



BIRMINGHAM CITY
Faculty of Health, Education
and Life Sciences

Key Data on Music Education Hubs 2017

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Introduction

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

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

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

123 Music Education Hubs across the country were established, and commenced operation in 2012. In 2016/17¹ there were 120 Music Education Hubs situated across all local authorities in England. This report describes their activity. MEHs are described on the ACE website like this:

Music Education Hubs are groups of organisations – such as local authorities, schools, other hubs, art organisations, community or voluntary organisations – working together to create joined-up music education provision, respond to local need and fulfil the objectives of the hub as set out in the national plan for Music Education (<https://www.artscouncil.org.uk/music-education/music-education-hubs>)

The NPME established four core roles for the MEHs, which were defined thus:

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

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

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

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

¹ In this report we adopt the labelling convention 2016/17 for the academic year, and 2016-17 for the financial year. These are different, but overlapping, and the use of this convention helps distinguish academic from financial years.

The 2016/17 academic year is covered by two financial years: 2016-17 and 2017-18. Central funding for MEHs was maintained at the same level as 2015-16, with £75 million from the Department for Education (DfE) being committed to this activity in each financial year.

About this report

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

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

1. Number and percentage of pupils receiving Whole Class Ensemble Teaching (WCET) provided or supported by the MEH partnership
 2. Number and percentage of pupils playing regularly in ensembles provided or supported by the MEH partnership
 3. Number and percentage of pupils learning an instrument through the MEH partnership (outside WCET)
 4. Number and percentage of pupils singing regularly in choirs/vocal groups provided or supported by MEH partnership
 5. Number and percentage of state funded schools and colleges with which MEH partnerships are engaging on at least one core role
- PI1: Percentage of MEH income from different sources.

This report presents headline survey data, with analysis and brief discussion of key findings. Where possible, year-on-year analysis of previously reported data is also included.

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

Whole Class Ensemble Teaching

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

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

Key data on pupil participation in WCET includes the numbers of pupils receiving it in schools, along with the percentage of the national pupil population reached. MEHs were asked which schools in their area they had worked with to provide WCET in 2016/17, which year groups the pupils were in, and, importantly, whether these pupils were in receipt of WCET for the first time.

As can be seen in Table 1, MEHs provided WCET for 711,241 pupils in 2016/17, with 69.17% of these receiving it for the first time. MEHs reached 9.23% of the total population in state-funded primary and secondary schools.

Table 1: Number and percentage of pupils receiving WCET provided or supported by the MEH partnership in the academic year 2016/17

Year Group	Pupils receiving WCET			National Comparison	
	Pupils receiving WCET 2016/17 ²	Pupils receiving WCET for the first time in 2016/17	% pupils receiving WCET for the first time in 2016/17	Number of pupils per year group in 2016/17 ³	% of pupils receiving WCET in 2016/17
Reception	1,610	1,220	75.78%	663,486	0.24%
1	22,589	20,221	89.52%	666,746	3.39%
2	42,428	27,434	64.66%	655,940	6.47%
3	98,476	87,730	89.09%	643,663	15.30%
4	181,476	134,243	73.97%	646,857	28.06%
5	81,756	45,069	55.10%	621,564	13.15%
6	38,178	10,552	27.64%	601,346	6.35%
7	20,515	14,247	69.45%	583,752	3.51%
8	7,188	1,507	20.97%	571,841	1.26%
9	4,507	1,683	37.34%	554,954	0.81%
10	650	13	2.00%	535,361	0.12%
11	310	31	10.00%	529,217	0.06%
12	67	-	0.00%	233,274	0.03%
13	85	-	0.00%	198,392	0.04%
Mixed/Year group not reported ⁴	211,406	148,047	70.03%	-	-
Total	711,241	491,997	69.17%	7,706,393	9.23%

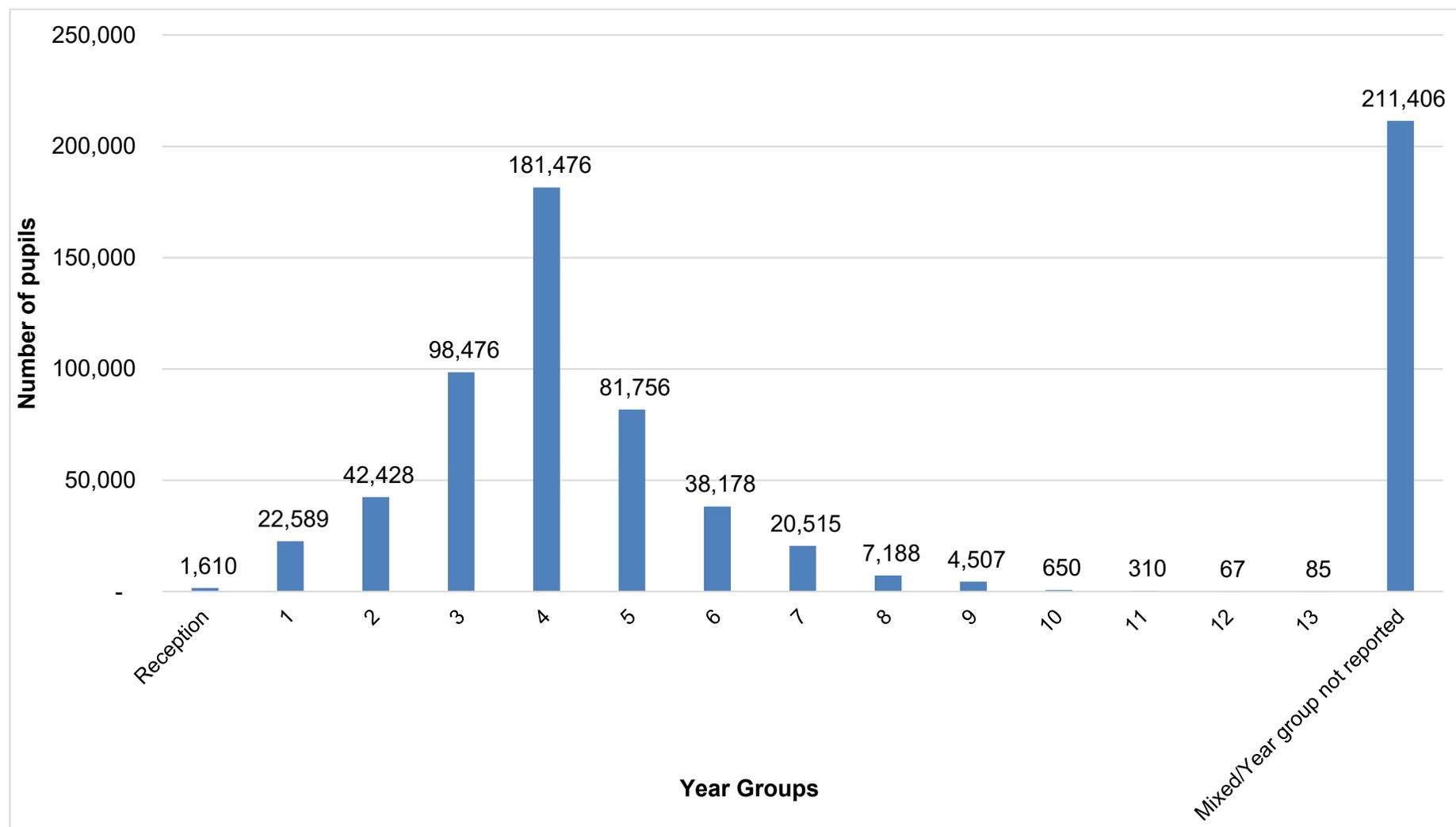
If we look into these figures in a little more detail, we can see that MEHs concentrate their WCET provision in a number of key school years, as Chart 1a clearly shows:

² MEHs are not asked to report on the number of reception pupils included in WCET, but some do. This figure should not be taken as an accurate picture of the number of reception children who have received WCET. There may be other reception children who receive WCET but are not included here.

³ Taken from January Spring Census 2017.

⁴ Following guidance from DfE and discussions with ACE and the DfE, Tables 1 and 2 have been calculated in a different way from previous versions of this report. This is because we have closely analysed reported WCET group sizes, and in those instances where reported WCET group sizes are larger than the number of pupils the DfE records as being in each year group, this round of analysis has moved such cases to the 'mixed/not reported' category. For example, if a MEH has reported that 100 pupils received WCET in year 4, but DfE data records only 30 pupils on the school roll for that year group, we have assumed that the MEH is actually reporting on a mixed year group, or applying a different counting methodology. We are keen to stress that this has an impact upon year-on-year comparisons, and that reductions can, in almost all cases, be attributed to this change in the approach to the analysis. New data validation tools are being incorporated into the data return template for 2017/18 data collection to continue future returns on these foundations, and this change will form a normal point of recording and analysis from this point on.

Chart 1a: Number of pupils in each year group receiving WCET in 2016/17



From Chart 1a we can see that WCET is concentrated in primary schools, with a clear focus on pupils in Year 4. MEH data returns indicate that a large number of mixed year group classes also take place in primary schools, but, given the ambiguity in such a classification, we are unable to pinpoint with precision in which year groups these are taking place. Our understanding of the sector, and previous analyses, point to the profile of Chart 1a remaining consistent even when mixed year groups were counted differently, as was the case in previous years. Indeed, analysis of the school phase from which a mixed entry year group was reported points to the prevalence of WCET as a primary school activity, though smaller numbers of pupils from mixed year groups do participate throughout secondary school, as Table 1b and Charts 1b and 1c demonstrate.

Table 1b: ‘Mixed category breakdown by school phase

School phase	Number of pupils in receipt of WCET	Number of pupils in receipt of WCET for the first time
Primary	192,838	138,377
Secondary	15,155	7,230
All through/16 plus	1,140	622
Not applicable	2,273	1,818
Total	211,406	148,047

Chart 1b: ‘Mixed’ WCET category breakdown by school phase

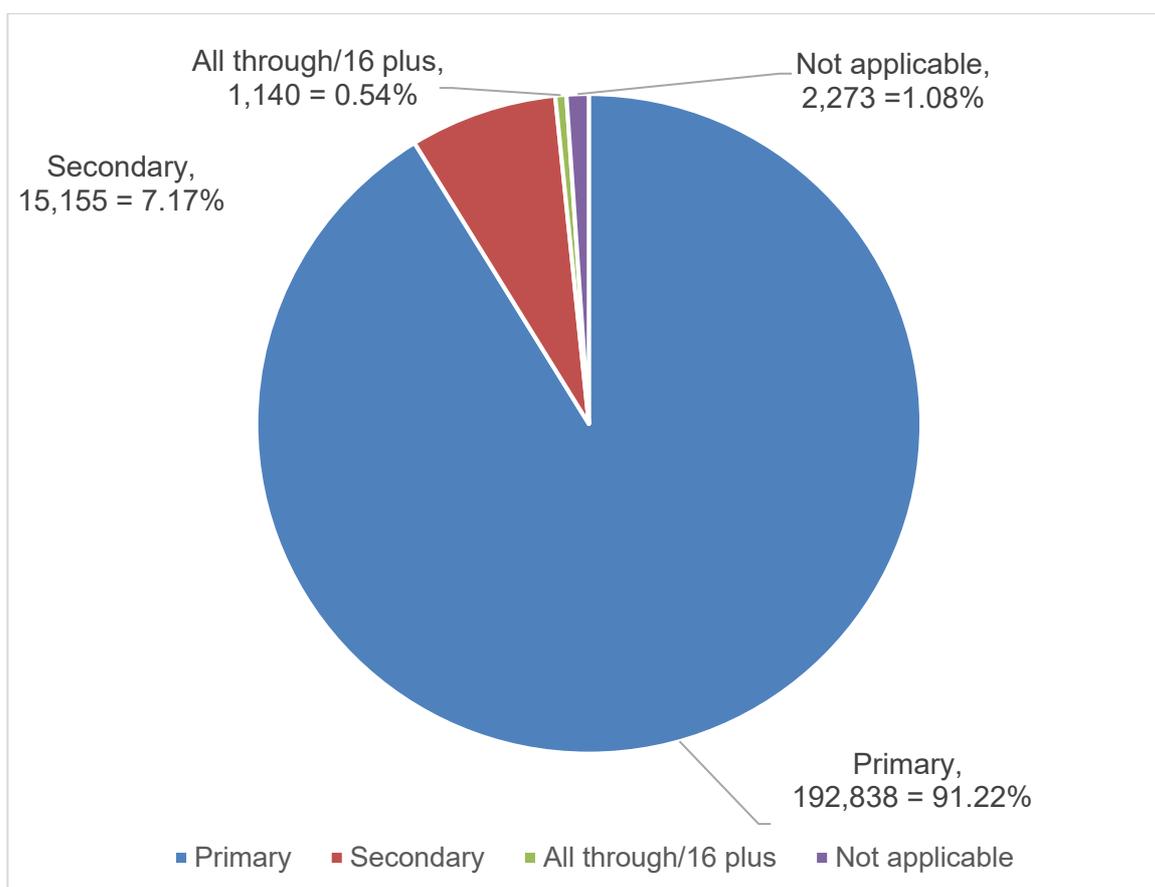


Chart 1c: 'Mixed' WCET first time category breakdown by school phase

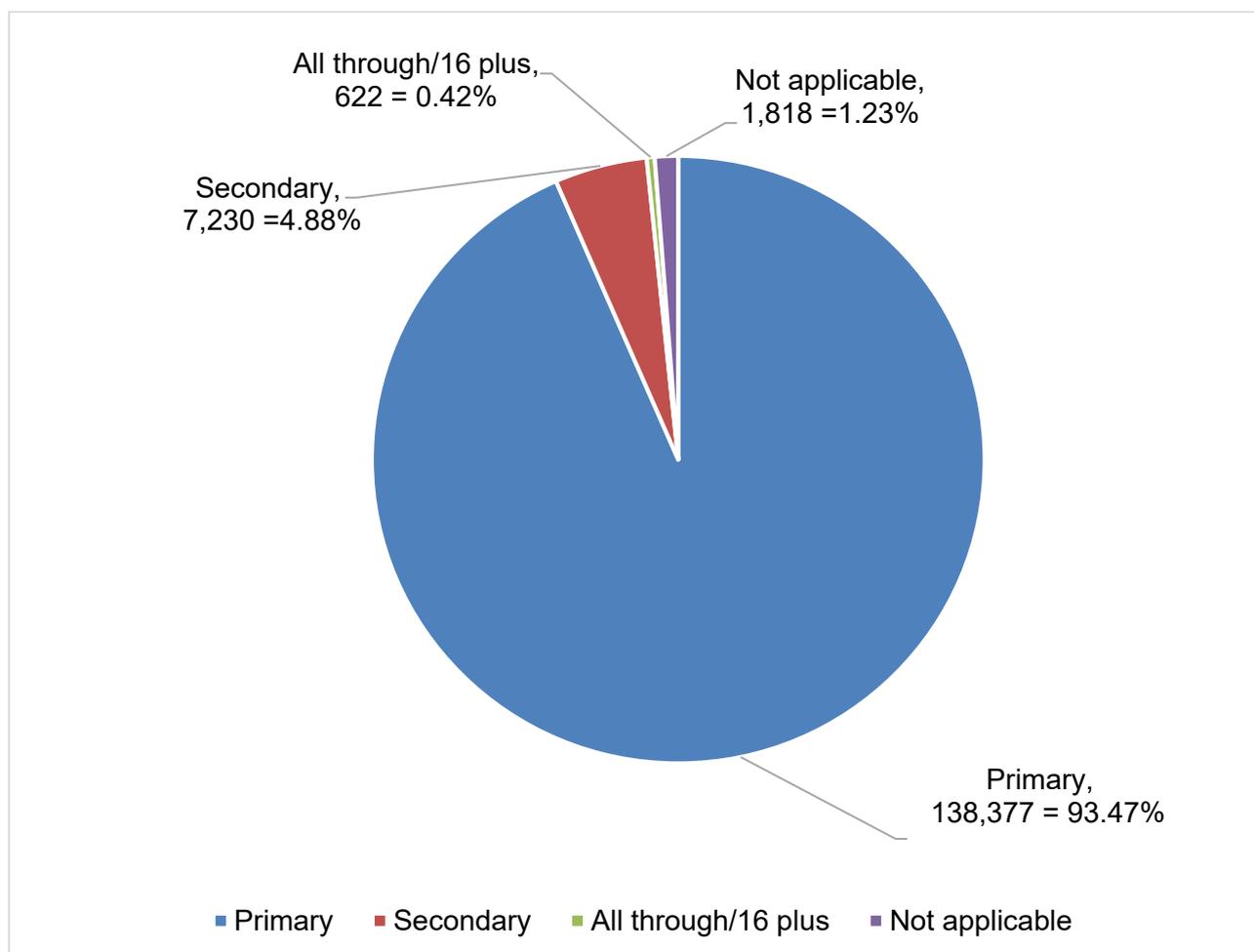


Chart 1b shows that 91.22% of the WCET groups being reported as 'mixed', or classified as such in our analysis, come from schools in the primary phase. We are unable to deduce whether these mixed year groups come predominantly from KS1 or KS2, include reception pupils, or are a combination of all of these, but it is clear that primary groups categorised in this way far exceed those emerging from secondary schools. This matches the national profile of WCET provision being focused in primary schools as shown in Table 1.

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

The total numbers and percentages of pupils in school years 1-9 in receipt of WCET and WCET for the first time are shown in Table 2. As before, we are unable to identify specific year groups within the 'mixed' category, and thus the apparent fall in provision can be attributed mostly to changes in the ways in which data has been analysed this year. This is particularly true of the percentage of the national pupil population receiving WCET, which appears to have declined substantially. However, this cannot be treated as a like-for-like comparison, and thus year-on-year comparisons have been provided for context only. Table 4 provides a more accurate year-on-year comparison and shows that the total number of pupils receiving WCET has continued to increase.

Table 2: Number and percentage of pupils in years 1-9 receiving WCET from 2012/13 to 2016/17

	2012/13	2013/14	2014/15	2015/16	2016/17
Number of pupils receiving WCET	531,422	565,496	607,673	651,603	497,113 ⁵
Number of pupils nationally	5,116,135	5,196,517	5,299,226	5,411,589	5,546,663
Percentage of national pupil population receiving WCET	10.4%	10.9%	11.5%	12.04%	8.96%
Number of pupils receiving WCET for the first time	437,975	432,302	448,268	459,115	342,686
Percentage of pupils receiving WCET who received it for the first time	82.4%	76.4%	73.8%	70.46%	68.94%
Percentage of national pupil population who received WCET for the first time	8.6%	8.3%	8.5%	8.48%	6.18%

Because in 2016/17 so many pupils have been allocated to the mixed/year group not specified category (192,838 for primary phase schools, which includes nursery and reception pupils), the number of pupils known to be in years 1-9 has fallen dramatically. It therefore appears that there has been a decrease both in the total number of year 1-9 pupils who received WCET and in the percentage of the national population who received it. More precise data return procedures will be in place for the next round of data collection, helping MEHs to report accurately on the numbers of pupils they teach in each year group, and enabling a more accurate year-on-year picture to be produced. In the meantime, a better comparison can be made by using the total number of pupils who received WCET in 2016/17 and previous years (see figures in Table 4 and Chart 3).

⁵ This figure would grow substantially if the 'mixed' year group responses from schools described as 'Primary' and 'Middle Deemed Primary' were to be included. The total would rise to 691,561 which would continue the growth trend seen in previous years, with 12.47% of the national Y1-9 population receiving WCET. In the case of those receiving WCET for the first time, the figure would rise to 481,063, meaning that 8.67% of the national Y1-9 population would be in receipt of WCET for the first time. However, mixed primary groups sometimes include entries from reception and we are unable to say accurately the number of reception pupils that these include. Thus these have not been included in this table, but are provided here for context.

Number of School Terms in WCET

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

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

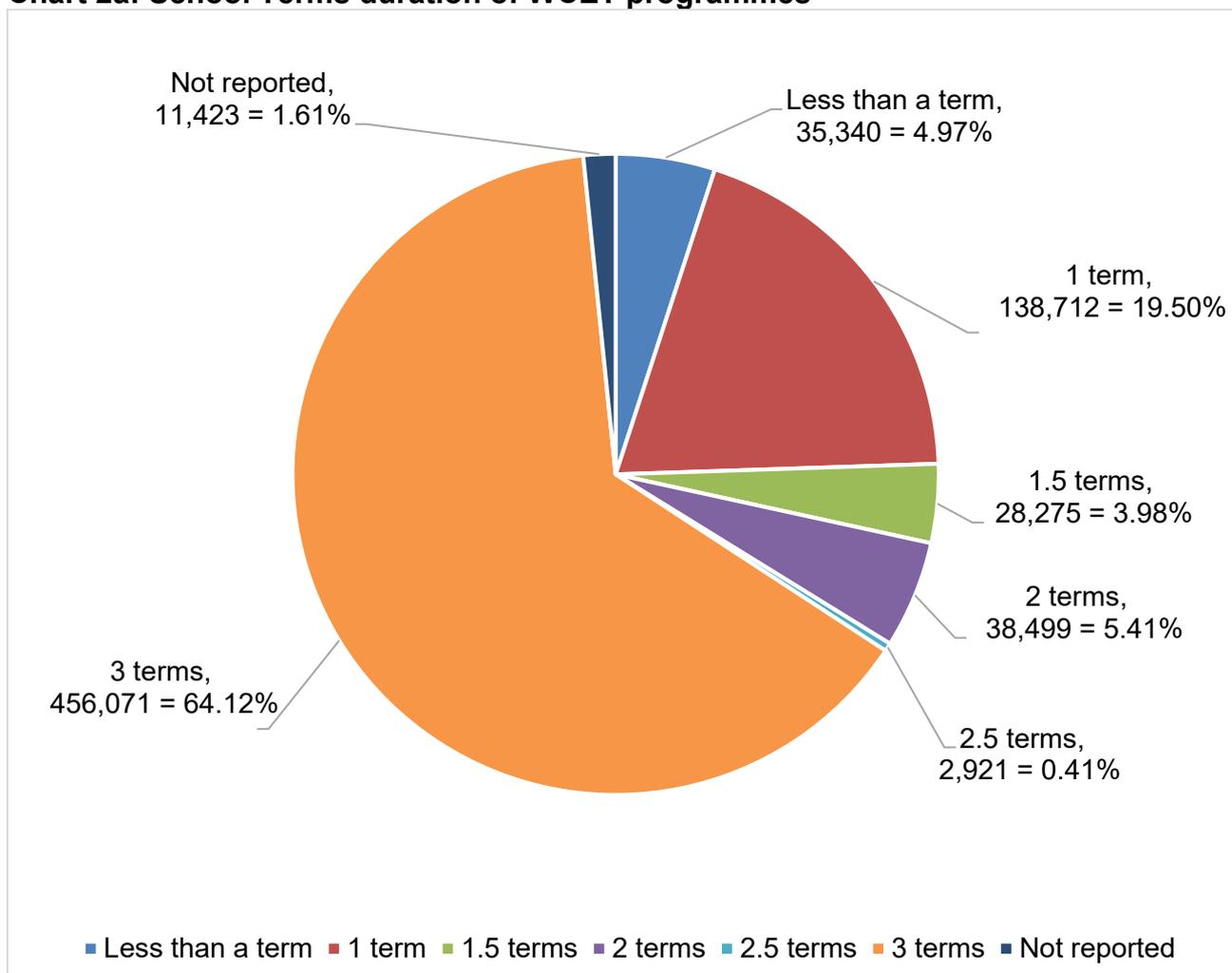
The length of the various WCET programmes offered by MEHs in 2016/17 are as set out in Table 3.

Table 3a: Number of WCET terms received by pupils in the academic year 2016/17

No. of Terms	No. of Pupils (2016/17)
Less than a term	35,340
1 term	138,712
1.5 terms	28,275
2 terms	38,499
2.5 terms	2,921
3 terms	456,071
No. of terms not reported	11,423
Total	711,241

The commonest lengths of time for WCET duration are for three terms (normally a whole school year), which accounts for 64.12% of WCET activity. WCET programmes which have a duration of a single term are the next commonest form, where 19.50% of WCET activity occurs. Other iterations for different term lengths are much less common. These figures are represented graphically in Chart 2a.

