)

Type of ensemble opportunities

- Some hubs reported a broadening of the range of opportunities in orchestras, choirs and jazz bands, but also rock, folk and djembe and ukulele.
- Many reported planned opportunities for progression through different levels, from junior, intermediate, senior and county/area levels. Some reported that professional orchestras and ensembles were involved in the development and delivery of ensembles. Several hubs reported also providing mixed-ability groups.
- Some cross-hub partnerships were reported, for example hubs in one area jointly commissioned a report into ensemble provision because there was no Centre for Advanced Training available in the area.
- Some areas offered residential opportunities and tours. A number of hubs cited involvement in regional and national festivals (such as those organised by Music for Youth).

16 Please describe your Music education hub's approach to progression, both in and outside of school, for the different Key Stage groups. (500 words maximum)

- Several respondents commented that this question overlapped with Question 15.
- Some hubs provided evidence of a clear progression route but others did not have a detailed progression plan. A few mentioned encouraging progression from WCET to small group or 1:1 tuition. Several gave examples of progression from WCET to school ensembles, area bands and ensembles at different levels.
- A few hubs said they provided individual pupils with detailed reports on their progress. For example, one hub provided an annual report on all pupils' attainment for schools which detailed attainment levels, objectives achieved and future targets.
- Several hubs reported progression through local opportunities, and a minority reported progression to national youth music organisations.
- One hub reported progression from WCET to graded music exams (Grades 1 and 2).
- One hub highlighted the importance of providing affordable progression routes.

17 How did you support schools to develop their own singing strategies, including through CPD for teachers? How did you ensure high quality? You can use this space to provide commentary on the information in question 7. (500 words maximum)

- Hubs mainly supported singing in schools through CPD, to raise teachers' confidence. CPD has included: running choirs, song-writing and repertoire choices.
- Some areas reported an increase in their CPD provision and several have dedicated singing coordinators.
- Several hubs reported a focus on singing in primary schools. One hub reported a model whereby five primary schools took on the role of singing hub schools and assisted other schools to create their own singing strategies.
- One hub reported offering specialist vocal experts to provide tailored CPD for teachers in special schools.
- Hubs often delivered CPD as part of whole-class vocal tuition. One reported providing 'twilight' sessions aimed at fostering professional dialogue, improving confidence and skills development.
- Some hubs have produced information packs to help teachers encourage singing, which include song books, backing tracks and online resources.
- Several hubs encouraged schools to use resources devised by Charanga²⁹ and Sing Up³⁰.
- Some hubs reported organising choirs and/or holding large-scale singing events, including vocal days for groups of schools, public festivals and performances.
- Several hubs reported working in partnership with other hubs, bridges and professional music organisations to deliver singing strategies.

²⁹ <http://charanga.com/site/>

³⁰ <http://singup.org>

- 18** Please describe the ways in which your Music education hub has delivered some or all of the extension roles over the last term (continuous professional development support for schools; instrument loans; access to large-scale and high-quality Music experiences). (500 words maximum)

Continuing professional development for schools

(See also answer to Question 17.)

- CPD is offered in all areas and some hubs have collaborated to provide this role. This takes various forms including network meetings for peer learning and bespoke training packages for schools.
- CPD activities have included a focus on the new music curriculum introduced in September 2014.
- Several hubs have worked together to develop CPD programmes.
- A small number mentioned providing training for Arts Council England's Arts Award³¹.
- Some hubs said they were developing modules for initial teacher training through teaching school alliances and/or in partnership with HEIs.

Instrument loans

- Provision of instrument loans appears to vary across hubs. Instrument loans are provided free in some cases (e.g. for WCET). A few hubs do not offer their own instrument loans but are supported by a music service.
- Several hubs focused on loans for pupils from disadvantaged backgrounds. Hire for schools and/or parents for follow-on tuition was an important source of income for some hubs.
- A few reported offering free loans for less popular instruments.
- Some hubs reported that they had some unused instruments whereas others reported the need to increase their instrument stock.

Access to large-scale high-quality music experiences

(See also answer to Question 17.)

- All areas reported providing high-quality music experiences through partnerships with other organisations, including professional orchestras, venues and instrument manufacturers.
- Several mentioned pupils participating in large showcase events either as audience members and/or as performers. These could include professional

³¹ <http://www.artsaward.org.uk/>

orchestras and musicians.

- A few mentioned developing partnerships with composers to develop pupils' composition skills.
- One hub had a partnership with a national opera company to provide a three-year residency including instrumental workshops.