Chart 2a: School Terms duration of WCET programmes

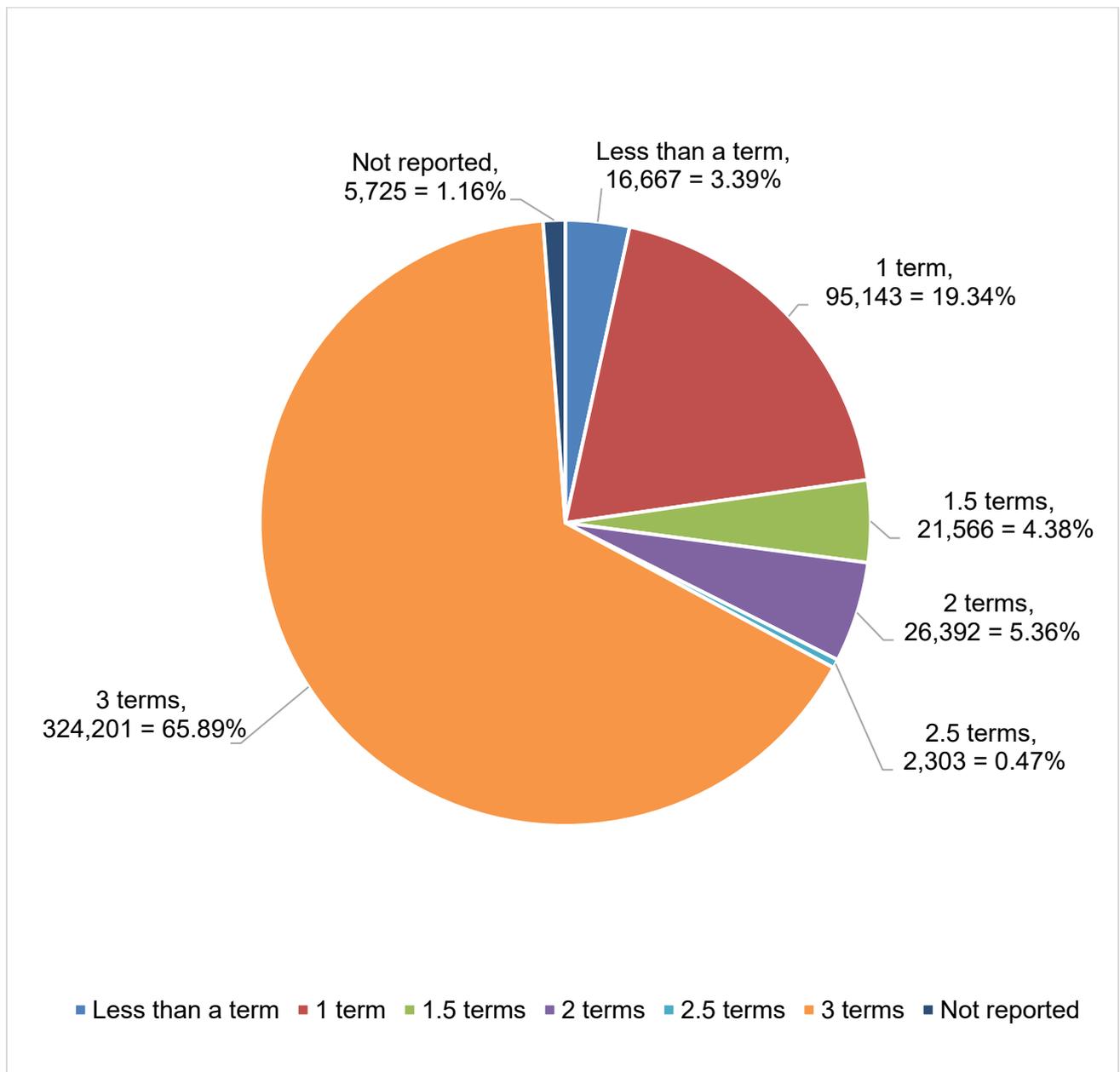


It is interesting to note that this profile of WCET provision is also replicated for those who are in receipt of WCET for the first time.

Table 3b: Number of WCET terms received by pupils receiving WCET for the first time in the academic year 2016/17

No. of terms	No. of Pupils – 1st time WCET
Less than a term	16,667
1 term	95,143
1.5 terms	21,566
2 terms	26,392
2.5 terms	2,303
3 terms	324,201
Not reported	5,725
Total	491,997

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



As shown in Chart 2b, nearly two-thirds of those who received WCET for the first time received an entire school year of lessons. This is to be welcomed. However, the first WCET experience for 16,667 pupils only lasts for a short period of time, and the longer term implications of this upon continuation rates might warrant further investigation.

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

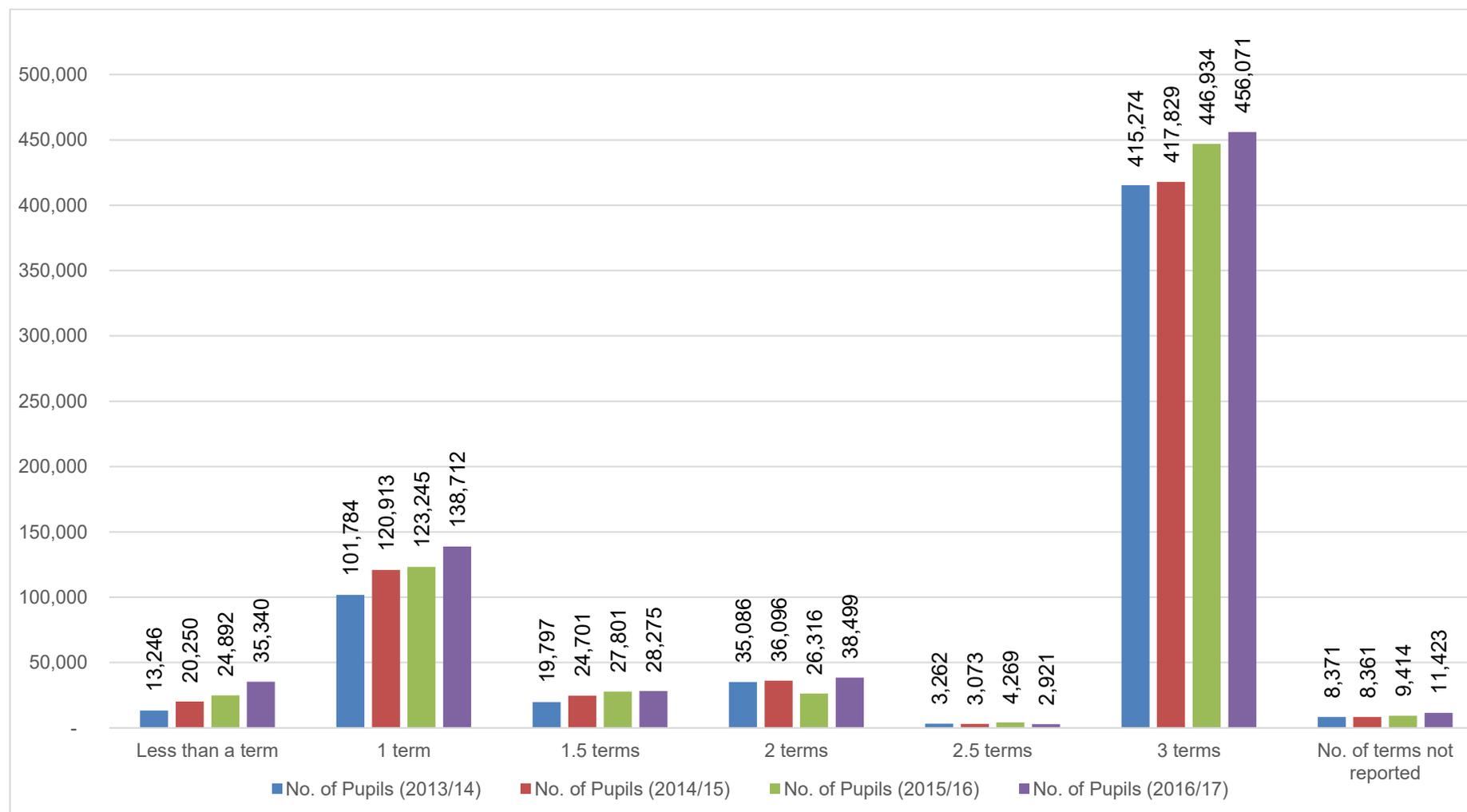
The number of school terms of WCET received by pupils in each academic year over the last four years is as shown in Table 4. This table commences with the academic year 2013/14 as that is the first year for which we have data available.

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

No. of Terms	No. of Pupils (2013/14)	No. of Pupils (2014/15)	No. of Pupils (2015/16)	No. of Pupils (2016/17)
Less than a term	13,246	20,250	24,892	35,340
1	101,784	120,913	123,245	138,712
1.5	19,797	24,701	27,801	28,275
2	35,086	36,096	26,436	38,499
2.5	3,262	3,073	4,269	2,921
3	415,274	417,829	446,934	456,071
No. of terms not reported	8,371	8,361	9,414	11,423
Total	596,820	631,223	662,871	711,241

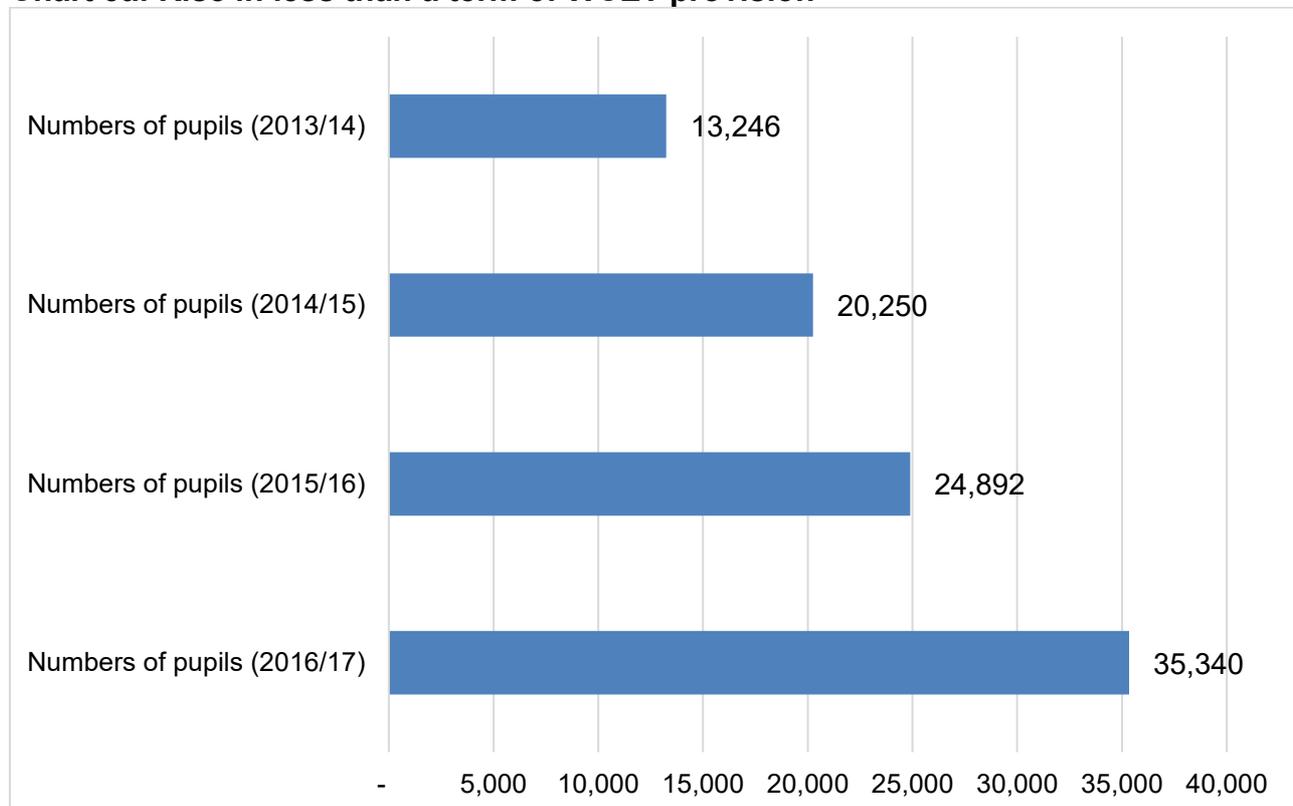
The number of pupils in receipt of WCET increased by 7.30% between 2015/16 and 2016/17. Between 2013/14 and 2016/17 there has been a 19.17% increase. Chart 3 gives a visual representation of this, and shows the key one-term and three-term increases.

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



Between 2015/16 and 2016/17 there has been a 2.04% increase in the number of pupils in receipt of WCET for three terms, and there was a large increase of 12.55% in the number of pupils receiving it for one term. However, the number of pupils receiving WCET for less than one term has increased significantly, from 24,892 to 35,340, a percentage increase of 41.97%. This steady rise over the previous 4 years is shown in chart form in Chart 3a:

Chart 3a: Rise in less than a term of WCET provision



This raises the question of the minimum period over which WCET should be operating, as NPME Core Role A talks of “at least a term”. 35 MEHs reported delivering WCET for less than a term in at least one school, and under 5% of all those receiving WCET received it for less than a term. The increase in pupil numbers receiving WCET for less than a term might merit further investigation.

Characteristics of pupils receiving WCET

ACE and the DfE are interested in the pupil characteristics of those in receipt of WCET. In order to investigate this, data from the MEHs have been compared with statistics from the Annual Schools Census for pupils in schools in which WCET takes place. It is important to note that information on ethnicity comes from a separate dataset supplied by the DfE. The characteristics for which data are available are ethnicity, special educational needs (SEN) status and eligibility for the pupil premium (PP). Information from these two databases has been joined together by the research team, however we do not have the ethnicity split for all years reported on here, so we are only reporting on years where this information is available. Doing this results in different totals from those reported in Table 1. The information from this is presented in Table 5.

Table 5: Characteristics of pupils receiving WCET provided or supported by MEH partnerships in the school year 2016/17⁶

	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. pupils in this category nationally Y1-13 ⁷	% of national population
Number of pupils from a white ethnic background	522,890	73.82%	5,283,067	74.92%
Number of pupils from a mixed ethnic background	39,373	5.56%	386,535	5.48%
Number of pupils from an Asian or Asian British ethnic background	79,637	11.24%	752,408	10.67%
Number of pupils from a black or black British ethnic background	43,760	6.18%	398,969	5.66%
Number of pupils from any other known ethnic background	17,632	2.49%	156,310	2.22%
Number of pupils whose ethnic background is unclassified	5,066	0.72%	74,076	1.05%
Total	708,358		7,051,365	
Pupils with a statement of SEN	15,939	2.25%	279,582	3.96%
Pupils eligible for the pupil premium	173,903 ⁸	24.6%	1,925,112	27.30%

If we look at this data over a four-year period, we see a number of changes. These are shown in Table 5a.

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

⁷ Totals in this column include state funded primary, secondary and special schools. They do not include PRUs or LA alternative provision.

⁸ For a number of schools, Pupil Premium data is the only characteristic available in the datasets provided for this analysis. In the cases where this occurs, these have not been included to ensure that different parts of Table 5 draw upon complete ethnic and SEN/PP characteristic data. If they were to be included in this analysis, the figure increases slightly to 174,284.

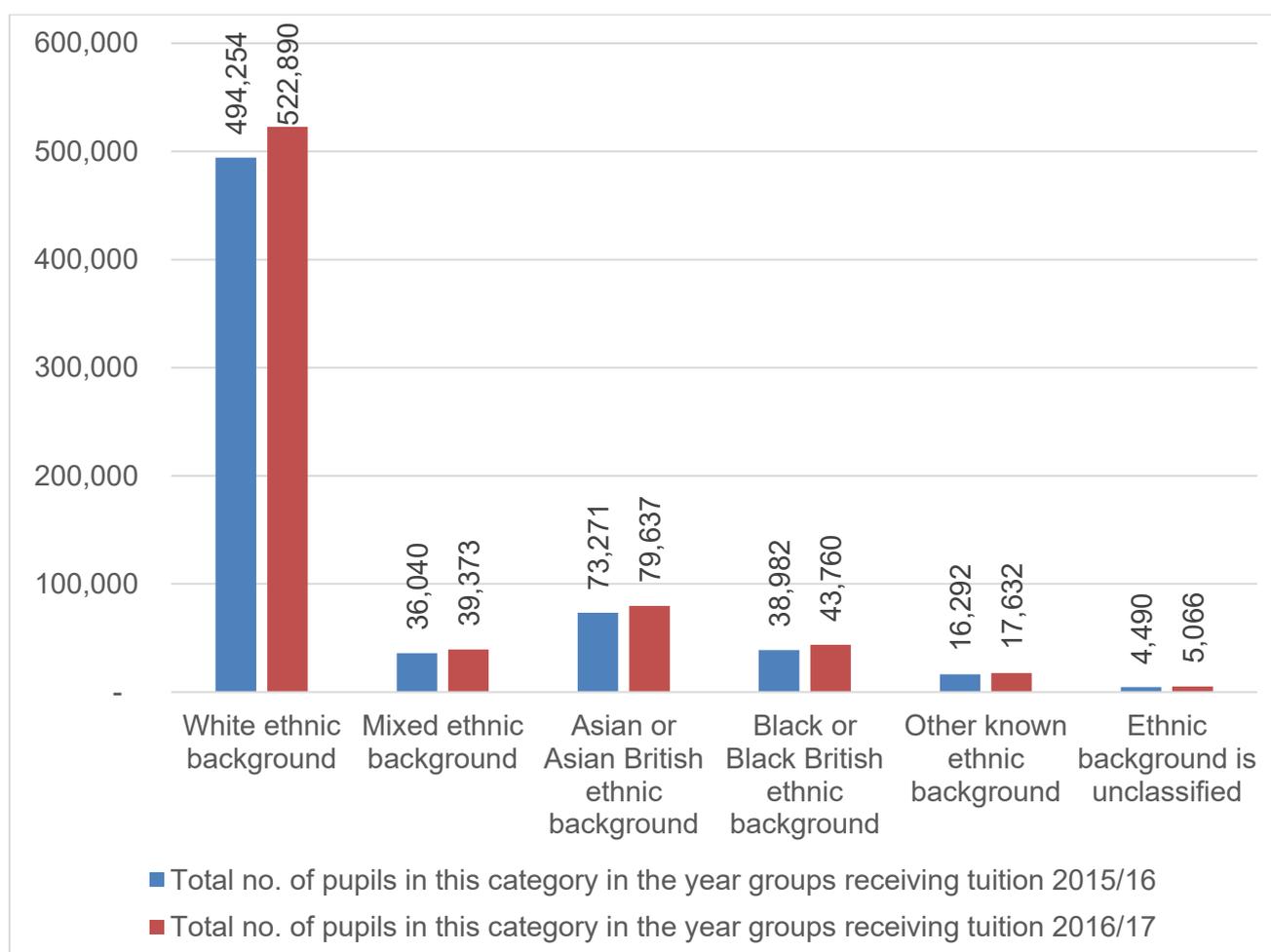
Table 5a: four-year period data of characteristics of pupils receiving WCET provided or supported by MEH partnerships in the school year 2016/17

	2013/14				2014/15				2015/16				2016/17			
	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. pupils in this category nationally Y1-13	% of national population	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. pupils in this category nationally Y1-13	% of national population	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. pupils in this category nationally Y1-13	% of national population	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. pupils in this category nationally Y1-13	% of national population
Number of pupils from a white ethnic background	439,666	75.4%	5,220,219	76.9%	460,756	74.6%	5,237,872	76.2%	494,254	74.51%	5,268,237	75.58%	522,890	73.82%	5,283,067	74.92%
Number of pupils from a mixed ethnic background	30,321	5.2%	324,978	4.8%	33,271	5.4%	344,450	5.0%	36,040	5.43%	364,585	5.23%	39,373	5.56%	386,535	5.48%
Number of pupils from an Asian or Asian British ethnic background	60,535	10.4%	676,816	10.0%	66,742	10.8%	702,165	10.2%	73,271	11.05%	727,575	10.44%	79,637	11.24%	752,408	10.67%
Number of pupils from a black or black British ethnic background	35,710	6.1%	365,624	5.4%	37,919	6.1%	378,748	5.5%	38,982	5.88%	390,522	5.60%	43,760	6.18%	398,969	5.66%
Number of pupils from any other known ethnic background	13,435	2.3%	132,736	2.0%	14,787	2.4%	140,401	2.0%	16,292	2.46%	148,793	2.13%	17,632	2.49%	156,310	2.22%
Number of pupils whose ethnic background is unclassified	3,777	0.6%	64,506	1.0%	4,116	0.7%	67,833	1.0%	4,490	0.68%	70,844	1.02%	5,066	0.72%	74,076	1.05%
Total	583,444		6,784,879		617,591		6,871,469		663,327		6,970,556		708,358		7,051,365	
Pupils with a statement of SEN	14,682	2.5%	206,683	3.0%	13,939	2.3%	206,071	3.0%	16,263	2.45%	236,805	3.40%	15,939	2.25%	279,582	3.96%
Pupils eligible for the pupil premium	169,673	29.1%	1,781,642	26.3%	176,877	28.6%	1,870,650	27.2%	182,118	27.5%	1,907,023	27.36%	173,903	24.6%	1,925,112	27.30%

Between 2015/16 and 2016/17 the number of pupils from an Asian and Asian British background increased by 8.69%. Those from a black or black British background increased by 12.26%, whilst those from a white ethnic background increased by 5.79%. Over the four-year period of time from 2013/14 to 2016/17 the number of Asian and Asian British pupils reported on in these datasets has increased by 31.55%, those from a black or black British background by 22.54%, and those from a white ethnic background by 18.93%. It is, however, important to reiterate that this data results from two separate and unrelated datasets, and that as WCET represents a considerable take-up in many school years, it follows that any changes in the characteristics of the general school population will be reflected in the corresponding WCET statistics. What this means is that the increase in Asian pupils taking part in WCET mirrors an increase in the overall number of Asian pupils in the school system. This applies to the other comparisons too. The overall population of all pupils has increased, as have the size of all ethnic groups.

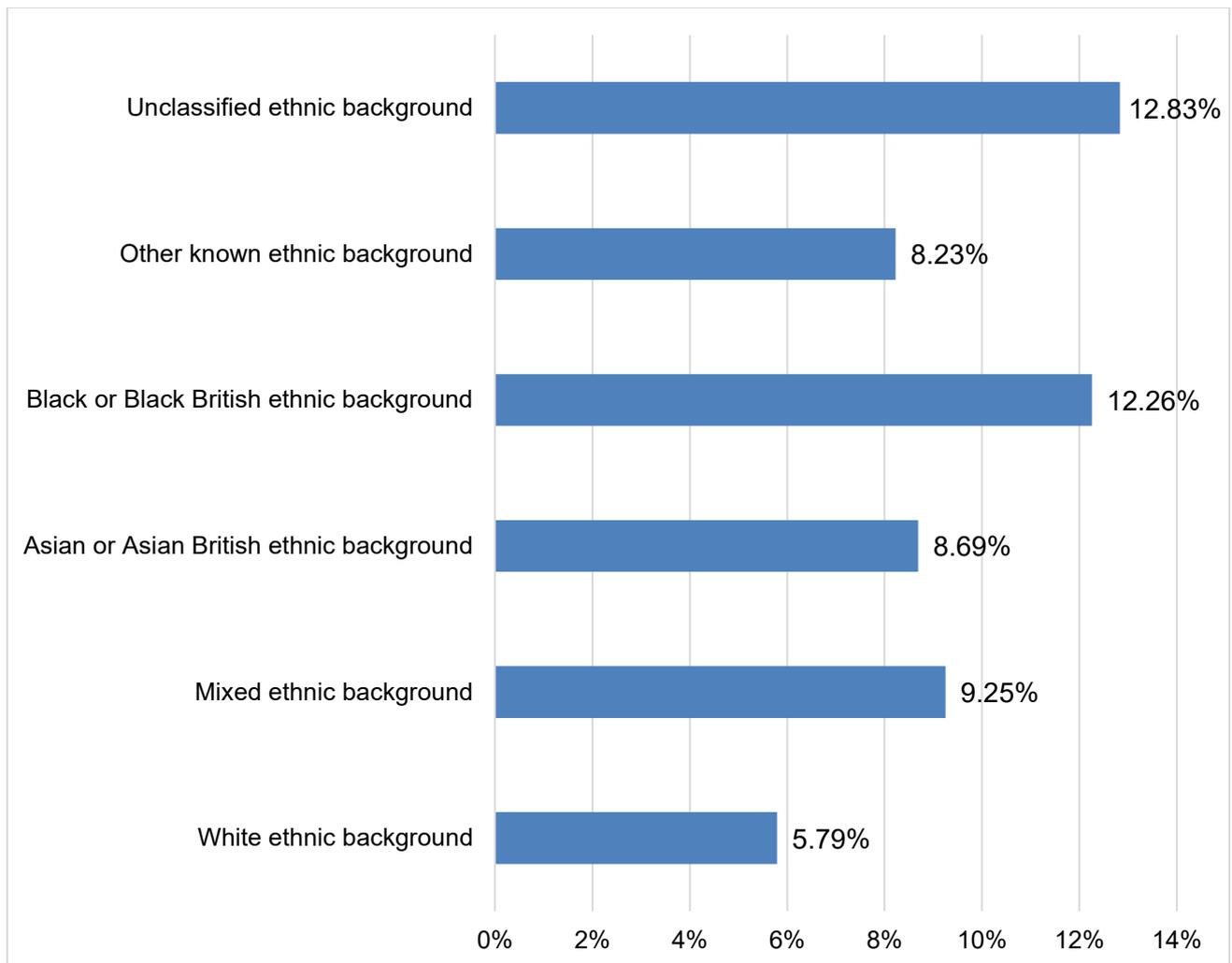
Looking specifically at the changes in the ethnicity characteristics of pupils in receipt of WCET between the academic years 2015/16 and 2016/17, Chart 4 shows this data represented in graphical format.

Chart 4: Ethnicity characteristics of pupils in receipt of WCET



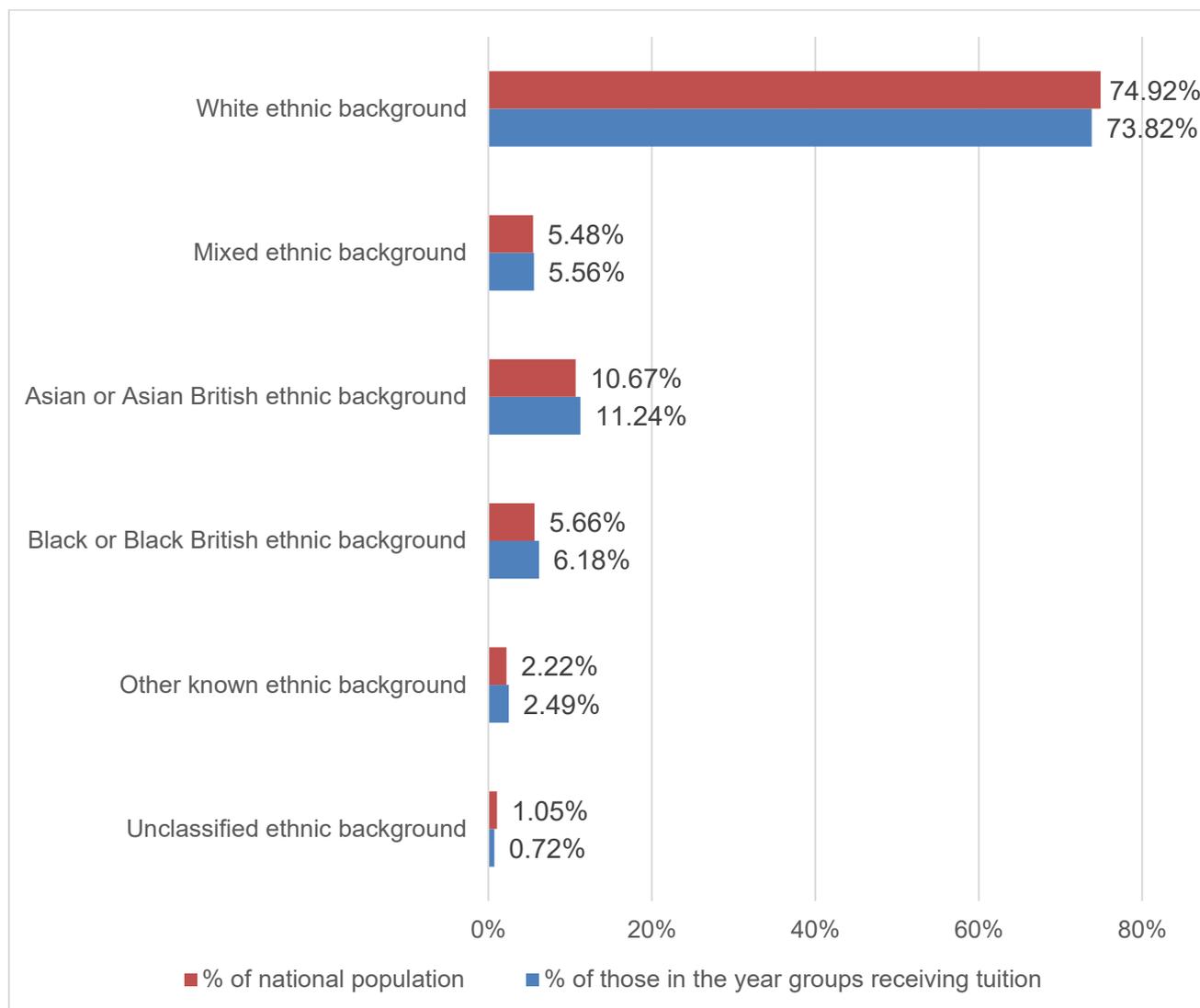
The percentage increases for these pupils is shown in graphical format in Chart 4a.

Chart 4a: percentage increases - ethnicity characteristics of pupils in receipt of WCET 2015/16–2016/17



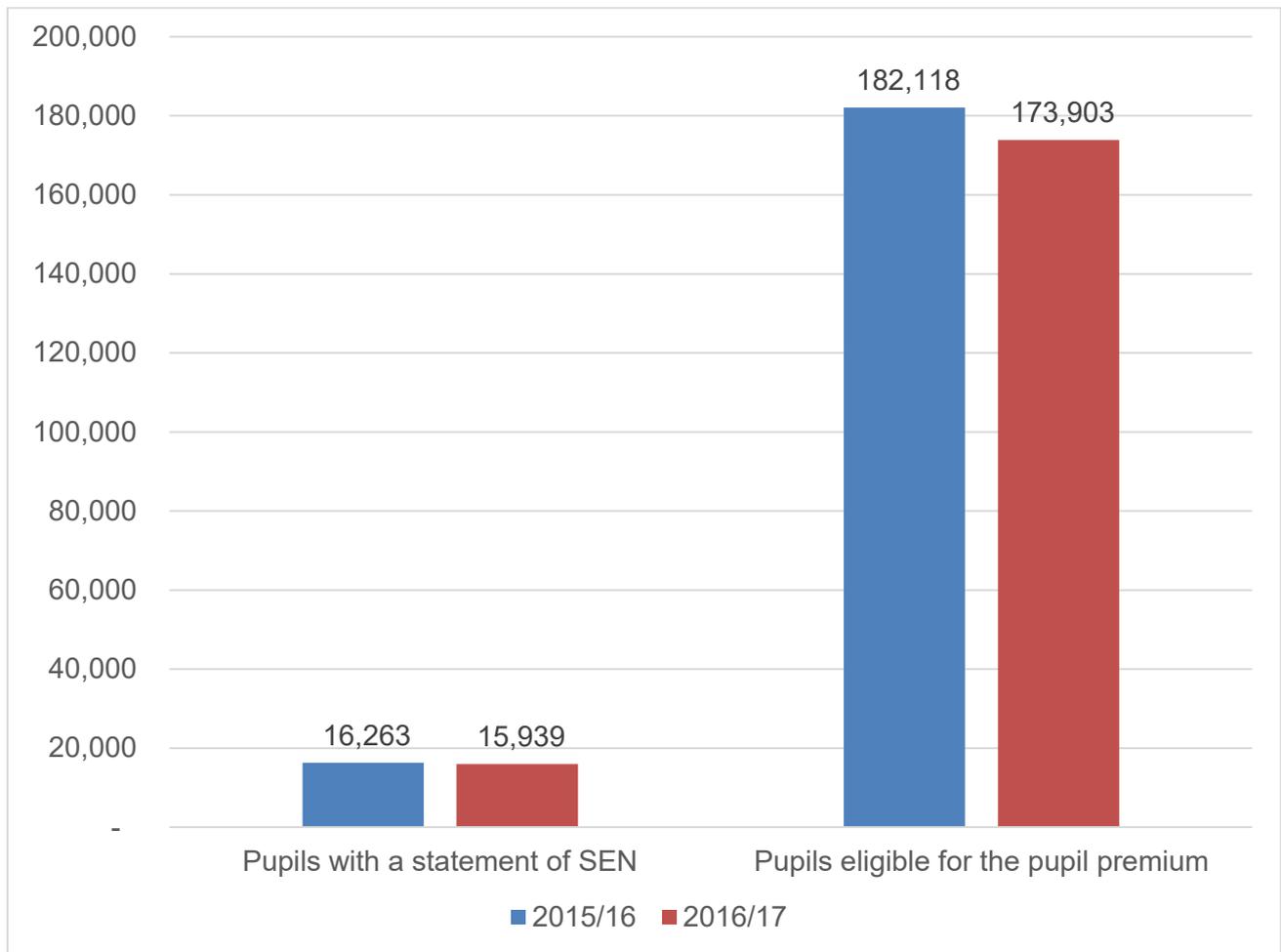
A comparison between national ethnicity proportions and those receiving WCET reveals that the ethnic profile of WCET provision follows the general ethnicity profile of the national population. Chart 4b shows that minority ethnic groups account for slightly higher proportions of the WCET population than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

Chart 4b: Comparison of national ethnicity characteristics and those in receipt of WCET



Turning our attention now to pupil premium and SEN pupils learning through WCET, between 2015/16 and 2016/17 there has been a decrease in both pupil premium and SEN pupils learning through WCET, as Chart 5 shows.

Chart 5: Pupil premium and SEN pupils receiving WCET



Between 2015/16 and 2016/17 the number of pupils with a statement of SEN receiving WCET has fallen by 1.99%, and those pupils eligible for the pupil premium receiving WCET has dropped by 4.51%. The reasons for this are not clear and might merit further investigation.

Pupils playing regularly in ensembles

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

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

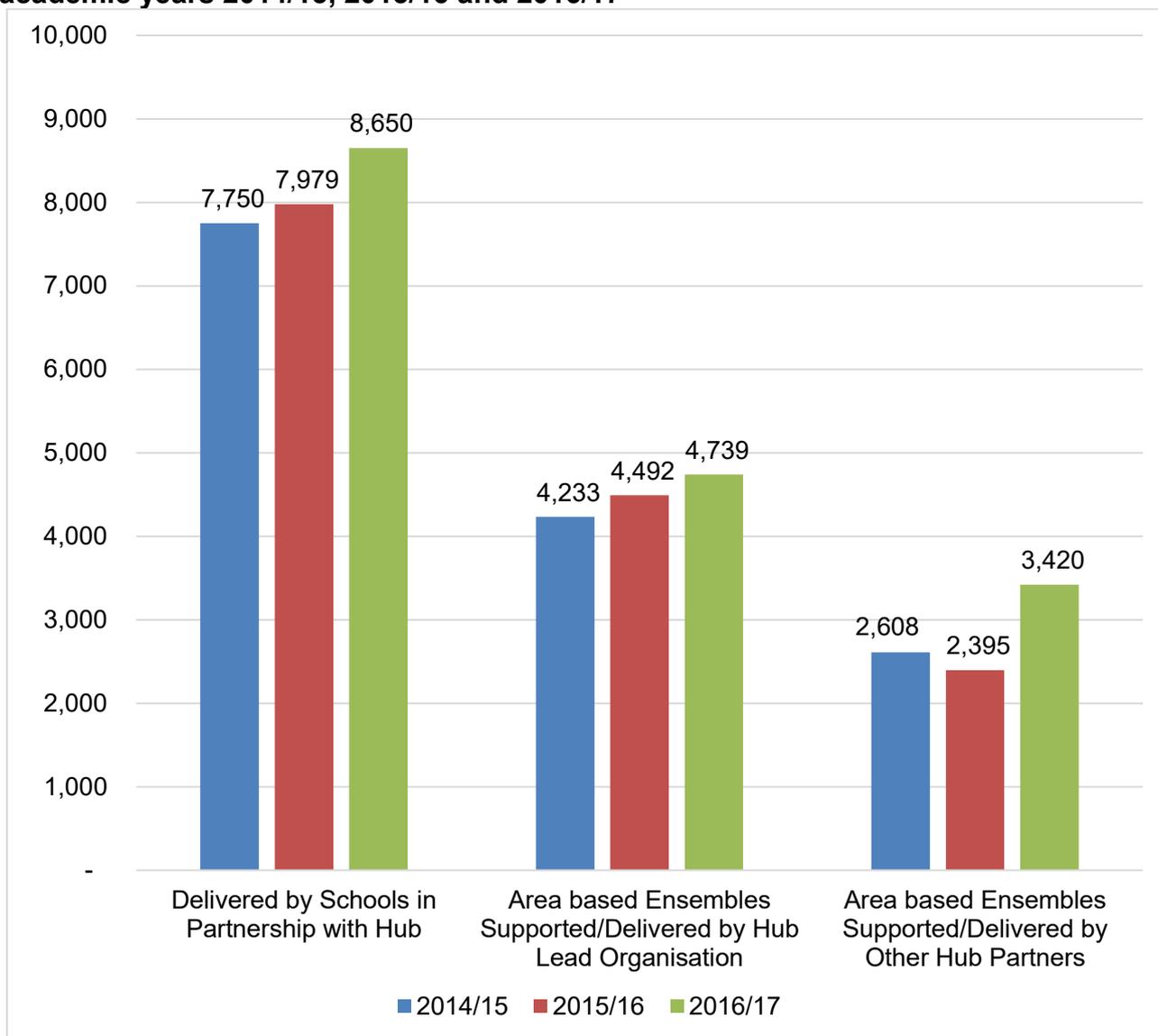
The data for the numbers of ensembles and choirs supported or delivered by MEHs is shown in Table 6, where it can be seen that MEHs supported or delivered a total of 16,809 ensembles and choirs in the academic year 2016/17.

Table 6: Number of ensembles and choirs supported or delivered by MEHs in 2016/17

	No. of ensembles (2015/16)	No. of ensembles (2016/17)	% change 15/16 to 16/17
Delivered by Schools in Partnership with MEH	7,979	8,650	8.41%
Area based Ensembles Supported/Delivered by MEH lead organisation	4,492	4,739	5.50%
Area based Ensembles Supported/Delivered by Other MEH Partners	2,395	3,420	42.80%
Total	14,866	16,809	13.07%

In chart 6, the numbers of ensembles and choirs supported or delivered by MEHs is shown.

Chart 6: Number of ensembles and choirs supported or delivered by MEHs in the academic years 2014/15, 2015/16 and 2016/17



In the 2015/16 report it was noted that there had been a decrease of 8.17% in numbers of ensembles and choirs delivered by other MEH partners whilst at the same time there had been an increase of 6.12% in lead MEH partner delivery of these music-making opportunities. It is therefore interesting to note that in 2016/17, whilst there have been increases in all types of ensemble, the biggest increase (42.80%) was in area based ensembles supported or delivered by other MEH partners. Indeed, when we look at the total numbers of ensembles and choirs supported or delivered by MEHs, we see that there has been an increase of 13.07%.

Of these ensembles and choirs, over half (51.46%) were delivered by schools in partnership with their MEH, as Chart 7 shows.

Chart 7: Number of ensembles and choirs supported or delivered by MEHs in 2016/17

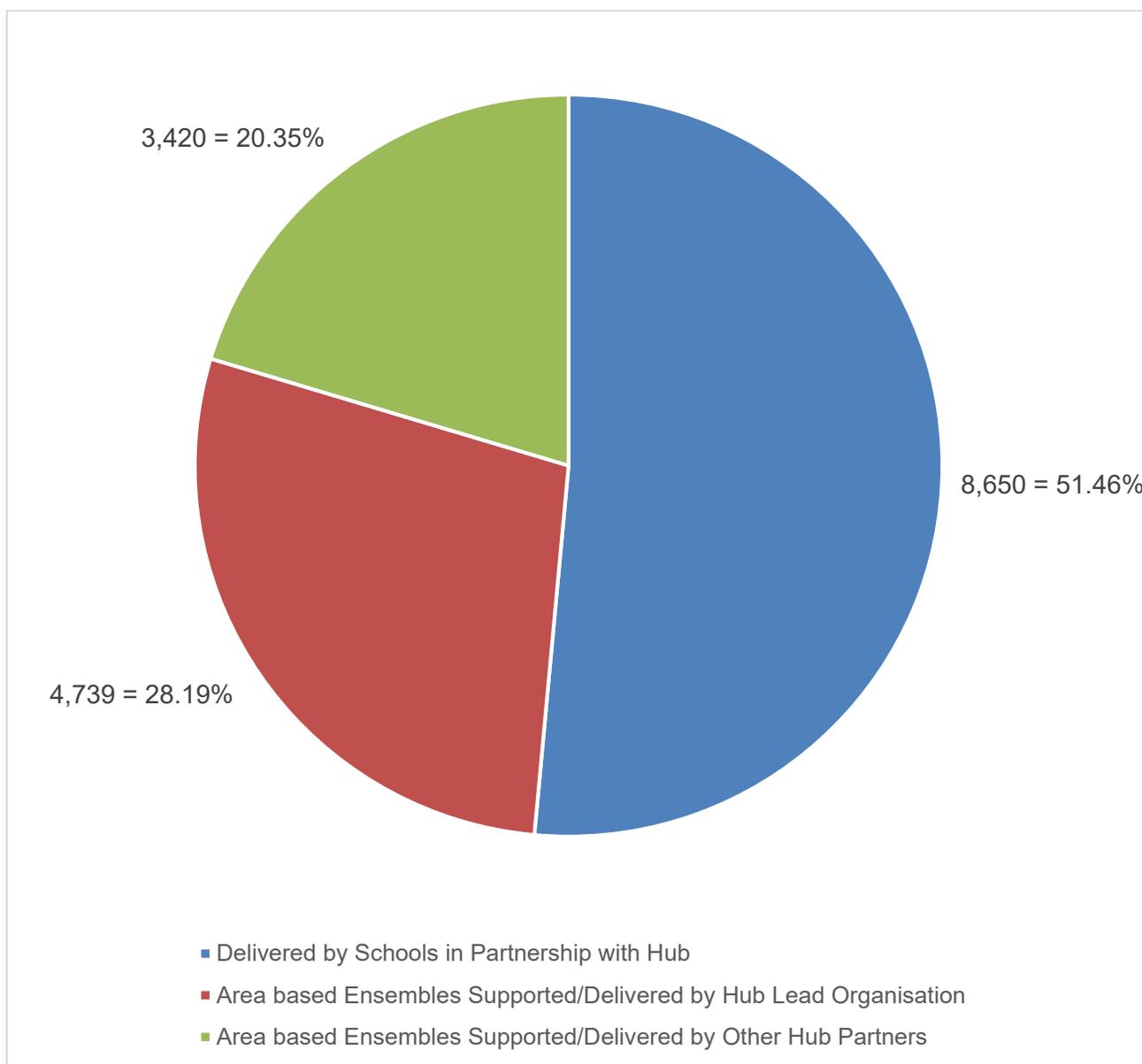


Table 7 shows the numbers of pupils in each of the Key Stages who played or sang regularly⁹ in at least one of the area based ensembles or choirs identified in Table 6 (not including those organised by schools in partnership with MEHs). It shows both the numbers of participants and the percentage change from the academic year 2015/16. It is important to note that Table 7 represents ensemble participation rather than a discrete head-count, and the same pupil could participate in more than one ensemble and/or choir.

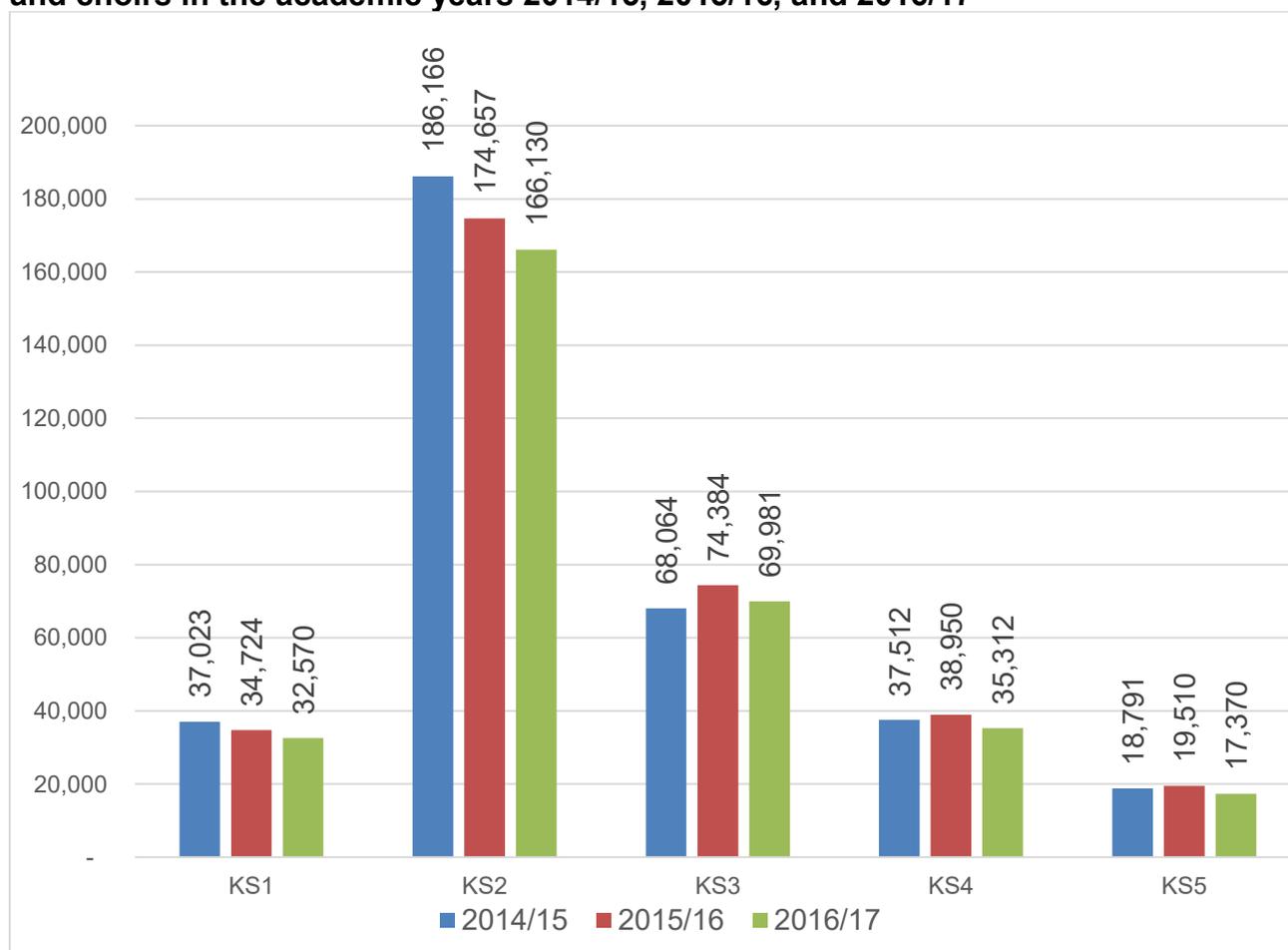
⁹ For the purposes of this data return, 'regularly' was defined as: once a week for a minimum of half a term; and/or several times a year for a more intensive experience, for example: holiday residential/weekend courses/sub regional ensemble meetings (more than one day) where more than one such rehearsal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

Table 7: The number and percentage of pupils playing regularly in area based instrumental ensembles and choirs in the academic year 2016/17