19 What progress have you made in the delivery of your School Music Education Plan since April 2014? (500 words maximum)

- Hubs are positive about the Schools Music Education Plan (SMEP) and are using the Ofsted (2013) report on Music Education Hubs.
- Some hubs were rating schools on a red/amber/green basis to prioritise their plans.
- Hubs were asking schools to carry out a self-evaluation of their music provision and some have developed a tool to assist schools in doing this.
- Some hubs reported high levels of engagement with their schools (for example, some reported up to 90 per cent of schools engaged in one or more core roles).
- Several reported challenges including their own capacity and lack of willingness of schools to engage. A few mentioned that it has proved effective to provide a named coordinator for schools to contact.

- 20** What are your Music education hub's policies and procedures to ensure high quality teaching and learning? Please share any data or evidence you have collected over the last 12 months. (500 words maximum)

Quality assurance processes

- Appraisal and performance management, including workforce development plans.
- Lesson observations: one hub used trained hub assessors from partner organisations who visited lessons to monitor quality.
- Visits to schools to discuss School Music Education Plans provide an opportunity to monitor staff quality.
- Rigorous recruitment of MEH teachers including auditions to assess musical ability. Some hubs reported focusing on recruiting staff with Qualified Teacher Status.
- Staff CPD, including CPD organised across hubs.
- Some hubs reported using team teaching, peer learning and mentoring for quality assurance but others report that reduction in senior staffing has reduced this activity. One hub reported small-group tutors learning from WCET tutors.
- Smaller hubs reported a lack of capacity to run a full performance management scheme, so QA becomes the responsibility of schools.
- A few hubs collected feedback from schools, parents and pupils.
- A few hubs reported that their quality assurance processes extended to delivery by partner organisations and freelance teachers.

Quality frameworks mentioned by individual hubs:

- Youth Music Quality Assessment Framework
- Use of Ofsted categories to assess hub teachers
- Local authority appraisal process
- Two hubs mentioned using a charter or standards agreement requiring partners to maintain standards in child protection, health and safety, CPD and staff development.

Data/evidence

- One hub reported that 90 per cent of music service tutors had achieved a rating of 'good' or 'outstanding' when observed.
- One hub reported rigorous evaluation for an inclusion programme (for pupils with SEND) including the views of leaders, care workers and participants.

21 How do you seek feedback from your stakeholder groups and what are the outcomes of this process? (500 words maximum)

Most hubs used both formal and informal methods to seek feedback. Some were less proactive and only collected feedback informally. Most collected feedback from schools. Not all collected feedback from children and young people, parents and/or partners.

Methods used to collect feedback

- Online surveys
- Stakeholder and partner meetings
- Steering/Advisory groups with varied membership and remit
- Youth committees of ensembles/orchestras
- Evaluation forms completed at events and activities
- Feedback collected as part of an annual review of the service-level agreement with schools
- Social media, including websites and Facebook.

Feedback examples

- One hub commissioned an independent audit, collecting feedback from a 25 per cent sample of their primary schools, including the views of parents and head teachers.
- Some hubs were developing their own online survey software.
- One hub developed an app to collect data on staff skills and experience, student take up, ensembles and the support needed for school development to contribute to the annual data return.
- Four hubs reported involving young people in their governance, one of which also included young people on their interview panels when recruiting new music leaders.

Outcomes

- One hub reported developing an evaluation framework to measure the impact of CPD immediately following training and again a few months later to capture the impact on pupils.
- One hub reported examples of how they had responded to feedback including: increasing performance opportunities, widening the range of ensembles, introducing a more rigorous teacher performance system and increasing opportunities for parents to be involved in extra-curricular music activities.

- 22** Please describe your Music education hubs approach to the use of music technology in teaching and learning, and how you plan to develop this through the hub? (500 words maximum)

Current use of digital technology

- Increasing use of digital instruments in ensemble performance and classroom music-making.
- Technology was reported to be particularly useful in widening access for pupils with special educational needs. This included sound beams and eye tracking equipment.
- One hub reported using music technology as a key part of a cross-arts programme to enable young people to record their responses to visual arts and to create a soundscape.
- Hubs offered training to teachers in how to use music technology in teaching, including for non-specialist primary teachers. Hubs mentioned an increasing use of music technology in CPD activities.
- Music software was used to enable young people to record and edit their compositions, particularly at key stages 3 and 4. A few hubs have their own music studios which are available to schools.
- E-learning resources, such as Charanga, were used particularly for WCET. One hub worked in partnership with Charanga to offer every school a free taster.
- Some hubs were creating their own software to track pupils' progression.
- Use of virtual learning spaces, including YouTube, SoundCloud and Spotify to access and upload music videos.
- Use of smart phones, tablets and aps to record pupils' work and progress.
- Several hubs were using Twitter, Facebook and e-Newsletters to promote their services.
- One hub was experimenting with live webcasts: one performance attracted over 640 online visitors from ten countries.
- A few mentioned problems in rural areas which were unable to access high speed broadband.