Key Stage	Number of pupils	% change from 15/16	National population	% of National Population
KS1	32,570	-6.20%	1,322,686	2.46%
KS2	166,130	-4.88%	2,513,430	6.61%
KS3	69,981	-5.92%	1,710,547	4.09%
KS4	35,312	-9.34%	1,064,578	3.32%
KS5	17,370	-10.97%	436,903	3.98%
Not followed	-	-	1,410	-
Total	321,363	-6.10%	7,049,554	4.56%

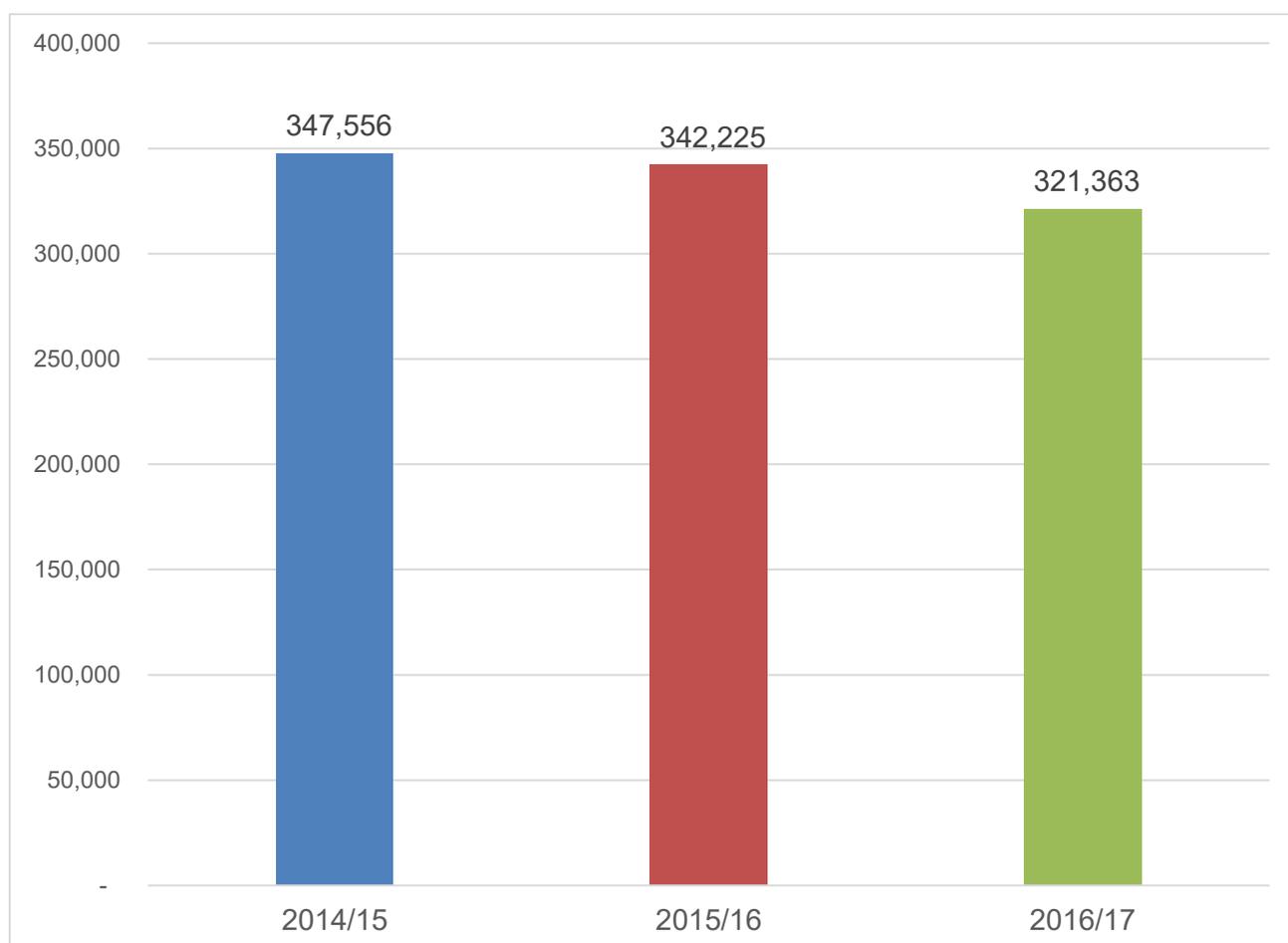
Table 7 shows that a total of 321,363 pupils were participating regularly in area based ensembles and choirs, representing 4.56% of the total school population in state-funded schools. There were more participants from KS2 than any other Key Stage. Chart 8 presents this information in a graphical format. It does not include participants in ensembles run by schools, with or without support from MEHs.

Chart 8: Number of pupils playing regularly in area based instrumental ensembles and choirs in the academic years 2014/15, 2015/16, and 2016/17



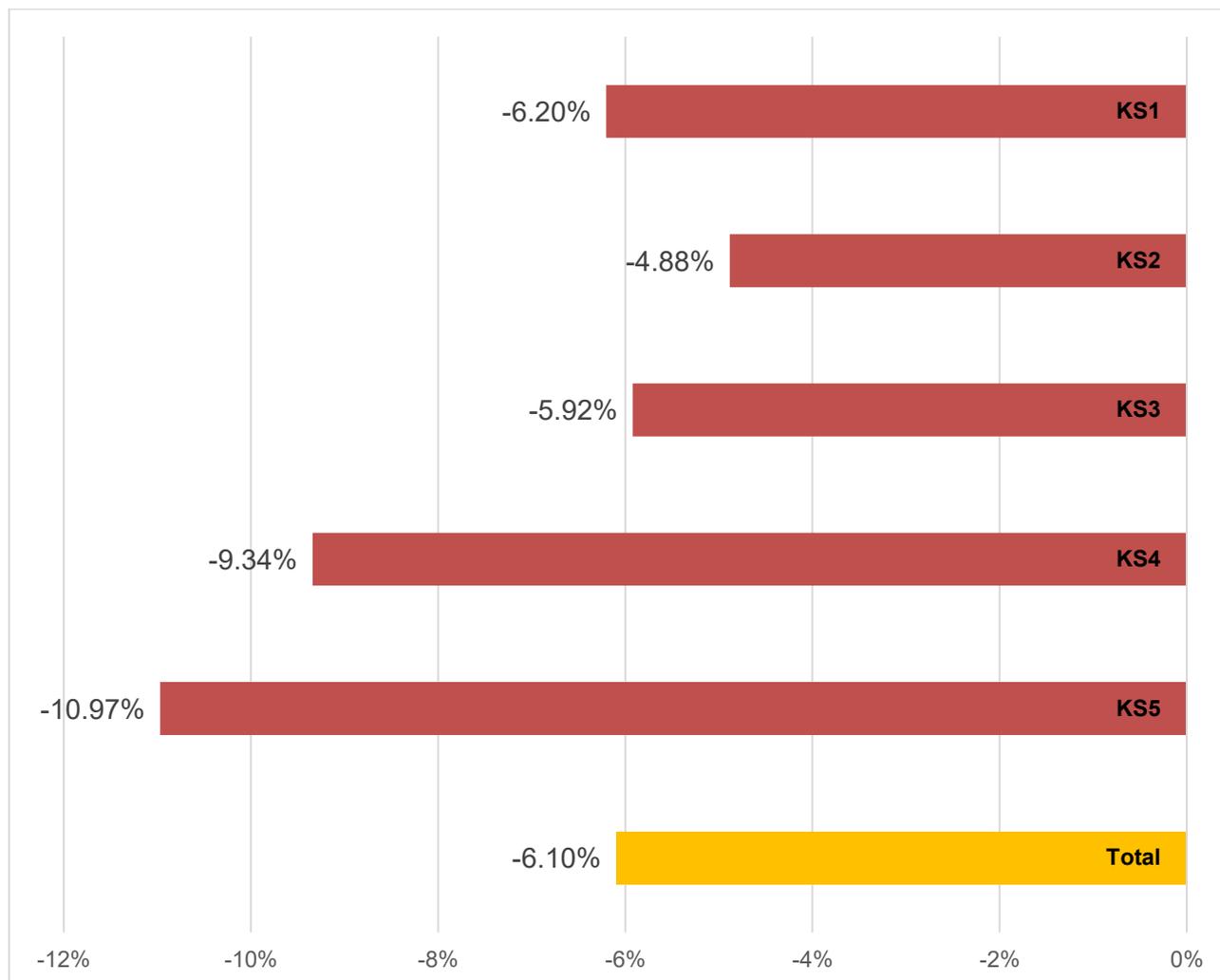
What Table 7 and Chart 8 also tell us is that although KS2 represents the peak of participation, the numbers for both KS1 and KS2 have been dropping since 2014/15. The numbers in Key Stages 3, 4, and 5 show more fluctuation. KS3 participation dropped slightly, from 74,384 in 2015/16 to 69,981 in 2016/17. Although the KS3 figure has dropped, both are still higher than they were in 2014/15. Numbers at KS4 dropped from 38,950 to 35,312, and KS5 from 19,510 to 17,370. Overall there has been a steady drop in participation in area based ensembles and choirs from 2014/15 onwards, as shown in Chart 8a.

Chart 8a: Numbers of pupils participating regularly in area based ensembles and choirs 2014/15, 2015/16, and 2016/17



The percentage reduction in participation across all types of participation is shown in Chart 9.

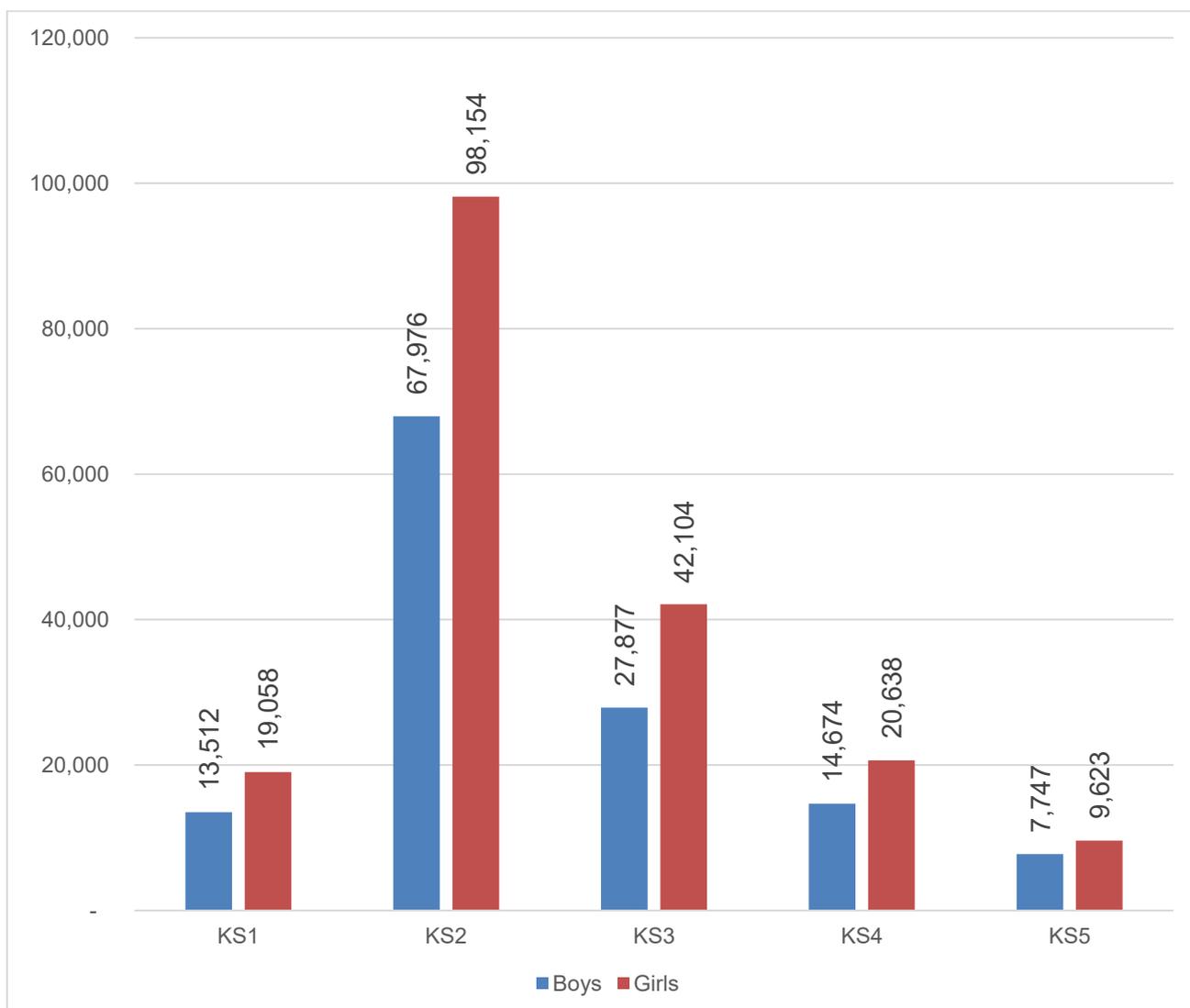
Chart 9: Percentage change in participation of area based ensemble attendees from 15/16 to 16/17



We do not have figures for the number of pupils who participate in school-based ensembles so we cannot assume that the total number of pupils participating in ensembles overall has reduced, especially as the overall number of ensembles has increased (see Table 8). Nevertheless, the drop in participation in area based ensembles is worrying, especially as there are large drops in participation by pupils in Key Stages 4 and 5, where it would be reasonable to assume the largest numbers of more advanced young musicians are to be found. This is another area where more investigation might be merited.

Turning to gender differences, more girls than boys participated in area based ensembles and choirs generally, with a total of 189,577 girls, as opposed to 131,786 boys. The spread across the various Key Stages is shown in Chart 10 below.

Chart 10: Gendered attendance by key stage



This female participation rate in musical activity is not representative of the national population of school-age pupils as a whole, where 48.71% of the KS1 population nationally are girls, and 48.85% at KS2. The figure is especially noticeable at KS3, where 48.87% of the school population is female (DfE, 2018), but ensemble participation amongst girls records 60.16% of ensemble attendances. This suggests that musical participation amongst school-age children and young people is over-represented by girls at all stages.

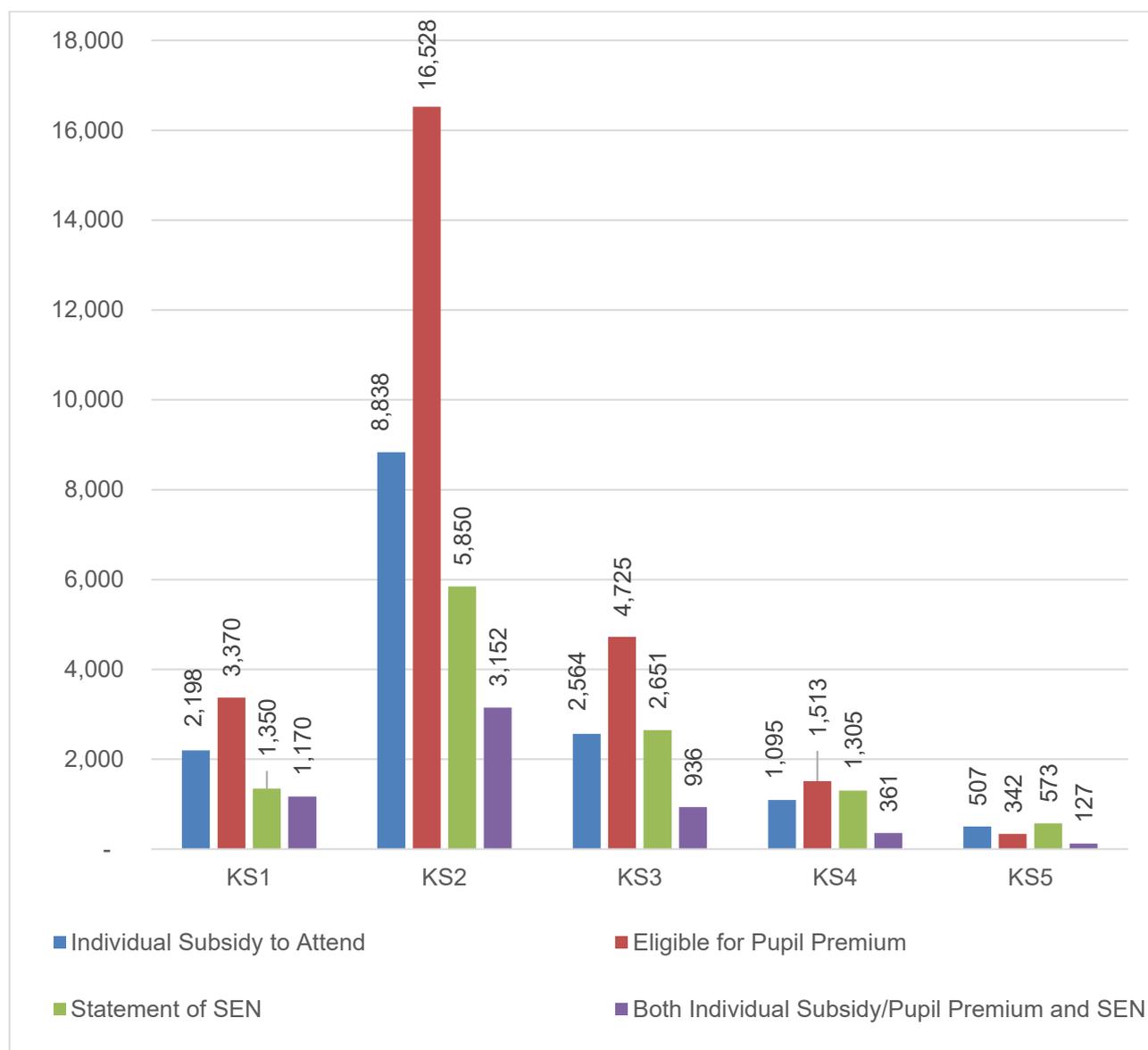
Data were supplied by the MEHs with regard to SEN characteristics, PP, and whether attendance at area based MEH ensembles was subsidised. The rubric for this question stated:

indicate how many of these pupils were known to receive individual subsidies/fee remissions, were eligible for Pupil Premium or had a statement of special educational needs (SEN) or Education, Health and Care (EHC) plan. Please note that if both subsidy/pupil premium *and* SEN/EHC categories apply to a pupil, please count them in the 'Both' column. (Arts Council England, 2017)

Analysis of this data return shows that 5.44% of the pupils participating in area based ensembles and choirs were identified as having SEN, a lower percentage than the 14.4% with SEN nationally (Department for Education, 2017). 8.24% of participating pupils were identified as being eligible for the Pupil Premium, compared with 28.9% eligibility of the national pupil population (Department for Education, 2017).¹⁰ 4.73% of pupils had an individual subsidy of some sort, and those in receipt of both an individual subsidy/PP and SEN statement made up 1.79%.

Results of pupils identified as PP and SEN are shown in Chart 11.

Chart 11: Individual Subsidy, SEN, and PP participation in MEH ensembles and choirs



¹⁰ Figures for Pupil Premium eligibility in Chart 11 are self-reported and are therefore always likely to be lower than comparisons to national figures based on school census data. Pupil Premium figures for the census are based on pupils who received free school meals within the last six years. This is not something that area based MEH ensembles would necessarily know about an ensemble attendee, or that a parent/child would be forthcoming in disclosing in this context.

Types of ensembles supported or delivered by MEHs

MEHs reported on the types and varieties of ensembles and choirs which they supported or delivered. This included area based ensembles, such as county youth orchestras and area choirs, through to ensembles delivered in schools working in partnership with MEHs. A choice of 16 ensemble types to select was offered to MEHs, along with two others, “other”, and “unknown”. The rubric for this stated:

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

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

Chart 12 shows the number and types of these ensembles and choirs.

Chart 12: Types of ensembles and choirs supported or delivered by MEHs, or run independently by schools in 2016/17

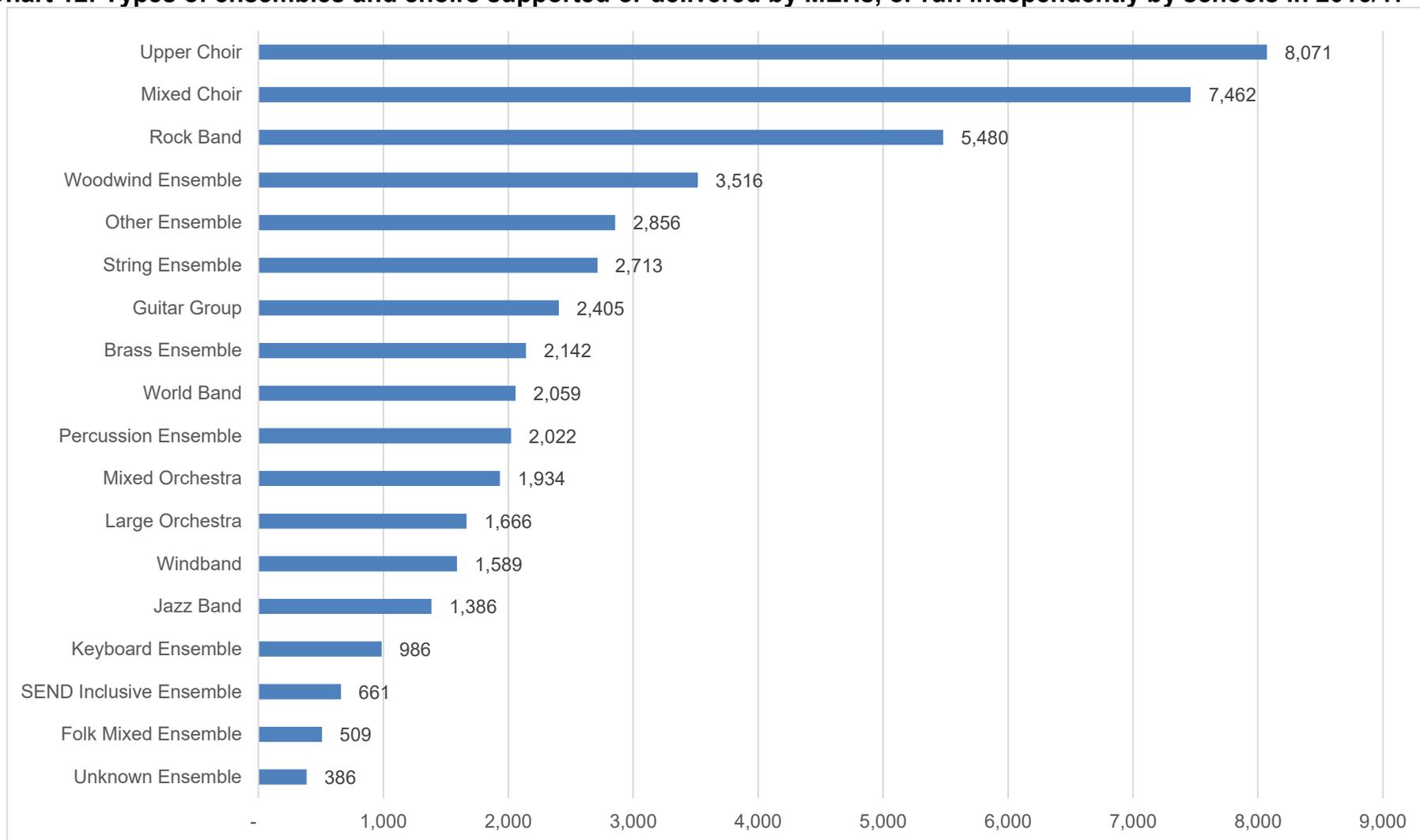


Chart 12 shows all ensembles and choirs including those independently organised by schools. It is clear from this chart that there are more upper voice and mixed voice choirs than there are other ensemble types. Indeed, choirs make up 32.47% of ensemble music-making activity in 2016/17.

Two new ensemble categories for last year's report were those of *SEND Inclusive Ensemble* and *Folk Mixed Ensemble*. Data for these ensembles is therefore only available from 2015/16.

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

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

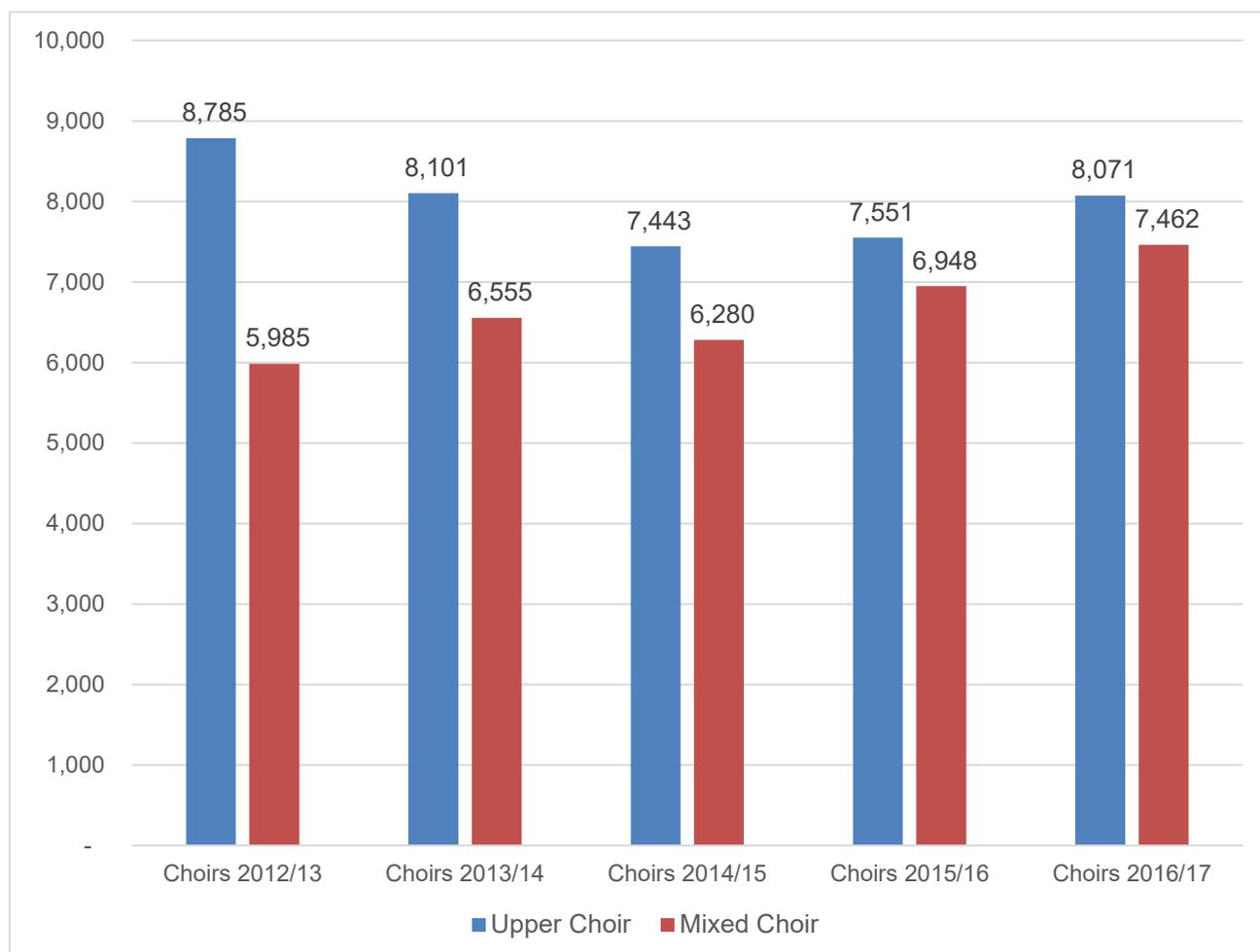
Ensemble Type	Total number of ensembles 2012/13	Total number of ensembles 2013/14	Total number of ensembles 2014/15	Total number of ensembles 2015/16	Total number of ensembles 2016/17
Large Orchestra	1,419	1,573	1,333	1,536	1,666
Mixed Orchestra	1,746	1,773	1,744	1,674	1,934
String Ensemble	3,309	3,173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

What this data tells us is that the total number of ensembles increased over the last academic year from 43,543 in 2015/16 to 47,843 in 2016/17. This is the largest number of ensembles that has been reported upon in the last five years. This is a welcome rise in the numbers of ensembles supported or delivered by MEHs and schools. MEHs are not able or required to report on school-run ensembles independent of MEH support and so numbers here are incomplete, but it would seem from the limited data we have that there has been a rise in reported numbers of such ensembles too, which is also to be welcomed.

We have already commented on the numbers of choirs. Looking at the five-year dataset it can be seen that in 2016/17 there are more mixed choirs than there were in previous years, evidenced by a growth of 24.68% from 5,985 in 2012/13 to 7,462 in 2016/17. The number of upper voice choirs has also increased from 7,551 in 2015/16 to 8,071 in 2016/17, a

percentage rise of 6.89% since the previous year. For the five years for which we have presented data it is the case that the total number of choirs has increased since 2014/15, as can be seen in Chart 13.

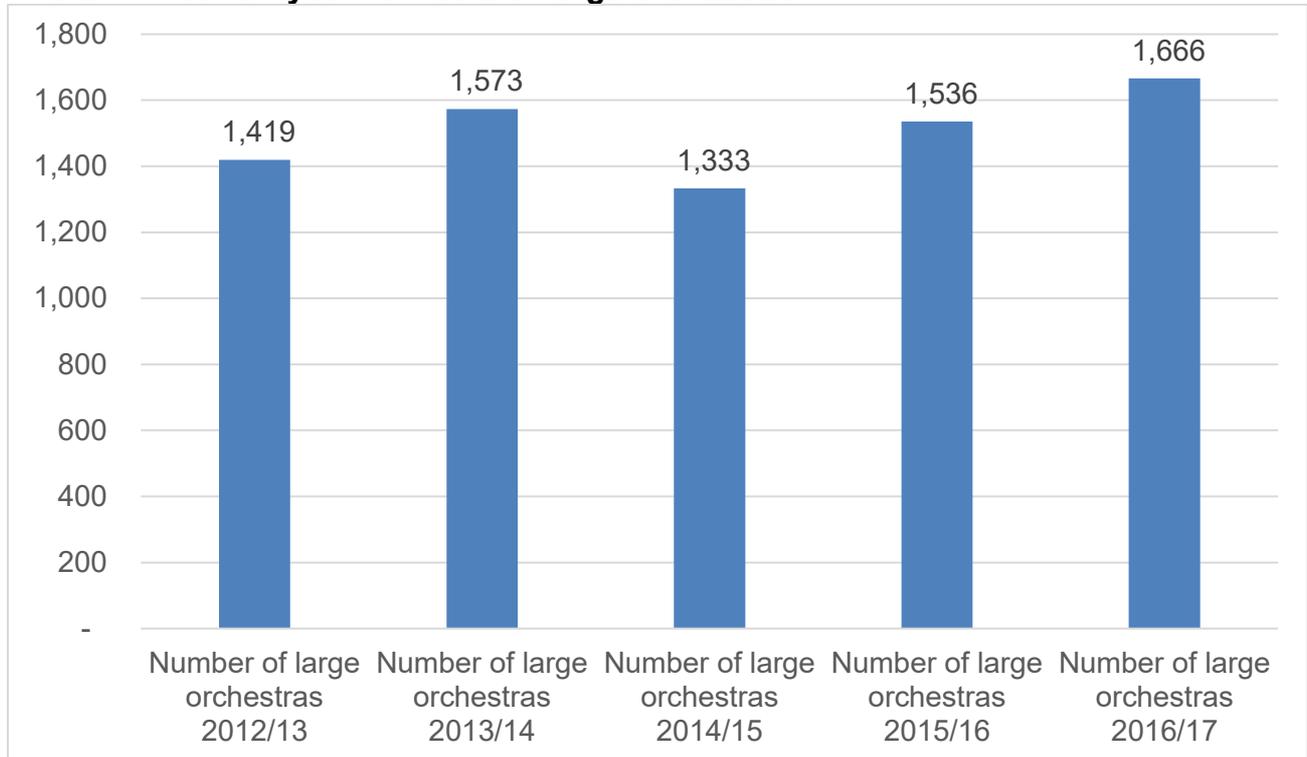
Chart 13: Year-on-year figures for choirs



The rise in numbers of mixed choirs is to be welcomed. However, in a similar fashion to 2015/16, what we are unable to deduce from the data is whether more boys are staying in choirs after their voices change. As before, we can assume that more mixed choirs require tenors and basses to sing the lower parts, but what we cannot tell is whether these boys began as trebles and altos, and are now moving on. There is more information on choirs and singing in the section which discusses Table 12 later in this report.

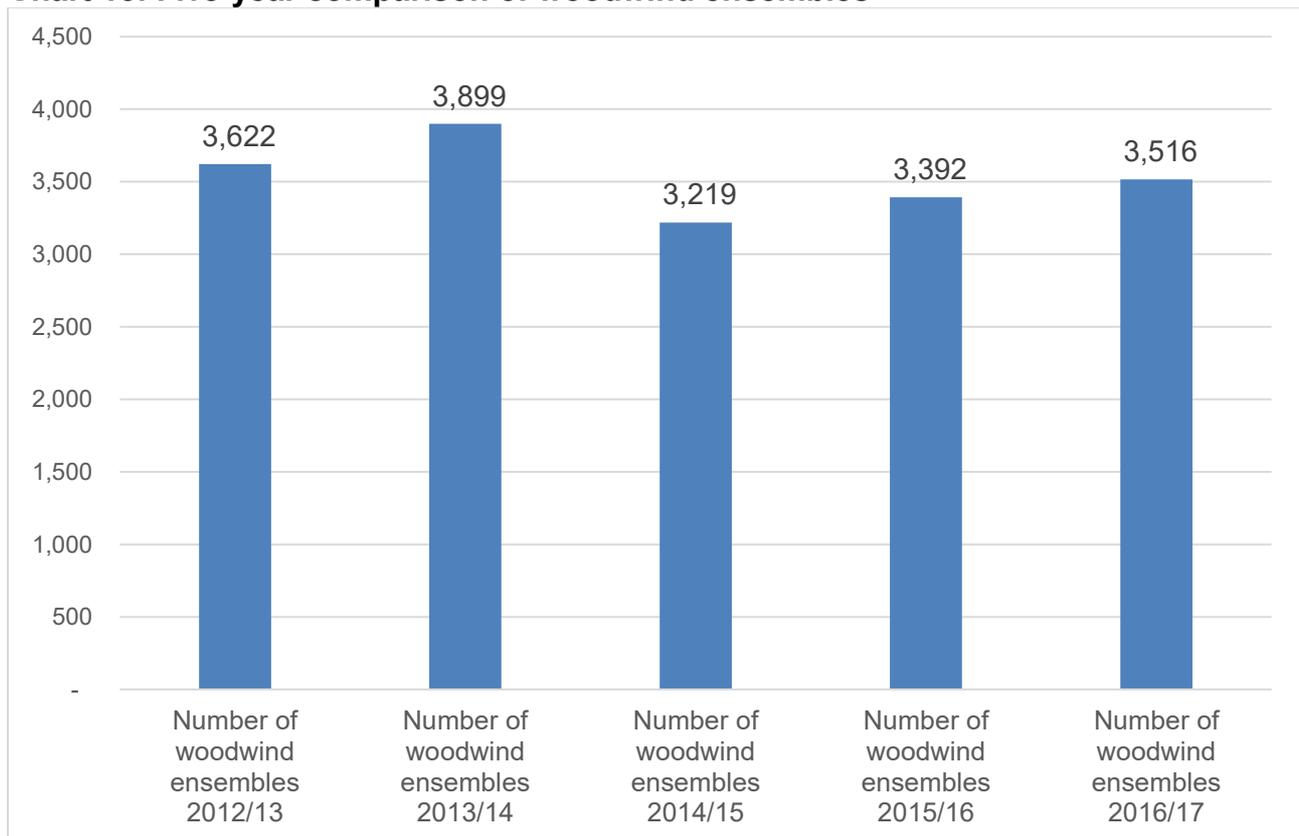
The picture is more varied when looking at instrumental ensembles. There was an increase in the number of large orchestras from 2015/16 and this now exceeds the previous highest number of those seen in 2013/14, when there was a total of 1,573. After a significant fall in the numbers of large orchestras in the academic year 2014/15, there has been a steady rise year-on-year since, as Chart 14 shows.

Chart 14: Year-on-year numbers of large orchestras



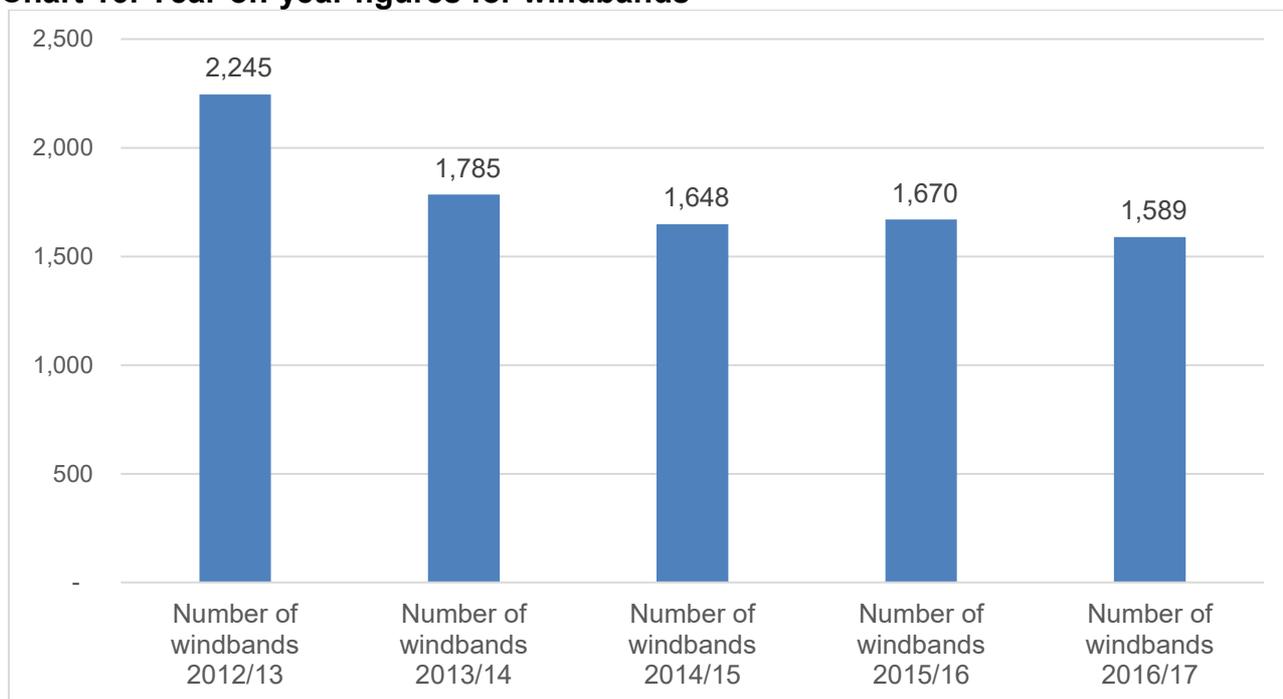
Drilling down into these figures, in instrumental family-specific ensembles, woodwind ensembles are showing fluctuation too:

Chart 15: Five-year comparison of woodwind ensembles



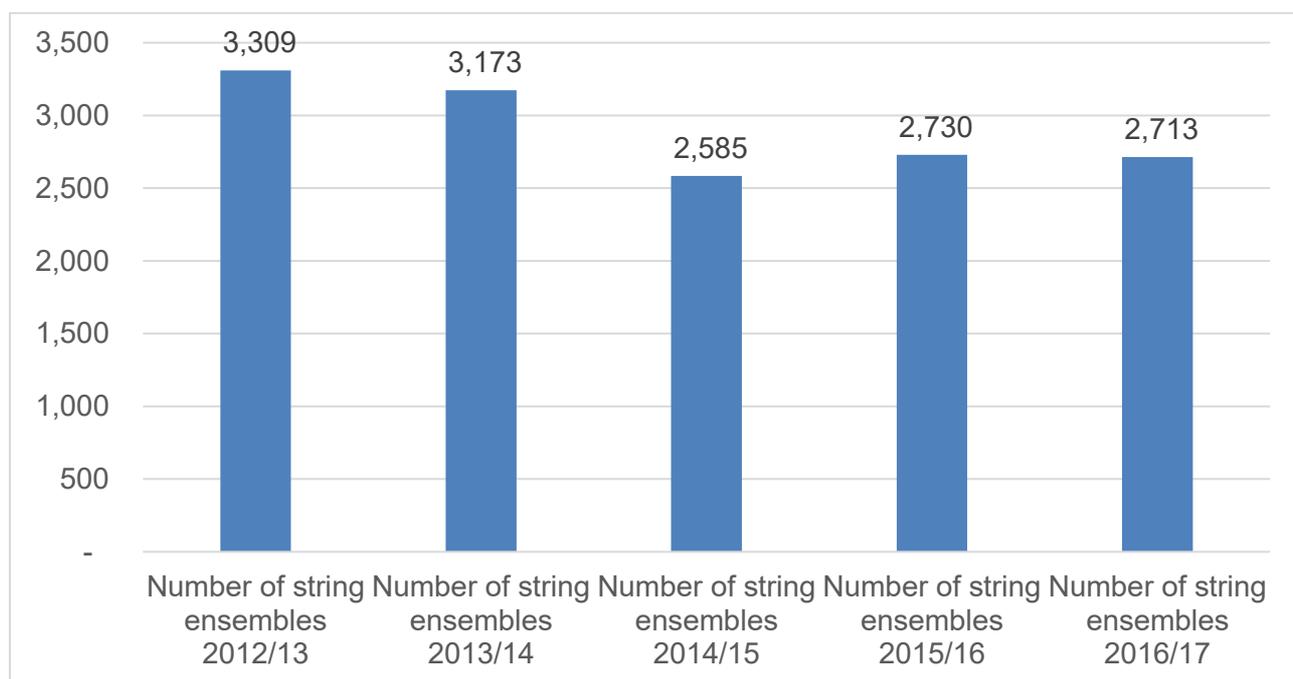
After having grown slightly in 2015/16, windband numbers have fallen slightly, showing a drop from 2,245 in 2012/13 to 1,589 in 2016/17.

Chart 16: Year-on-year figures for windbands



There is a mixed picture of numbers of string ensembles. They have fallen from a peak of 3,309 in 2012/13 to 2,730 in 2015/16, and then fall again very slightly to 2,713 in 2016/17. There was, however, a significant downward 'blip' in 2014/15 numbers which recovered somewhat in 2015/16, and 2016/17.

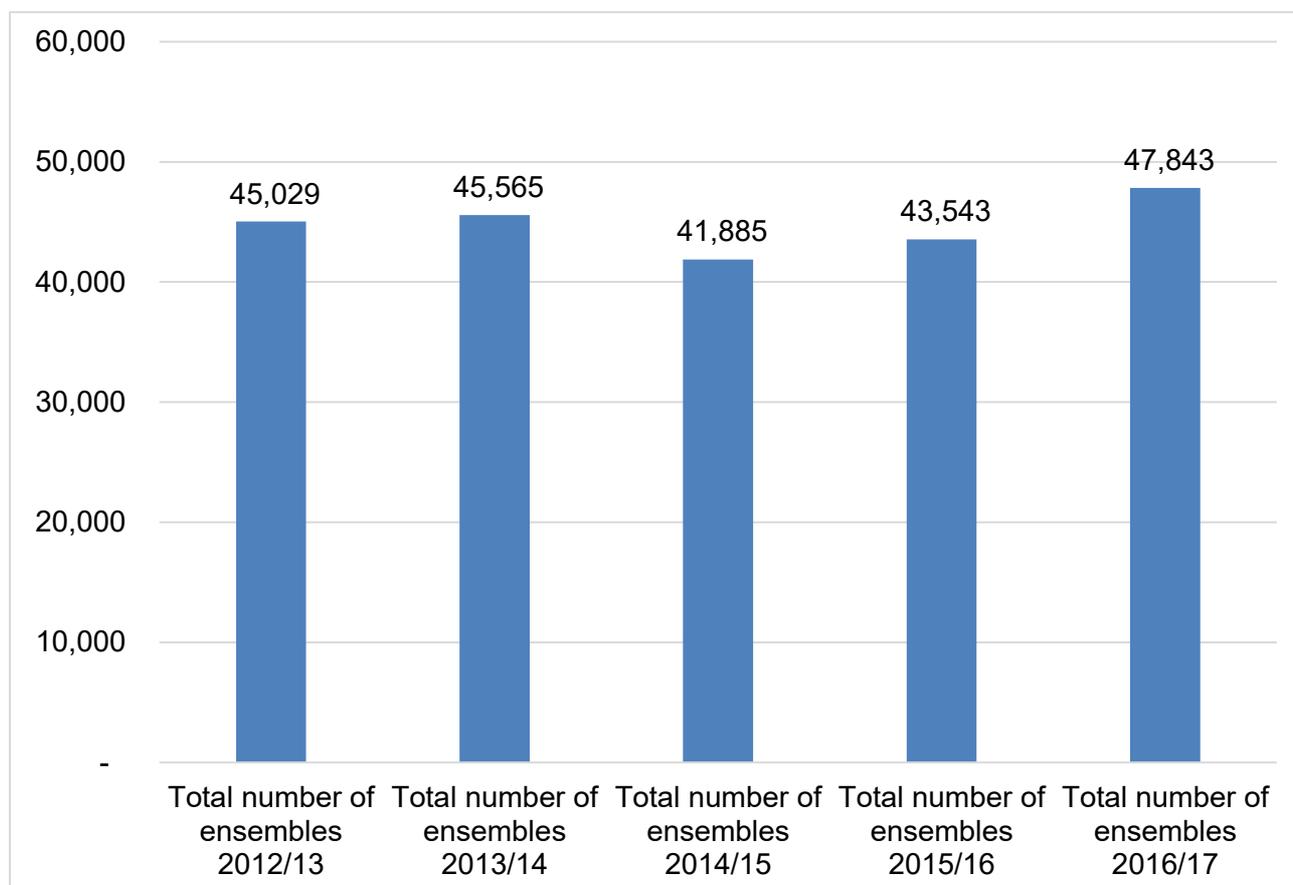
Chart 17: Year-on-year figures for string ensembles



In recent research conducted for Music Mark, with funding from ACE (Fautley et al., 2017), the 'top ten' most common instruments to figure in WCET classes were, in descending order, Violin, Trumpet/Cornet, Clarinet, Recorder, Ukulele, Trombone, Djembe, Acoustic Guitar, Flute, Cello. Some MEHs seem to be adjusting their WCET offer according to perceived needs, and this may affect these ensemble figures in subsequent years.