Plans for development

Few hubs mentioned specific plans for development, although use of music technology was reported to be increasing.

- Several hubs reported successfully applying for funding grants to organise future music technology projects.

- 23** If there is anything else you would like to report about your activity last year, please do so here, including any other activities that were not funded by the Music education hub grant. (500 words maximum)

Hubs highlighted a variety of issues including:

- Several hubs reported restructuring in the past year, mostly resulting in a reduction in staffing, but a few reporting creating additional posts.
- Some hubs drew attention to examples of successful projects and initiatives.
- Some hubs reported adopting different business models, including changing from local authority to trust status. Some hubs highlighted successful partnerships and a few expressed an interest in exploring merger with other hubs in future.
- Several hubs reported difficulties in getting schools to complete the annual return accurately. For example, one hub only received responses from 16 out of 88 schools.
- A few hubs reported difficulty in fitting WCET into school timetables.

Appendix B: Survey completion guidance notes



Music education hubs

Academic year 2013/14 Guidance notes for the annual return Autumn 2014

Contents

Introduction	2
Core roles delivered in schools and colleges	2
Whole class ensemble teaching	3
Continuation	4
Number of ensembles by category	4
Number of pupils attending ensembles	5
Progression routes/ standards	5
Singing strategies	6
School Music Education Plans	6
Financial data	6
Partnership investment	7
Fundraising strategy	7
Partnerships	8
Local need, activities and resources	8
Whole class opportunities	8
Ensemble opportunities	8
Progression	8
Singing strategies and quality	8
Extension roles	9
School Music Education Plans	9
High quality teaching and learning	9
Stakeholder feedback	9
Music technology in teaching and learning	9
Additional information	9

	Introduction	
	<p>This document provides guidance for completing the Music education hubs annual 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 information you provide will be held securely and be 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. This information will be published in an annual report, with results presented at a national and regional level, where possible. This will provide relevant stakeholders, including hubs, with rich information on the work of Music education hubs in England.</p> <p>This year we have created a school form which already has the school names, DfE numbers, type of establishment, phase and local authorities for your area populated in it. Please complete this form to support Questions 1 and 2 of the data return. Your form will be sent to you via email when the portal opens for submissions. You will be able to attach your completed form at the same time you submit the rest of your data.</p> <p>The data return is divided into two sections. Questions 1 – 10 relate to the hub core roles for pupils aged 5 – 18 years in state-funded schools, 6th form colleges and FE only. 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>Questions 11-23 provide hubs with an opportunity to report in more detail on the activities they have led, including those activities that are outside the 5 - 18 age range. This could include work with Early Years Foundation Stage (EYFS) and 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>	
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 5 to show which schools and colleges your hub worked with in the academic year 2013/14 to deliver one or more of the</p>

		<p>core roles. This question refers only to the core roles.</p> <p>You may insert an extra line if a school or college is not on this list. Please do not include early years settings, independent schools and non-publicly funded establishments. You may provide a narrative to describe work with these establishments in Question 14.</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 ‘provided’ or ‘supported’. These are defined as:</p> <p>“Provided” means WCET that is delivered by the Music education hub lead organisation or other hub partner.</p> <ul style="list-style-type: none"> • “Supported” means WCET delivered by classroom teachers or others who have been assisted by the Music education hub lead organisation or other partner (eg through CPD) to carry out their role. <p>In each case, the delivery or support should have taken place in the academic year 2013/14.</p> <p>For each school or college please state whether you provided or supported WCET and 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, adding one row for each group receiving WCET. Please see the note (e) below regarding mixed year groups b) The number of pupils in each year group receiving WCET 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 pull down menu if necessary. e) Note: If you have mixed year groups you need to add a row for each year group, following steps A-D for each data row you create.