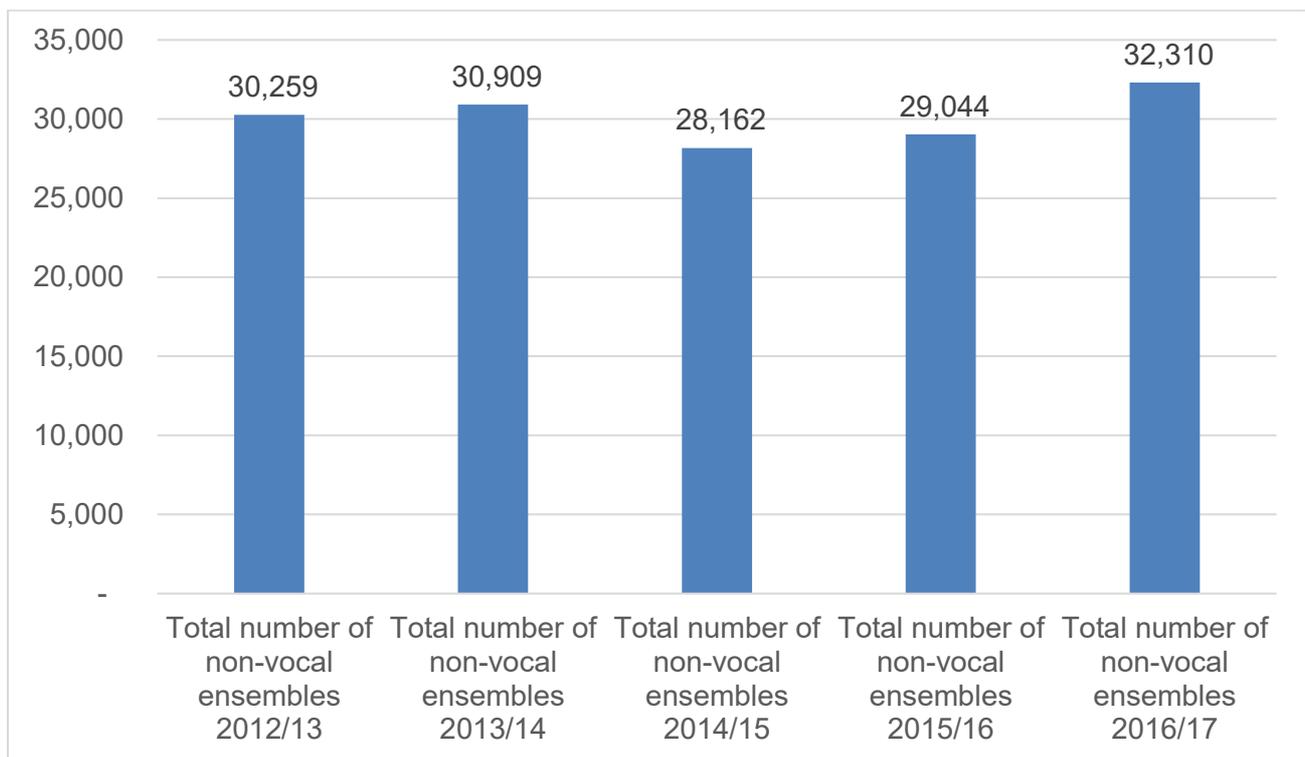
As with the various subsets of ensemble types, the overall number of ensembles has fluctuated too:

Chart 18: Year-on-year figures for all ensembles and choirs



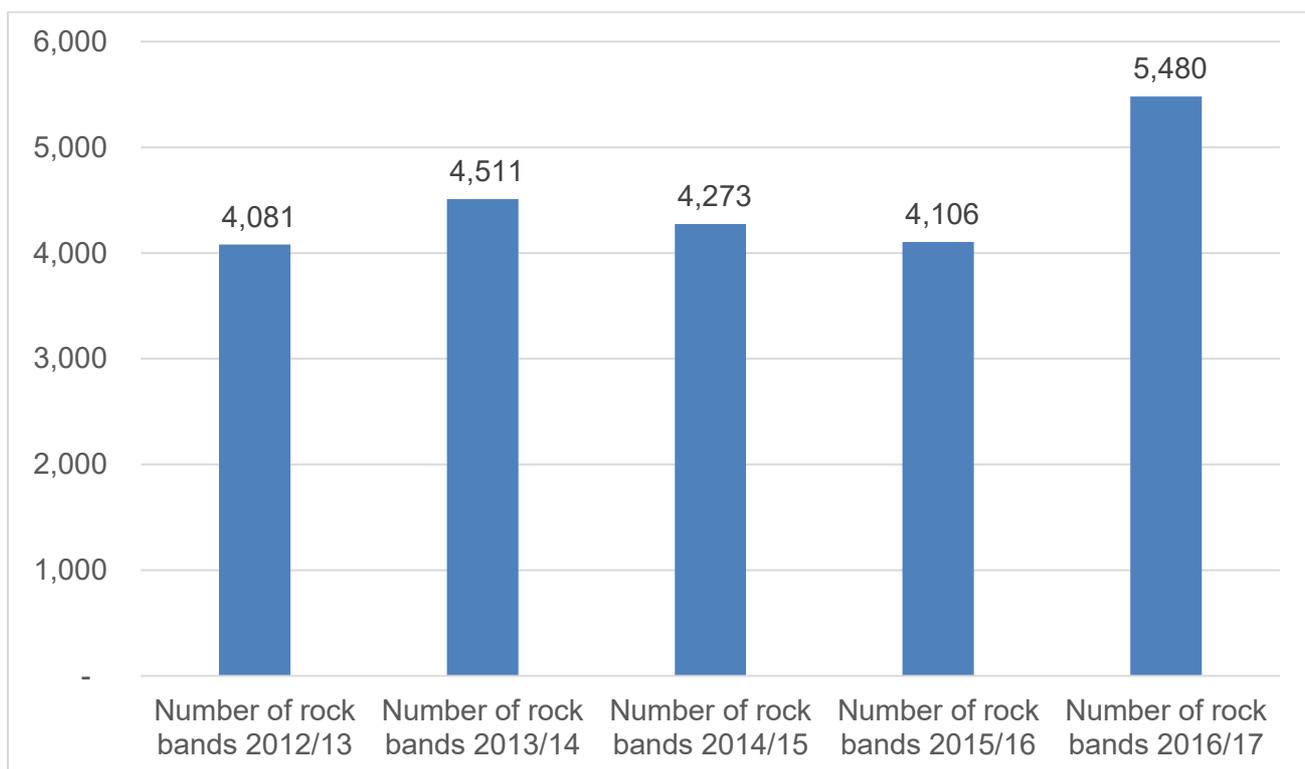
It is pleasing to be able to report on the steady growth on all ensembles and choirs in this fashion. Even when the increase in choir numbers is removed, other non-vocal ensembles also show a year-on-year growth, as Chart 18a shows.

Chart 18a Year-on-year figures for non-vocal ensembles



One of the areas where there has been a significant growth in 2016/17 has been in the number of rock bands, as Chart 18b clearly shows.

Chart 18b: Rock bands



This is an interesting development, as the issue of pupil voice and pupil choice is a significant one in music education, and it may be the case that this rise in rock bands is an indicator that this is finding its outworking in the day-to-day practice of MEHs and schools.

Since the introduction of reporting in 2015/16, the numbers of SEND inclusive ensembles has risen, from 582 in 2015/16, to 661 in 2016/17, as Chart 18c shows.

Chart 18c: SEND inclusive ensembles 2015/16 to 2016/17



This again is a key indicator of MEH activity and engagement in this important area. The topic of inclusion is another important issue that MEHs are concerned with, and so this rise could well be the start of a trend. This will need monitoring in future years, but this does seem to be good news for musical inclusivity. It needs to be pointed out here that each ensemble can only be categorised once, and there may be some discrepancies between MEHs in this regard. For example, the OHMI Trust (ohmi.org.uk) talk about “full and undifferentiated participation in music for people with physical disabilities”, and so this could mean the differences between ensembles specifically *for* young people with SEND, and “full and undifferentiated participation” in non-SEND specific ensembles.

Pupils learning an instrument through the MEH partnership outside WCET

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

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

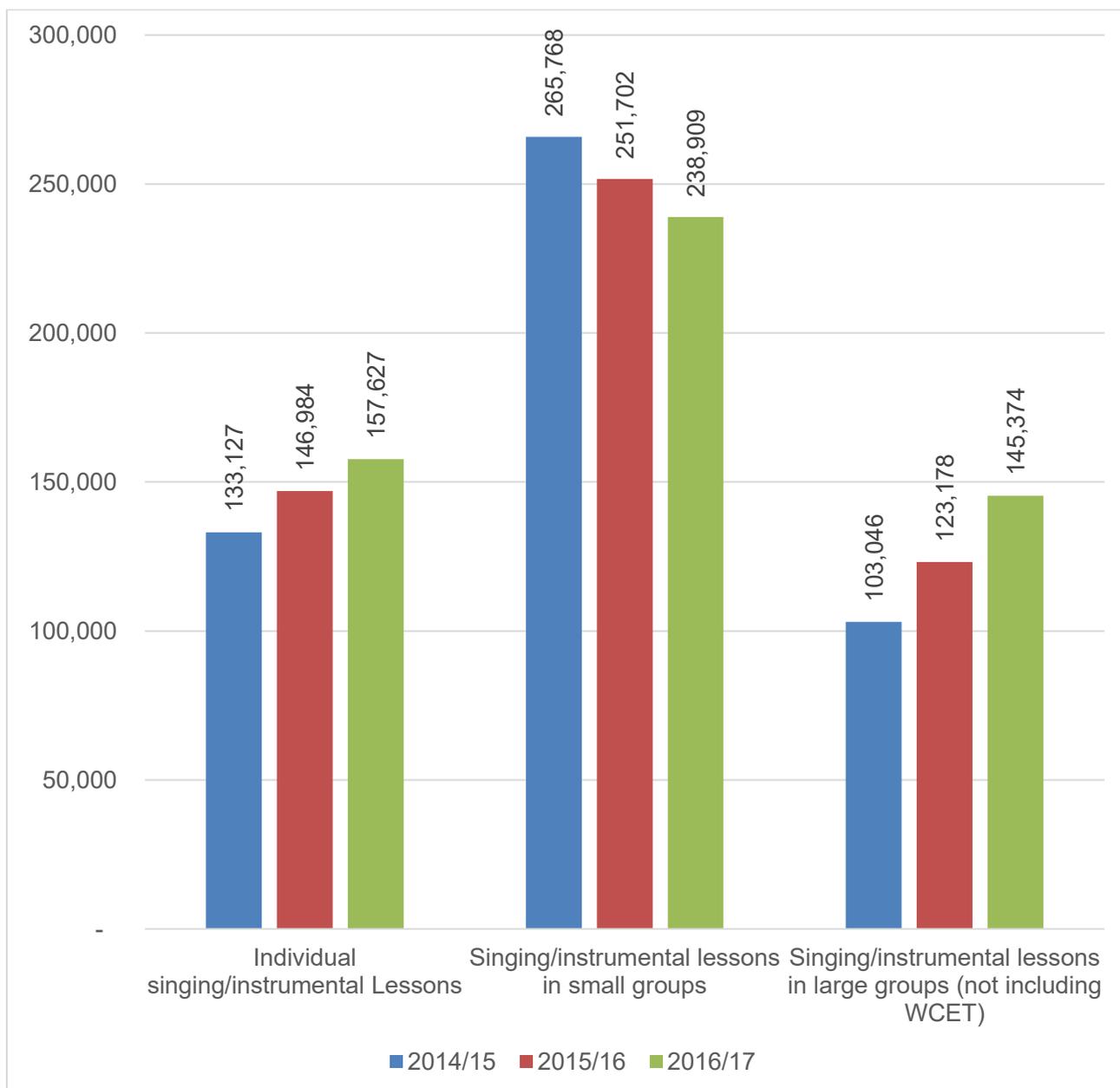
The first part of this dataset concerns pupils receiving vocal or instrumental tuition outside WCET in 2016/17 from the MEH lead organisation or partners. This is shown in Table 9. It is important to observe that pupils could be in receipt of lessons in more than one category, so, although a total is presented, the table does not give a true total across the categories because this is more than likely to include some double counting.

Table 9: Pupils receiving singing or instrumental tuition outside WCET in 2016/17 from the MEH lead organisation or other MEH partners

Lesson Category	Number of pupils
Individual singing/instrumental lessons	157,627
Singing/instrumental lessons in a small group	238,909
Singing/instrumental lessons in a large group (not including WCET)	145,374
Total	541,910

Table 9 shows that that the largest numbers of pupils, 238,909, were those receiving instrumental or vocal lessons in a small group. As can be seen in Chart 19, the numbers of those receiving lessons in small groups are lower than they were in 2015/16, whereas the numbers receiving individual or large group lessons has increased.

Chart 19: Year-on-year comparison of pupils receiving singing or instrumental tuition outside WCET from the MEH lead organisation or other MEH partners



It was noted in the 2015/16 report that from these datasets we are unable to deduce whether the increase in individual and large group lessons is having a diminishing effect on small group provision, or whether there is some general shift away from the small group modality. However, it is clear that small group lessons still form the largest numbers for delivery. The increase in individual lessons is worthy of further investigation as many MEHs report anecdotally that this is where their advanced work takes place, and so this deserves close attention in future years.

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

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

Total number receiving WCET in the previous academic year (2015/16)	Total number continuing to learn an instrument in 2016/17	Continuation rate (%)
623,581 ¹¹	182,602	29.28%

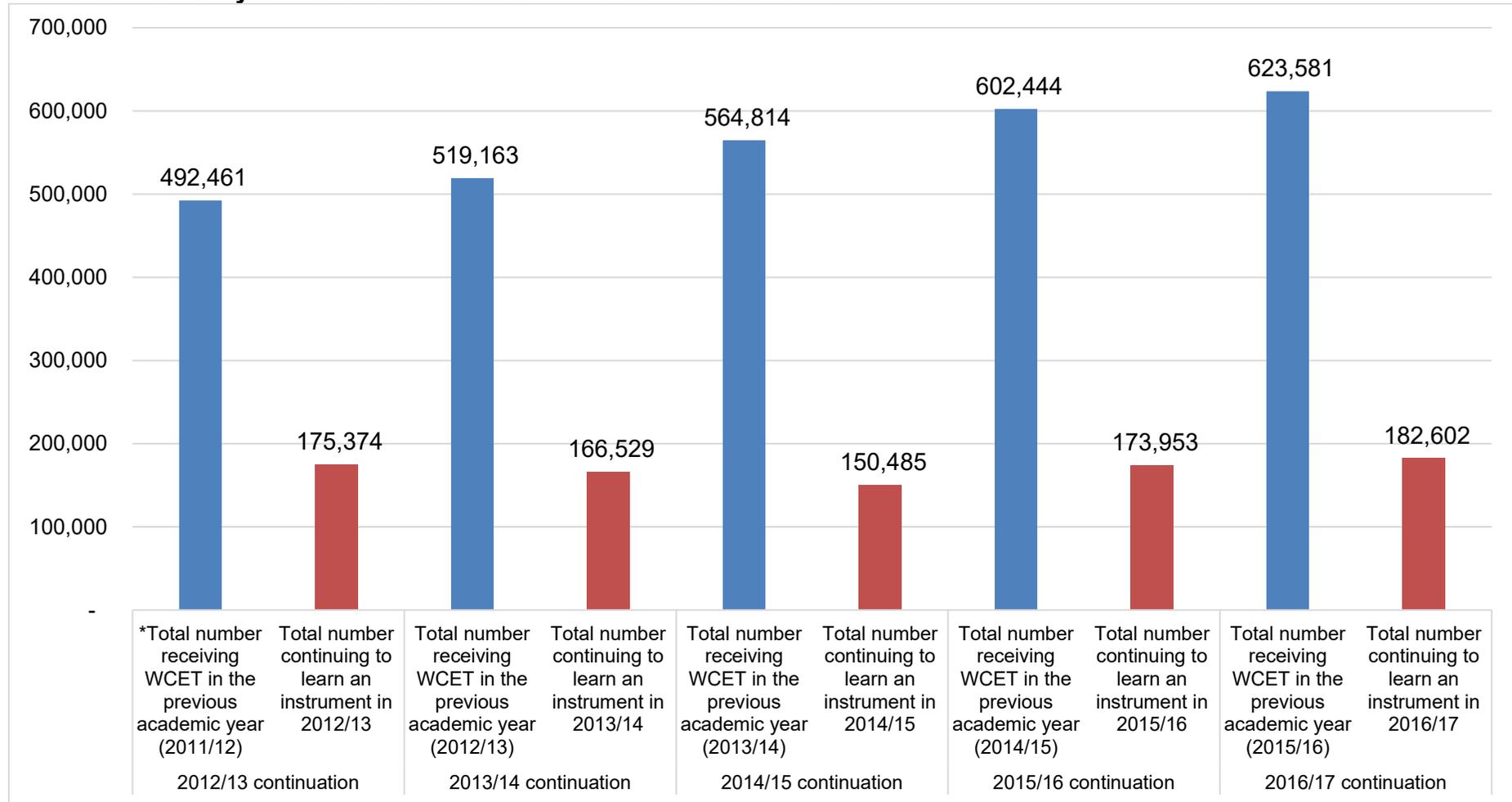
Table 10 reveals that MEH figures show that 182,602 pupils continued to learn to play or sing after their period of WCET. This represents a slight increase on 2015/16 where a continuation rate of 28.87% was noted. However, there is a caveat to this information, as a number of MEHs described challenges with the accurate collection of data in the immediate post-WCET phase. As has been noted in previous reports, there are challenges in looking at this data on a year-on-year basis, though no changes have been made since 2014:

“[i]n 2014, the survey specified that respondents should count pupils once only whereas they could count pupils more than once in their response to the 2012/13 survey. In addition, a further period of WCET counted as continuation in 2012/13 but not in 2013/14. Even though this change was brought into effect in 2014, it seems likely that some MEHs continued to use the previous definitions when responding in 2014” (Sharp & Rabiasz, 2015 p.15).

However, even given this, it is still interesting to look at the ways in which progression has been reported on over the years of the MEH data survey. These figures are shown in Chart 20.

¹¹ This figure is taken from the dataset summary provided by ACE. It does not match the figure reported last year in Fautley & Whittaker (2017) as the figure 623,581 comes directly from the supplied dataset for this part of the analysis. This is because the total of question 5a in this 2016/17 survey comes in at less than the total number of WCET recipients reported through the school forms submitted last year. This has been the case each year, and a similar note appeared in last year’s report.

Chart 20: Year-on-year continuation rates – NB discontinuous dataset



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

Standards achieved by pupils receiving instrumental and/or vocal tuition

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

...this question asks you to indicate the standards achieved by pupils in your area by the end of the academic year 2016/17. Please select the appropriate level from Entry, Foundation, Intermediate or Advanced. Please count each pupil only once by including their highest level of attainment, irrespective of whether or not they have actually taken a grade exam. (Arts Council England, 2017)

The working definitions for these standards are:

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

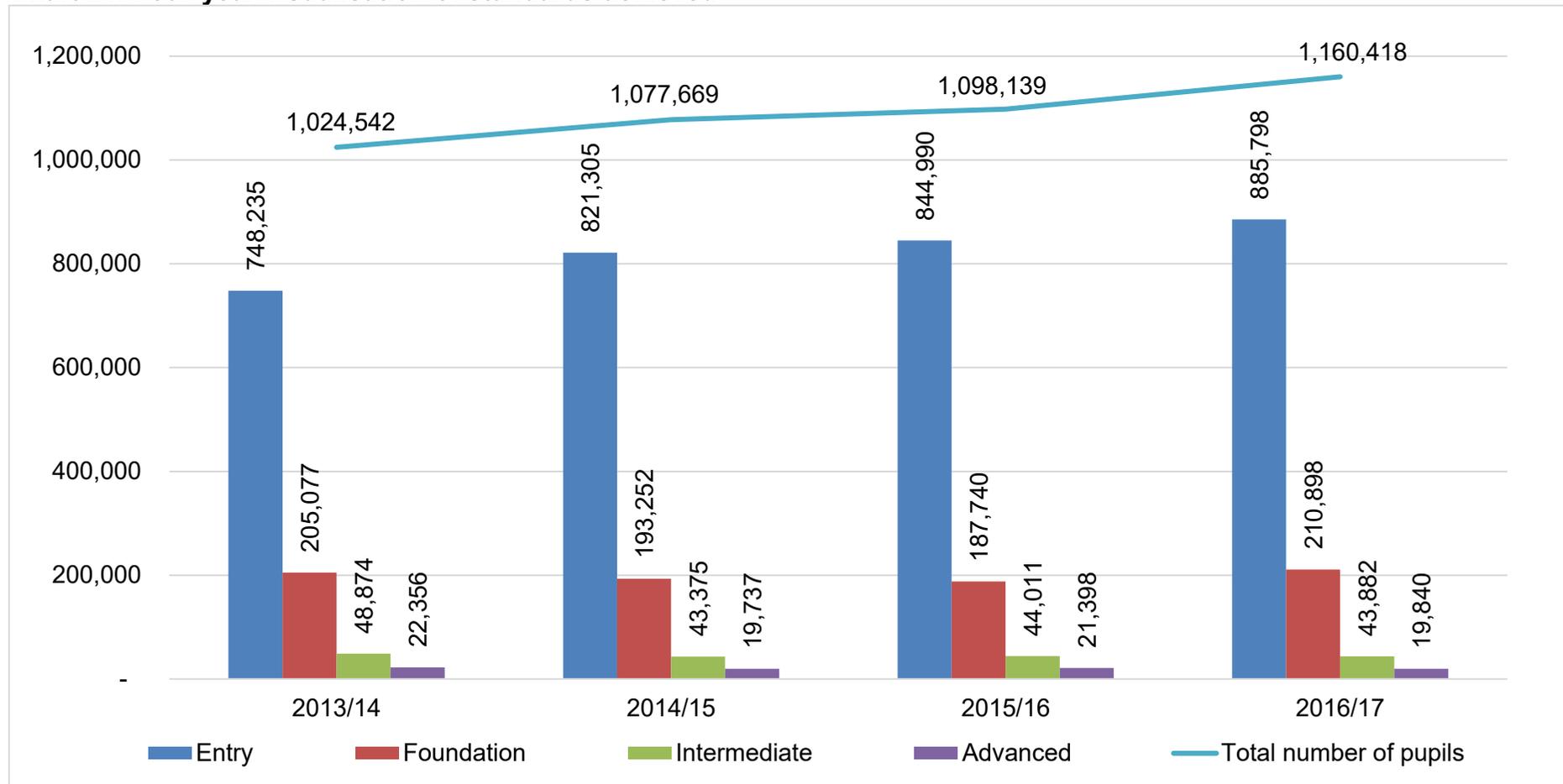
The dataset for this is shown in Table 11.

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

Standards achieved	Lessons provided by MEHs	Lessons provided by external teacher, if known	Totals
Entry	822,488	63,310	885,798
Foundation	184,941	25,957	210,898
Intermediate	35,593	8,289	43,882
Advanced	15,888	3,952	19,840
Total	1,058,910	101,508	1,160,418

Looking at a four-year visualisation of this data reveals a number of features, as Chart 21 shows.

Chart 21: Four-year visualisation of standards achieved¹²



¹² It is important to note that data relating to external providers was not part of the annual data return prior to 2014/15.

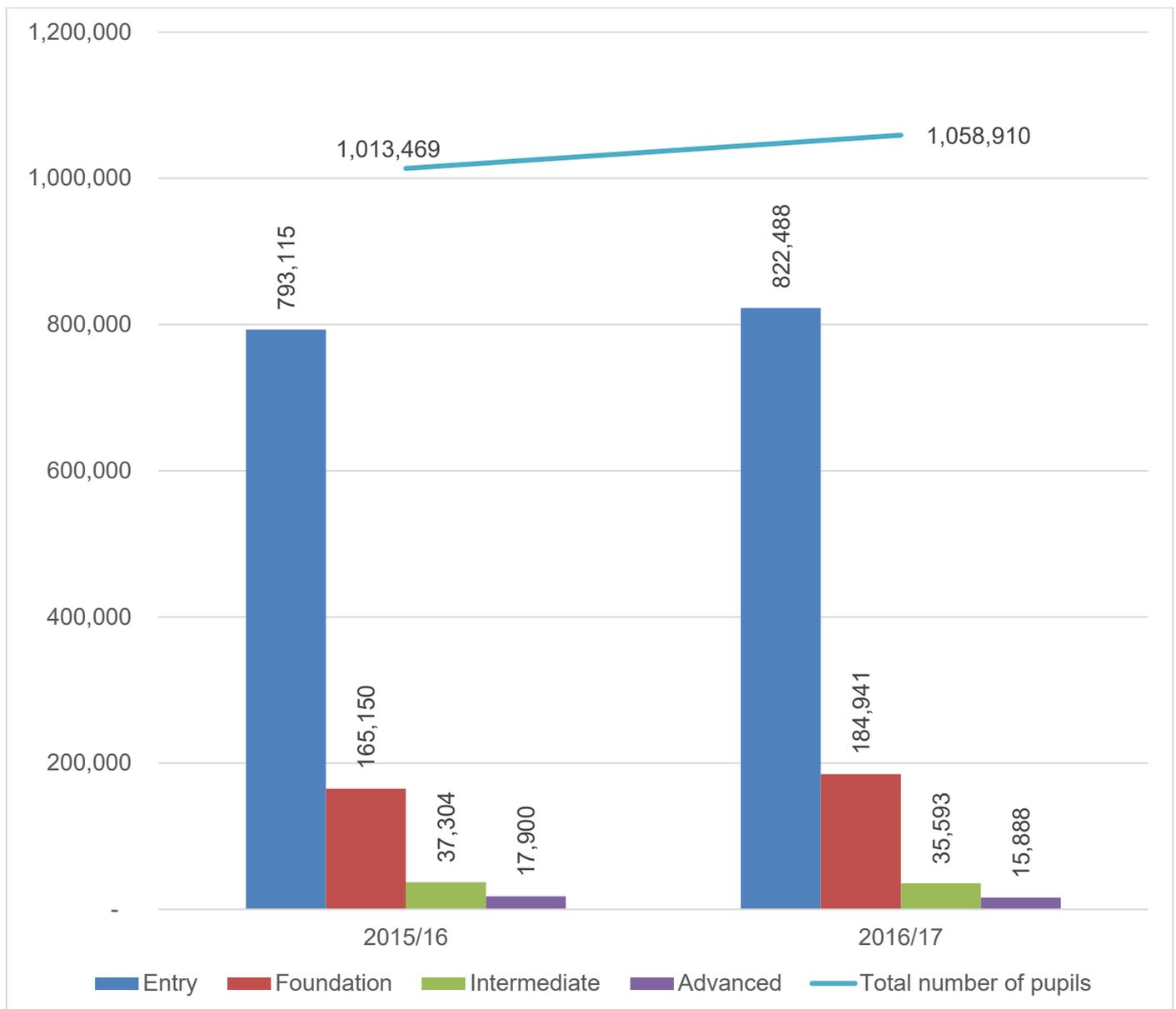
What can be seen clearly in Chart 21 is that entry level attainment dominates, which is what we would expect to see. The numbers achieving foundation level, having gone down in 2015/16, have risen to their highest reported level over this four-year period in 2016/17. The numbers of intermediate attainers have not changed much since 2014/15, remaining close to 44,000. What is of concern, however, is that the number of advanced students has fallen since 2015/16, from 21,938 to 19,840 in 2016/17. This represents a reduction of 7.28% of those achieving at this highest level. It is too early to deduce anything of significance from this as figures have been subject to fluctuation over recent years and do not include reliable figures on pupils taught by teachers external to the MEH, but it will remain important to monitor this in the future.

Given the relative fluctuation in reported figures on instrumental lessons provided by external providers, a useful comparison can be made if data for lessons delivered by the MEH are considered in isolation. The breakdown of data in this fashion was only available from 2015/16 and 2016/17, and thus it is not possible to conduct the same four-year comparison as in Chart 21. However, a two-year comparison is offered in Chart 21a.

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

Standards achieved	Number of pupils in 2015/16	Number of pupils in 2016/17	% change 15/16 to 16/17
Entry	793,115	822,488	3.70%
Foundation	165,150	184,941	11.98%
Intermediate	37,304	35,593	-4.59%
Advanced	17,900	15,888	-11.24%
Total	1,013,469	1,058,910	4.48%

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



It is pleasing to see the number of pupils having instrumental lessons from the MEH has risen by 4.48% from 2015/16 to 2016/17. A question that can usefully be asked is that concerning the distribution of resources. At 15,888, the number of advanced students represents 1.50% of the total number of 1,058,910 pupils receiving tuition through MEHs whereas entry level students, at 822,488, account for 77.67% of those receiving tuition. In terms of change from 2015/16, these figures show a 3.70% increase of entry level learners, an 11.98% growth in foundation learners, a 4.59% drop in intermediate learners, and an 11.24% decrease in advanced learners. Thus, areas of growth are at the lower NQF levels, whilst areas of decrease are located in the upper NQF levels. It would be worthwhile to investigate how this affects MEH planning and provision. Aside from the issues mentioned above with regard to the future supply of advanced musicians, it would be useful to know whether this is simply a product of economic supply and demand, or whether there are policy-into-practice implications here which will need to be considered.

Support for singing

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

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

In order to address this aspect of the NPME, MEHs were asked about the numbers of children singing in choirs provided by MEH partnership activity. The numbers of such vocal groups are shown in Table 12.

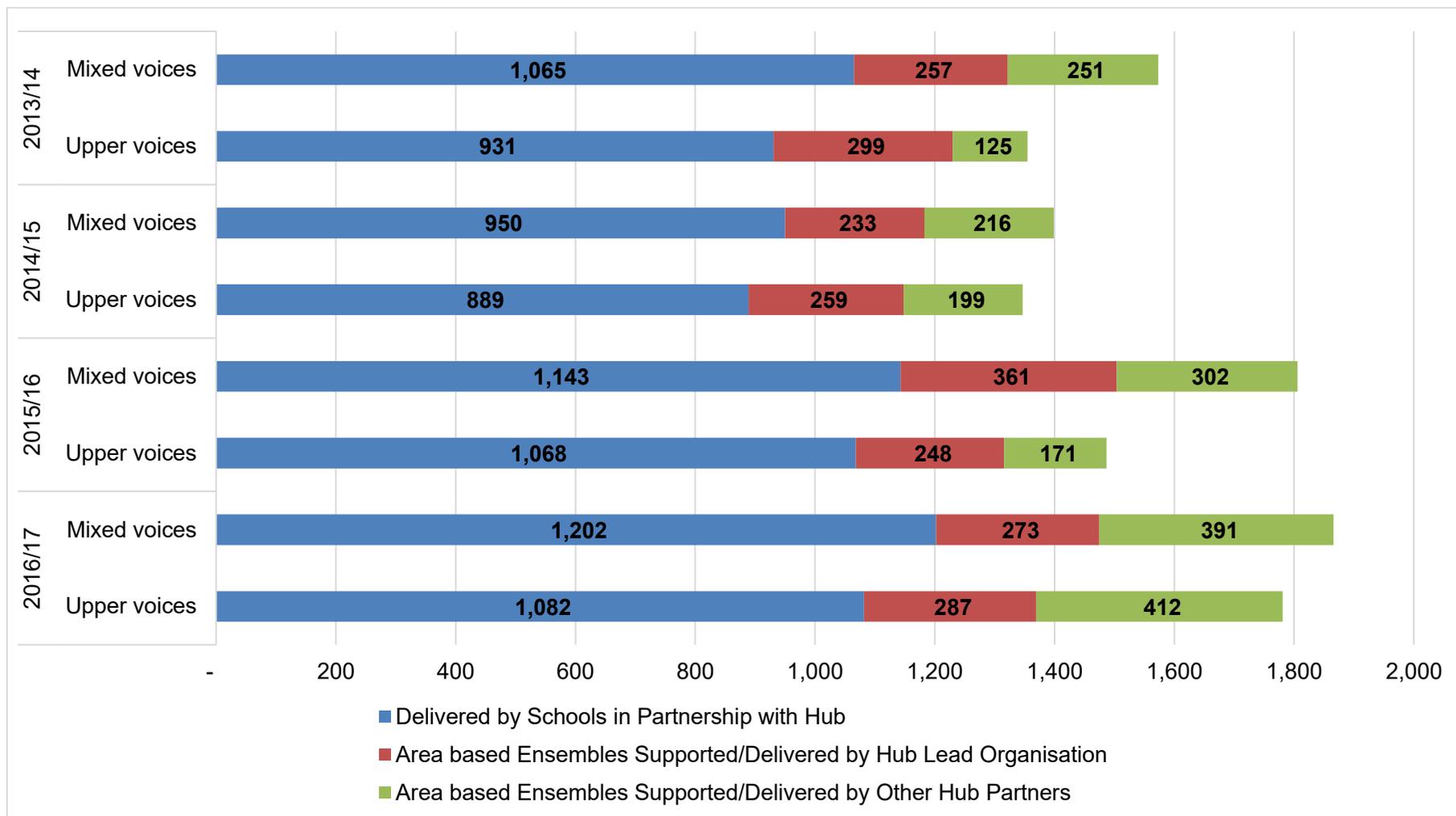
Table 12: Choirs and Vocal Ensembles 2016/17

Category of ensemble	Upper voices	Mixed voices	Total
Delivered by Schools in Partnership with MEH	1,082	1,202	2,284
Area based Ensembles Supported/Delivered by MEH	287	273	560
Area based Ensembles Supported/Delivered by Other MEH Partners	412	391	803
Total	1,781	1,866	3,647

Table 12 shows that MEHs worked with a total of 3,647 vocal ensembles, with slightly more being mixed voice than upper voice groups. These represent a smaller proportion of the total number of choirs and vocal groups shown in Chart 12 as the majority of choirs and vocal groups were organised independently by schools.

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

Chart 22: Choirs and Vocal Ensembles– 4 year figures



The changes in choir support and numbers have already been commented upon in this report. At this stage it is worthwhile to note that the number of both mixed voice and upper voice choirs that MEHs delivered or supported in 2016/17 exceeds that of 2015/16, with a 10.75% increase, which is pleasing to be able to report upon.

Year-on-year comparison in singing supported by MEHs

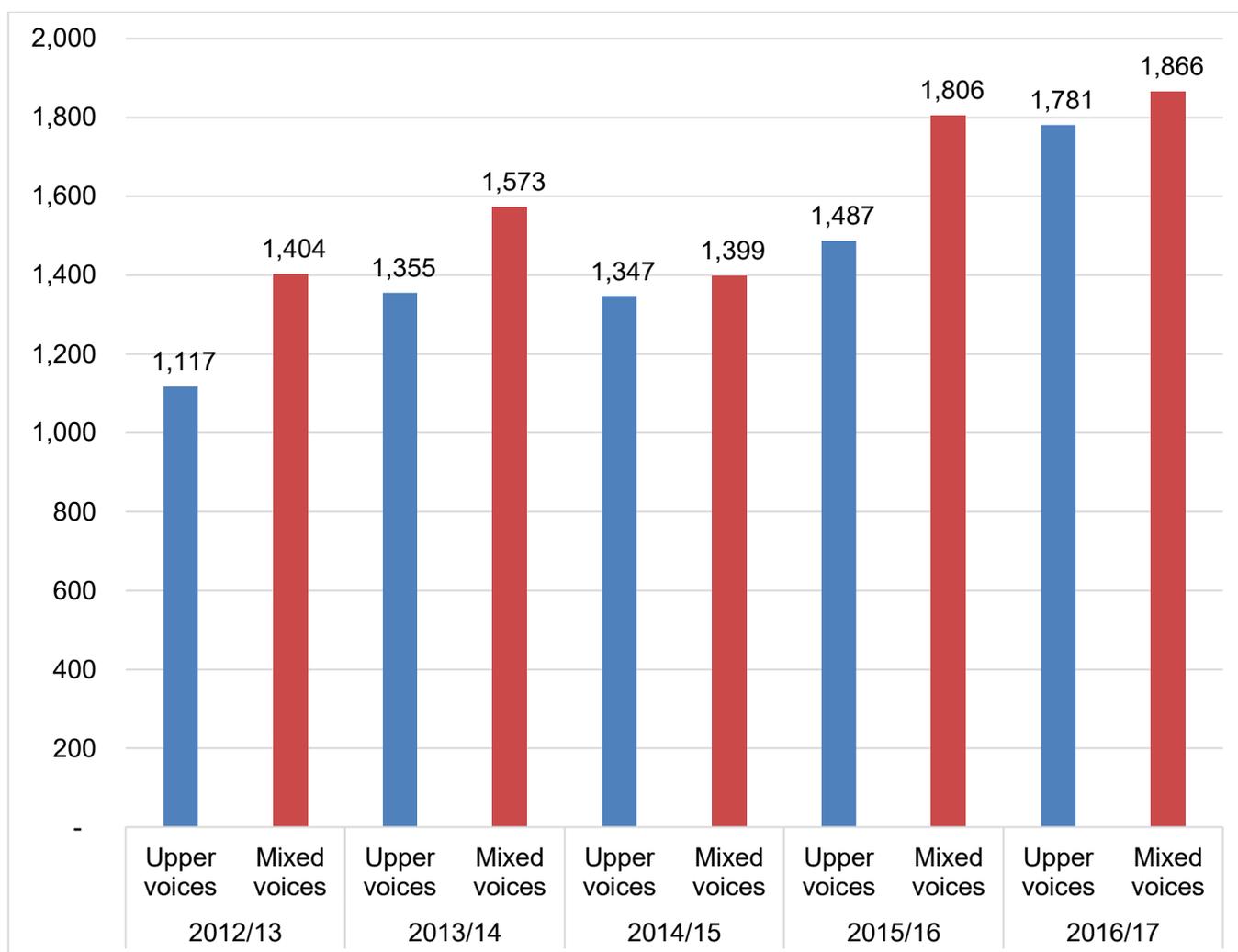
Table 13 shows a five-year comparison of MEH support for singing.

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

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

Chart 23, below, presents this information in graphical format, showing the 2014/15 reduction again, with 2015/16 and 2016/17 demonstrating more vocal work taking place across the MEHs generally.

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



Number of schools and colleges MEHs have worked with

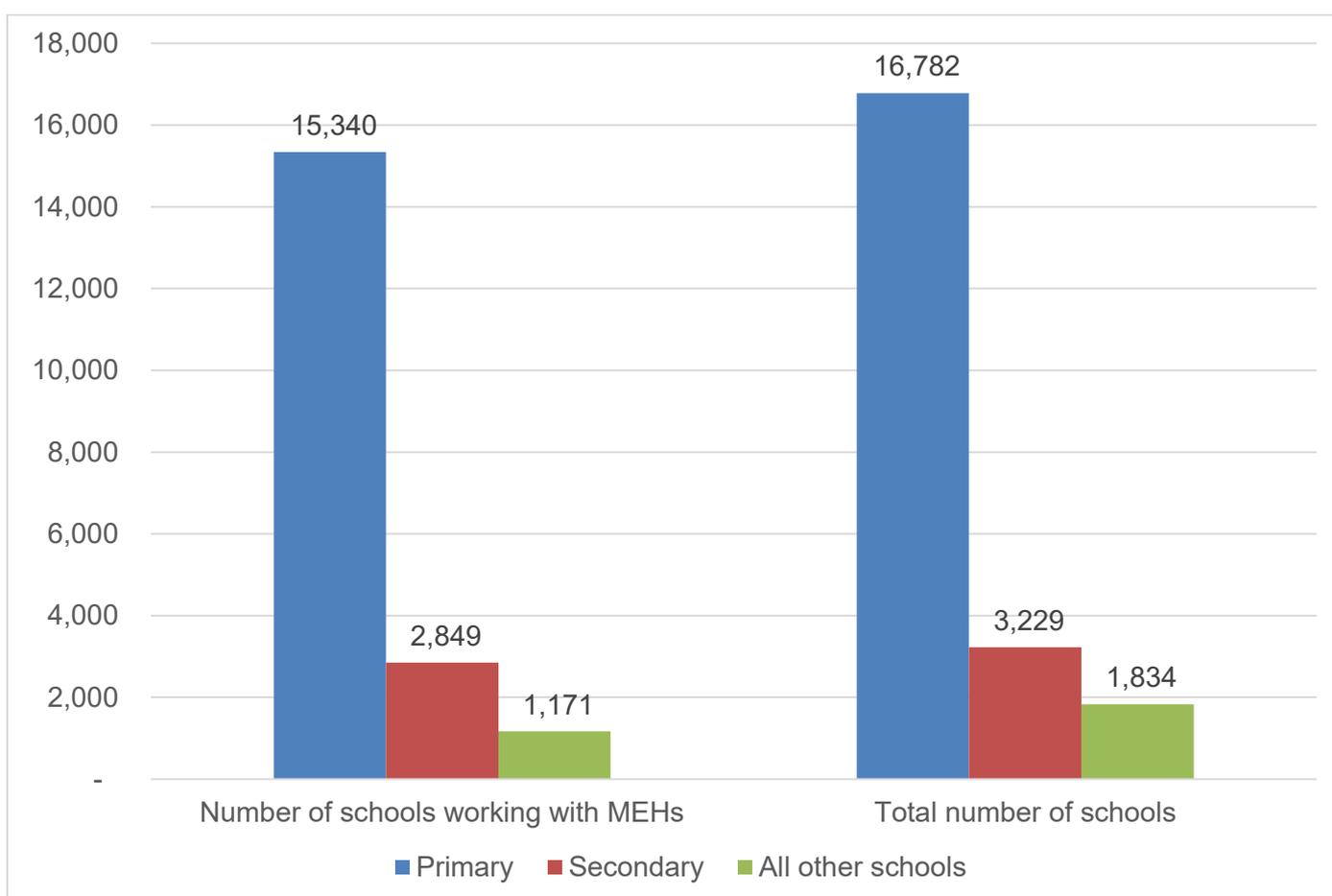
The fifth KPI for MEHs concerns the number of state-funded schools, academies, and colleges with whom they are engaging on at least one core role. The DfE and Arts Council England provided MEHs with the names of the state-funded educational establishments in their areas, and asked which ones they had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

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

	Number of schools working with MEHs	Total number of schools	% of schools working with MEHs
Primary schools	15,340	16,782	91.41%
Secondary schools	2,849	3,229	88.23%
All other schools ¹³	1,171	1,834	63.85%
Total number of schools	19,360	21,845	88.62%

Table 14a shows that 19,360 state-funded schools were engaging with MEHs on at least one core role.

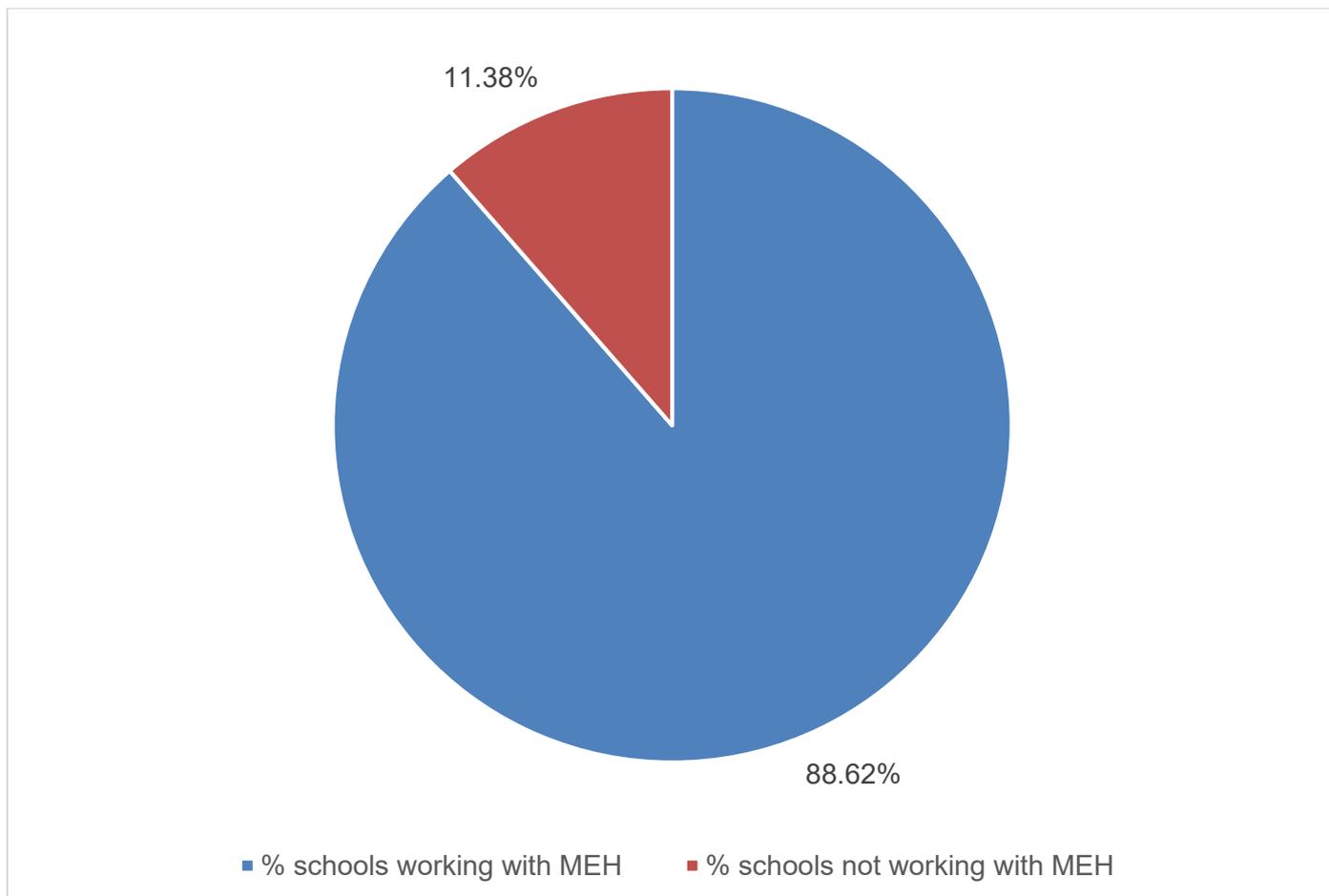
Chart 24: Number of state-funded schools working with MEHs on at least one core role



¹³ This includes Pupil Referral Units, Special Schools, and All Through Schools. N.B. this also includes 16+ schools which were categorised as secondary schools up until the 2014/15 report.

Clearly there are more primary than secondary schools nationally, but even so, MEH penetration of the sector to this extent shows that MEHs are working hard to engage with all schools in their areas. A slightly larger percentage, 91.41% of primary schools were engaged with, as opposed to 88.23% of secondary schools. The total engagement of MEHs with schools was 88.62% of state-funded schools, as shown in Chart 25.

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



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

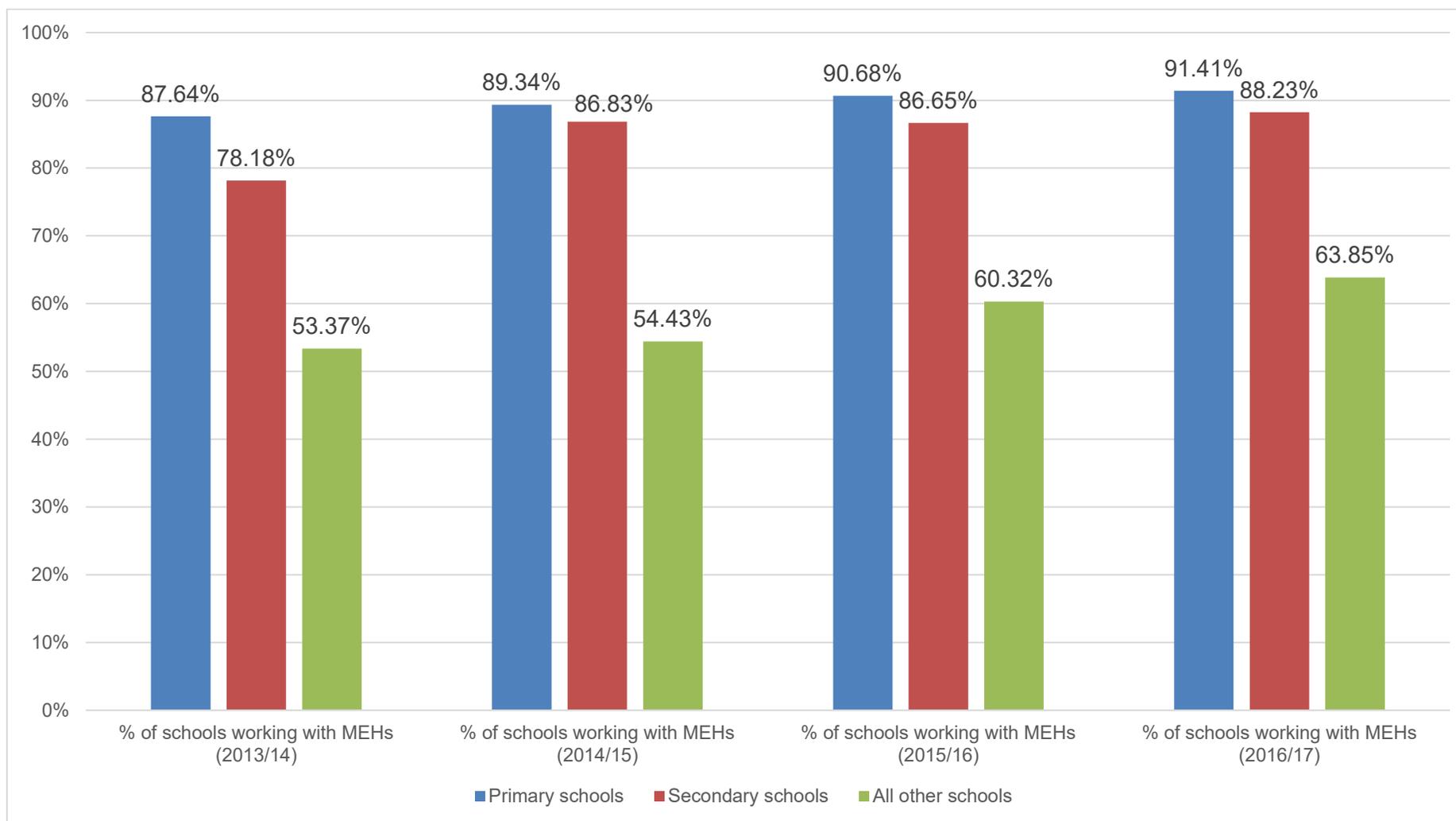
Both the number and percentage of schools that MEHs have been working with has been steadily increasing year-on-year since 2013/14, apart from a very slight dip of 13 in the number of secondary schools worked with in 2015/16. MEHs have worked with more schools in 2016/17 than they have done in previous reporting years. This information is shown in Table 14b.