		<p>You may provide additional narrative on your WCET provision at Question 14.</p> <p>If you are aware of pupils who moved school (into or out of your hub area), please refer to this in Question 14. 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 14.</p>
3	Continuation	<p>Please provide the total number of pupils who received whole class ensemble teaching in the previous academic year and indicate how many of these continued to learn to play a musical instrument in the academic year 2013/14.</p> <p>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 (for example the child might have had WCET on the recorder, but decide to continue their musical education on the flute).</p> <p>Another term/year of WCET is not considered continuation in this context. Any tuition delivered in the whole class format should be included in Question 2.</p>
4	Number of ensembles by category	<p>For the academic year 2013/14, 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 organised/delivered by other hub partners. <p>Please break these down by type of group. Please indicate under Question 14 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</p>

		<p>provides opportunities for young musicians to play and to perform as described in the core roles of the National Plan. 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 (for example SATB) or lower voices only.</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 15</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 15.</p>
5	Number of pupils attending ensembles	<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 4 a), b), c) and d). 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 (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>Then, if fees were charged, indicate how many of these pupils were known to receive subsidy to assist them with attendance/membership fees, and how many had special education needs. For the purposes of this question please include pupils with Statements of Special Educational Need (SEN), School Action or School Action Plus.</p> <p>If both categories apply to a pupil, please count them once only in column 3, 'Both'.</p>
6	Progression routes/ standards	<p>Please indicate the standards achieved by pupils in your area by the end of the academic year 2013/14. Please include any instrumental/vocal tuition delivered by the hub lead, its partners and/or external providers. We note that not all instruments have</p>

		<p>grade exams, so please select the appropriate level from Entry, Foundation, Intermediate or Advanced as indicated in Question 7. 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.</p> <p>Please give more detail on the progression opportunities offered by your Music education hub and the level achieved in Question 16.</p>
7	Singing strategies	<p>Please indicate how many primary and secondary schools you supported to develop singing strategies in the academic year.</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 information on your support to schools in singing and/or a definition of what your singing strategy incorporates and related activities in Question 17.</p>
8	School Music Education Plans	<p>Please indicate how many 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.</p> <p>Please give more detail on the progress you have made in the delivery of your School Music Education Plan in Question 19.</p>
9	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 the basis for the calculation in Questions 11 and 12.</p> <p>Please contact your auditors or relationship manager if you need help.</p>
10	Partnership investment	<p>Some Music education hubs support partners to deliver hub activity and these partners then raise further income to deliver this activity. By “support” we mean cash investment via grants or commissions or in kind support, such as staff time, CPD or instrument loan. These partners often raise further income to deliver that activity, e.g. from funders, schools or parents, that does not go through the lead organisation’s accounts but can be significant.</p> <p>If this is appropriate to your hub, we ask you to please provide financial information on the support you gave and the income your partner raised to support that activity. If your support was in kind, please try to calculate a figure for that support. You can give more detail in Question 12.</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 9 and then insert the amount you gave and the income raised by partners in this question (ie question 10).</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>
11	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>

12	Partnerships	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.
13	Local need, activities and resources	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?
14	Whole class opportunities	Please describe the whole class opportunities delivered or supported by your Music education hub and your relationship to the schools in your 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.
15	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 Question 4.</p> <p>Please record any difficulties you had in obtaining the data requested for Question 4 and provide a description of any data in the 'Other/Mixed' category.</p>
16	Progression	Please describe the progression routes you have maintained and established in your Music education hub for all Key Stages and standards. 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 6.
17	Singing strategies and quality	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 7.
18	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 in the previous academic year.
19	School Music Education Plans	Please describe the progress you have made in the delivery of your School Music Education Plan since April 2014. How did the feedback from Arts Council shape your plans and how are schools responding?
20	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?
21	Stakeholder feedback	Please describe how you seek feedback from your stakeholder groups, eg pupil surveys, and what the outcomes of these processes are
22	Music technology in teaching and learning	What music 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?
23	Additional information	Please briefly outline any other activities or developments your Music education hub was involved in during the previous academic year that were not financed directly by your music education grant (eg work in early years settings, work in other art forms, work outside of your hub area).

NFER provides evidence for excellence through its independence and insights, the breadth of its work, its connections, and a focus on outcomes.

NFER ref. MEHD

ISBN. 978-1-910008-47-8

© 2015 National Foundation for Educational Research

- independent
- insights
- breadth
- connections
- outcomes

**National Foundation for
Educational Research**
The Mere, Upton Park,
Slough, Berks SL1 2DQ

T: 01753 574123
F: 01753 691632
E: enquiries@nfer.ac.uk
www.nfer.ac.uk