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

Type of school	2013/14			2014/15			2015/16			2016/17		
	Number of schools working with MEHs	Total number of schools	% of schools working with MEHs	Number of schools working with MEHs	Total number of schools	% of schools working with MEHs	Number of schools working with MEHs	Total number of schools	% of schools working with MEHs	Number of schools working with MEHs	Total number of schools	% of schools working with MEHs
Primary schools	14,680	16,751	87.64%	14,975	16,762	89.34%	15,207	16,770	90.68%	15,340	16,782	91.41%
Secondary schools	2,791	3,570	78.18%	2,816	3,243	86.83%	2,803	3,235	86.65%	2,849	3,229	88.23%
All other schools	777	1,456	53.37%	1,020	1,874	54.43%	1,102	1,827	60.32%	1,171	1,834	63.85%
Total number of schools	18,248	21,777	83.79%	18,811	21,879	85.98%	19,112	21,832	87.54%	19,360	21,845	88.62%

Chart 26 gives a visual representation of this dataset

Chart 26: Year-on-year comparison in number of schools worked with on core roles



What is of interest in these figures is the shift in the percentage of schools *not* working with MEHs. In 2013/14 this figure stood at 16.21%, reducing to 14.02% in 2014/15, dropping again to 12.46% in 2015/16, and falling yet further in 2016/17 to 11.38%. This can be taken to mean that MEHs are pursuing this aspect of their work diligently, and increasing their penetration of the sector on a year-on-year basis.

School Music Education Plans

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

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

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

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

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

MEH income

This section reports on MEH income. Unlike the majority of the rest of the report, which is concerned with the academic year 2016/17, this section is concerned with the financial year 2016-17, which is slightly different. MEH income can come from a variety of sources, with the MEH grant forming a significant proportion of this. Table 15a shows this information.¹⁴

Table 15a: Amount and percentage of MEHs' income from different sources in the financial year 2016-17

Income source	2016-17 (£)	2016-17 Percentage of income (%)
MEH Grant	75,030,001	38.68%
LA Grants/Contributions	5,663,156	2.92%
Other ACE Grants	754,877	0.39%
School Contribution	58,580,748	30.20%
Parental Contribution	33,774,084	17.41%
Youth Music Grant	1,009,359	0.52%
Sponsorship	160,599	0.08%
Charitable Foundations/Trusts	1,038,666	0.54%
Donations	444,802	0.23%
Other Earned/Generated Trading Income	13,445,899	6.93%
Other Income	4,072,796	2.10%
Total income	193,974,987	100%

Table 15a shows that the MEH grant and school contributions¹⁵ together make up the largest proportion of income at 68.88% of the total, leaving the other sources of income to come in at 31.12% of the total.

The range of income streams shows considerable variance in the amounts of money that MEHs receive. This year we are showing the ranges as calculated by Office for National Statistics (ONS) region average, rather than by individual MEH. These are not an average of individual MEHs as such, rather it shows regional aggregates, e.g. the 61.0% for MEH grant in the South West is a calculation of £6,881,463 total MEH grant reported by MEHs in the region as a percentage of £11,278,859 total income reported across all MEHs. Table 15b shows this information.

¹⁴ N.B. this represents the income for the MEH lead organisations only. Some MEHs may have worked with partner organisations to generate income from sources other than the DfE grant (such as parents and schools) which are not shown here because it did not figure in the accounts supplied for this data return, with a variety of MEH organisational structures contributing to these different approaches.

¹⁵ It may be the case here that school contributions will also include parental contributions.

Table 15b: Amount, percentage, and range of MEHs' income from different sources in the financial year 2016–17

Income Source	2016-17(£)	Percentage of income (%)	Min (%)	Min area	Max (%)	Max area
MEH Grant	£75,030,001 ¹⁶	38.68%	30.61%	London	61.01%	South West
LA Grants/Contributions	£5,663,156	2.92%	0.21%	East Mids.	4.78%	East of England
Other ACE Grants	£754,877	0.39%	0.08%	East of England	1.10%	East Mids.
School Contribution	£58,580,748	30.20%	19.57%	South East	46.94%	West Mids.
Parental Contribution	£33,774,084	17.41%	4.42%	North West	36.70%	South East
Youth Music Grant	£1,009,359	0.52%	0.04%	South East	1.25%	South West
Sponsorship	£160,599	0.08%	0.00%	East Mids.	0.27%	North East
Charitable Foundations/Trusts	£1,038,666	0.54%	0.00%	Yorkshire and the Humber	2.51%	South West
Donations	£444,802	0.23%	0.03%	Yorkshire and the Humber	0.39%	London
Other Earned/Generated Trading Income	£13,445,899	6.93%	0.53%	East of England	12.16%	East Mids.
Other Income	£4,072,796	2.10%	0.54%	Yorkshire and the Humber	5.02%	London
Total Income	£193,974,987	100%	-	-	-	-

What is interesting about the range information shown in this way is that there is not a clear-cut division nationally between geographical areas being either well or poorly placed in terms of income, whether this is in either maximum or minimum amounts being generated. Of particular note, and maybe a matter for consideration, is the range which the various regions have the core grant as a percentage of their income. This ranges from the lowest, 30.61% in the London area, to the maximum, 61.01% in the South West. It seems to be the case that different MEHs approach this role differently. What might be useful for ACE and the MEHs is to use this data to investigate strategies which have clearly worked well in some areas, but which in other areas may have been less successful.

¹⁶ This figure does not match DfE's funding of £75,000,000 each year. The figure in this table is as reported by MEHs.

Five-year comparison of MEH income and income sources

Table 16a shows the changes in the amount and percentage of MEH income derived from different sources over the five-year period from 2012-13 to 2016-17 for which we have data.

Table 16a: Five-year comparison of MEH income and income sources

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

Table 16a shows that in 2016-17 the MEH grant (as reported by MEHs) has risen by £618,812 from £74,411,189 in 2015-16 to £75,030,001 in 2016-17. At the same time the MEH grant has risen very slightly as a proportion of total MEH income from 38.49% in 2015-16 to 38.68% in 2016-17.

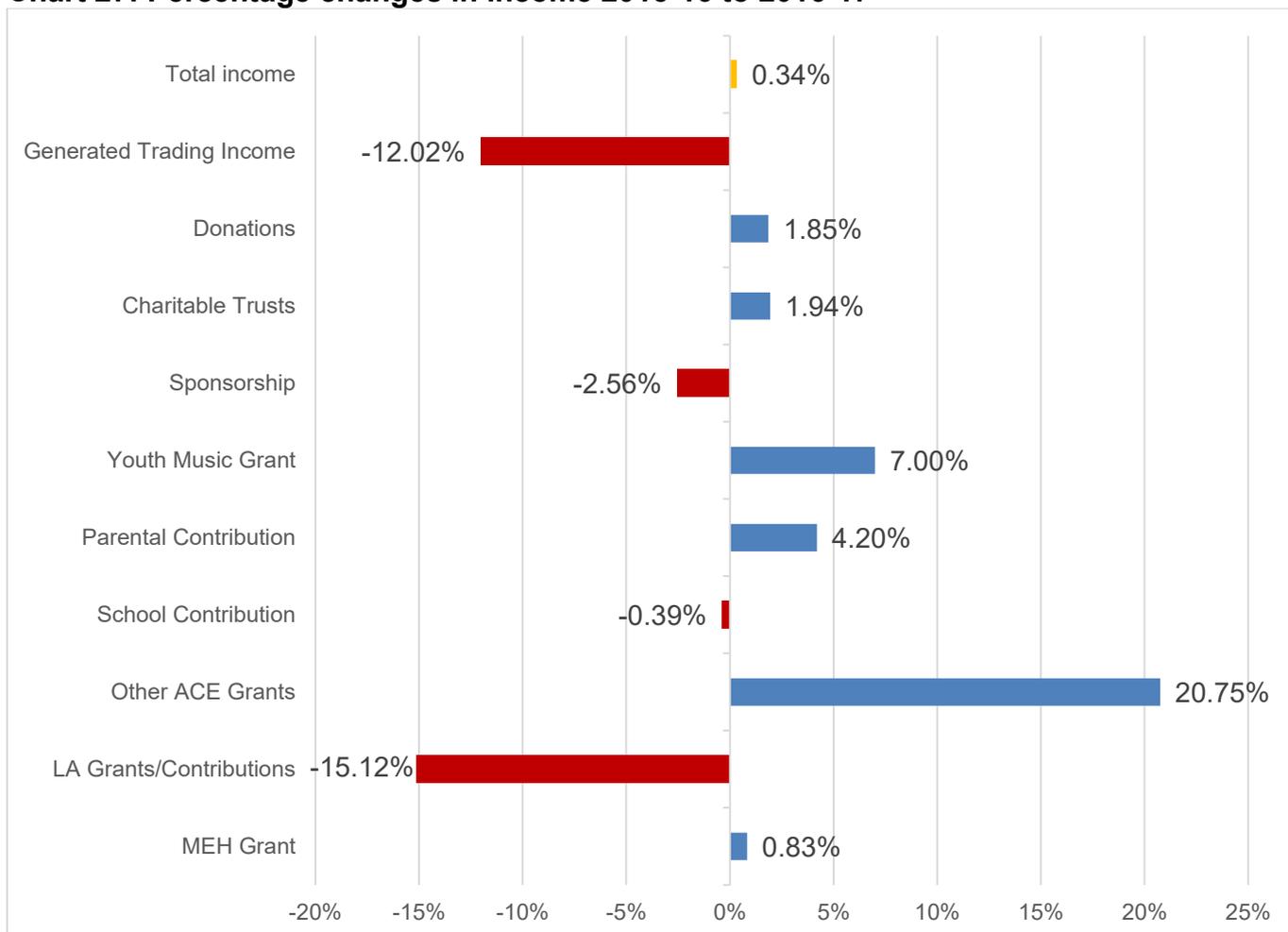
Table 16b shows the percentage change in income for 2016-17 compared with 2015-16.

Table 16b: 2016-17 percentage changes from 2015-16

Income source	2015-16 (£)	2016-17 (£)	% change from 2015-16
MEH Grant	74,411,189	75,030,001	0.83%
LA Grants/Contributions	6,671,602	5,663,156	-15.12%
Other ACE Grants	625,147	754,877	20.75%
School Contribution	58,810,470	58,580,748	-0.39%
Parental Contribution	32,413,749	33,774,084	4.20%
Youth Music Grant	943,363	1,009,359	7.00%
Sponsorship	164,824	160,599	-2.56%
Charitable Foundations/Trusts	1,018,854	1,038,666	1.94%
Donations	436,711	444,802	1.85%
Other Earned/Generated Trading Income	15,283,086	13,445,899	-12.02%
Other Income	2,542,795	4,072,796	60.17%
Total income	193,321,790	193,974,987	0.34%

What Table 16b shows is that the largest drops in income source in both real and percentage terms were in Local Authority grants and contributions, down 15.12% from the previous year, and other earned and traded income, which was down by 12.02%. Looking at percentage changes rather than actual sums of money is also revealing here, as shown in Chart 27.

Chart 27: Percentage changes in income 2015-16 to 2016-17



What is notable from these data is that the ‘other ACE grants’ category shows a rise of 20.75% over the previous year, representing an additional £129,730 of income for MEHs. However, such a large percentage increase does not account for a significant raising of total income, with the smaller increase in parental contribution constituting a much greater rise in MEH income levels. It is worth noting that LA contribution shrinkage has been a trend since 2012, possibly allied to the increasingly reduced role that Local Authorities play in the organisation and administration of MEHs. However, it is of some concern that traded/earned/other income is also going down, and that as a result of these factors taken together that the MEH grant is becoming a larger percentage of total income.

ACE has calculated that, on average, for each £1 of cash or support in kind provided by the MEH lead organisations to partners, the MEH partnerships are able to leverage an additional £2.13 in further income from other sources.¹⁷ This is a decrease from £2.67 calculated last year.

¹⁷ For more detail, see Appendix tables A11a and A11b.

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

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

Analysis of these responses presents some interesting headline findings:

- A number of MEHs reported increased success in securing external funding from a range of national organisations and charities/foundations.
- There were a number of instances where this funding came from a multiple sources, working in partnership on flagship events.
- A number of MEH leaders self-identified as having key skills in bid writing.
- A number of MEHs identified Arts Council and Youth Music as key funding supporters of specific project work supplementing core role provision
- Some MEHs had worked in partnership with other music organisations (including other MEHs) to secure additional funding.

Discussion and Conclusion

This report is built on data supplied by MEHs in their returns to ACE, and it provides a good picture of the state of music education as delivered by MEHs and their partners in the academic year 2016/17. We have added our interpretations of the data where we feel that this is appropriate, and it needs to be acknowledged that these are tentative, as there are limits to the interpretations that can be placed upon the reported statistics. However, there are some aspects of the data presented here that we feel that the music education sector as a whole may benefit from closely monitoring in the future.

As 2020 approaches, which is the end date for the National Plan for Music Education, there are a number of aspects that the music education sector is already beginning to think about. One of these is the place and role of the WCET programme. We know from the data in this report, and that we have reported on elsewhere (Fautley et al., 2017), that there are considerable variations in approach to the teaching of the whole class programme. The data presented in this present report shows that over 700,000 children and young people are learning to play an instrument for at least a term. This has to be good news.

Where the music education sector will need to monitor things, however, is at the other end of the expertise scale. The apparent drop in advanced instrumentalists having tuition through MEHs could cause problems in the future for the world-class music for which the UK is known. Young people operating at this level need careful nurturing, and their needs addressing. This may, of course, just be a 'blip' in the results, as this year's figures are up on 2014/15 if lessons provided by external providers are included, but it is worth bringing it to the attention of a wider audience in this fashion now.

The shift in focus of musical activity to include more rock music can be seen to be in response to the wants identified by pupil voice, and for the establishment of pupil choice. Schools and MEHs should cater for a wide range of music, but they also have a responsibility to introduce children and young people to music with which they might not be familiar.

The steady rise in large orchestral ensembles is to be welcomed, as this will involve large numbers of young people making music together.

The rise in inclusive music-making opportunities for pupils with SEND in SEND inclusive ensembles is clearly to be welcomed. It is likely to be the case that as inclusive provision becomes more widespread and well-embedded that ACE and its Relationship Managers will want to look out for examples of good practice in this regard, and connect MEHs together to work collaboratively and to learn from each other.

MEHs have a core role to deliver ensemble opportunities for both singing and playing instruments in their local areas. In 2016/17 321,363 pupils were engaged in regular music-making with area based MEH ensembles. There were significantly more young people doing this from KS2 (166,130) than from all the other Key Stages put together (155,233). This is a similar distribution to last year. This means that a continuing challenge for the Music Education sector – not MEHs alone – is to seek to increase participation rates for KS3–5. On this point it is a matter of concern to note the downturn in participation in area based ensembles from pupils of secondary school age. Although the state-funded school population grew from 3,193,420 in 2016 to 3,223,090 in 2017, school years 10, 11, and 12 all saw a decrease in their population size. However, these small differences (-0.78%, -2.10% and -3.39%) are noticeably smaller than the decrease in area based ensemble participation in KS4 and KS5, and thus do not account for the smaller number of secondary area based ensemble attendees.

There is considerable diversity evidenced in the financial arrangements for MEHs. From the data presented in this report, it seems that some MEH lead organisations are able to use the MEH grant to help generate other sources of funding, whilst for others the grant seems to be their main source of income. What is not clear from the data is to what extent this is due to differences in how the MEH lead and MEH partner fiscal matters are reported to ACE, differing interpretations of what is being asked, or variations in the ways in which different MEHs are constituted.

Finally, what we are able to say with some certainty is that Music Education Hubs have continued to deliver on their core roles in 2016/17, and have increased their reach and scope in many areas of musical and pedagogic activity across all geographical areas of the country.

Questions for MEHs to consider

- How do the different types, lengths of programme, and variety of instrumental opportunities of WCET affect participation?
- How are MEHs ensuring that pupils are supported to progress from WCET to Grade 8 and beyond?
 - There is evidence in this report that the number of more advanced pupils may be falling, what are MEHs doing about this?
- What on-costs are associated with music education delivery?
 - How are MEHs coping with a supply of instruments, and how are these being maintained?
 - What are the implications for WCET of using expensive orchestral instruments, as opposed to, say, cheaper recorders?
 - Does this matter?
- What is “engagement”, and what does it mean in terms of MEHs working with schools?
 - Is this interpreted in the same way across all MEHs?
- How can MEHs work together to uncover best practice in the various financial and musical roles that are needed?
- What can be done about the fall in uptake from children and young people of secondary school age of music ensemble activities?
 - How can MEHs best work with schools to help develop these opportunities?

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Appendix materials

Appendix A: Music education MEHs survey responses 2016/17

Questions 1–11

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

A1a: All Schools and Colleges

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH	Total number of pupils in area
East Midlands	7	1,768	2,045	86.45%	689,637
East of England	11	2,391	2,552	93.69%	898,755
London	29	2,233	2,563	87.12%	1,272,337
North East	6	1,077	1,145	94.06%	387,026
North West	12	2,709	3,179	85.22%	1,084,078
South East	14	3,104	3,362	92.33%	1,251,204
South West	14	2,005	2,358	85.03%	736,822
West Midlands	12	2,021	2,395	84.38%	900,926
Yorkshire and The Humber	15	2,052	2,246	91.36%	821,241
Total	120	19,360	21,845	88.62%	8,042,026

A1b: Primary schools

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East Midlands	7	1,424	1,635	87.09%
East of England	11	1,891	1,993	94.88%
London	29	1,692	1,817	93.12%
North East	6	829	861	96.28%
North West	12	2,191	2,451	89.39%
South East	14	2,451	2,596	94.41%
South West	14	1,620	1,870	86.63%
West Midlands	12	1,572	1,775	88.56%
Yorkshire and The Humber	15	1,670	1,784	93.61%
Total	120	15,340	16,782	91.41%

A1c: Secondary Schools

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East Midlands	7	251	278	90.29%
East of England	11	362	383	94.52%
London	29	376	440	85.45%
North East	6	168	176	95.45%
North West	12	367	448	81.92%
South East	14	450	482	93.36%
South West	14	271	322	84.16%
West Midlands	12	330	404	81.68%
Yorkshire and The Humber	15	274	296	92.57%
Total	120	2,849	3,229	88.23%

A1d: 16+ schools

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East Midlands	7	8	21	38.10%
East of England	11	21	36	58.33%
London	29	14	57	24.56%
North East	6	12	22	54.55%
North West	12	21	60	35.00%
South East	14	33	59	55.93%
South West	14	12	26	46.15%
West Midlands	12	12	38	31.58%
Yorkshire and The Humber	15	17	35	48.57%
Total	120	150	354	42.37%

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

ONS Region	Number of MEHs in each area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East Midlands	7	85	111	76.58%
East of England	11	117	140	83.57%
London	29	151	249	60.64%
North East	6	68	86	79.07%
North West	12	130	220	59.09%
South East	14	170	225	75.56%
South West	14	102	140	72.86%
West Midlands	12	107	178	60.11%
Yorkshire and The Humber	15	91	131	69.47%
Total	120	1,021	1,480	68.99%

A2: Please complete the school form to include information about the whole class ensemble teaching (WCET) opportunities in the academic year 2016/17 that your Music Education Hub delivered or supported for pupils in all Key Stages. Please record all WCET – whether pupils are receiving it for the first time or as continuation from previous WCET.

Pupils receiving WCET					National Comparison	
ONS Region	Number of MEHs in each area	Pupils receiving WCET 2016/17	Pupils receiving WCET for the first time in 2016/17	% receiving WCET for the first time in 2016/17	Total number of pupils in area	% pupils receiving WCET in 2016/17
East Midlands	7	57,020	41,670	73.08%	689,637	8.27%
East of England	11	61,979	43,355	69.95%	898,755	6.90%
London	29	114,315	83,202	72.78%	1,272,337	8.98%
North East	6	72,032	30,615	42.50%	387,026	18.61%
North West	12	98,260	68,006	69.21%	1,084,078	9.06%
South East	14	105,231	82,901	78.78%	1,251,204	8.41%
South West	14	70,190	47,805	68.11%	736,822	9.53%
West Midlands	12	65,767	43,122	65.57%	900,926	7.30%
Yorkshire and The Humber	15	66,447	51,321	77.24%	821,241	8.09%
Total	120	711,241	491,997	69.17%	8,042,026	8.84%

A3: Please complete the school form to indicate which schools and colleges your MEH supported as part of your School Music Education Plan (SMEP) in the academic year 2016/17.

ONS Region	PRIMARY			SECONDARY			16 +			Other (All Through/Not Applicable)			TOTAL		
	Schools in Area	Schools Supported	%	Schools in Area	Schools Supported	%	Schools in Area	Schools Supported	%	Schools in Area	Schools Supported	%	Schools in Area	Schools Supported	%
East Midlands	1,635	1,060	64.83%	278	236	84.89%	21	2	9.52%	111	57	51.35%	2,045	1,355	66.26%
East of England	1,993	1,776	89.11%	383	344	89.82%	36	13	36.11%	140	111	79.29%	2,552	2,244	87.93%
London	1,817	1,550	85.31%	440	351	79.77%	57	19	33.33%	249	144	57.83%	2,563	2,064	80.53%
North East	861	776	90.13%	176	125	71.02%	22	10	45.45%	86	58	67.44%	1,145	969	84.63%
North West	2,451	1,623	66.22%	448	279	62.28%	60	12	20.00%	220	91	41.36%	3,179	2,005	63.07%
South East	2,596	2,223	85.63%	482	442	91.70%	59	21	35.59%	225	153	68.00%	3,362	2,839	84.44%
South West	1,870	1,496	80.00%	322	239	74.22%	26	9	34.62%	140	86	61.43%	2,358	1,830	77.61%
West Midlands	1,775	1,233	69.46%	404	291	72.03%	38	10	26.32%	178	94	52.81%	2,395	1,628	67.97%
Yorkshire and The Humber	1,784	1,488	83.41%	296	253	85.47%	35	15	42.86%	131	82	62.60%	2,246	1,838	81.83%
Total	16,782	13,225	78.80%	3,229	2,560	79.28%	354	111	31.36%	1,480	876	59.19%	21,845	16,772	76.78%

A4: Please complete the school form to indicate which schools and colleges your MEH has supported to develop singing strategies in the academic year 2016/17.

ONS Region	PRIMARY					SECONDARY					16 +					Other (All Through/Not Applicable)				
	Primary schools supported developing singing strategies	Primary schools working with MEHs	% of primary schools working with MEHs supported developing a singing strategy	Primary schools in region	% of primary schools in region supported developing a singing strategy	Secondary schools supported developing singing strategies	Secondary schools working with MEHs	% of primary schools working with MEHs supported developing a singing strategy	Secondary schools in region	% of secondary schools in region supported developing a singing strategy	16+ schools supported developing singing strategies	16+ schools working with MEHs	% of 16+ schools working with MEHs supported developing a singing strategy	16+ schools in region	% of 16+ schools in region supported developing a singing strategy	Other schools supported developing singing strategies	Other schools working with MEHs	% of other schools working with MEHs supported developing a singing strategy	Other schools in region	% of other schools in region supported developing a singing strategy
East Midlands	1,072	1,424	75.28%	1,635	65.57%	178	251	70.92%	278	64.03%	3	8	37.50%	21	14.29%	50	85	58.82%	111	45.05%
East of England	1,677	1,891	88.68%	1,993	84.14%	205	362	56.63%	383	53.52%	10	21	47.62%	36	27.78%	94	117	80.34%	140	67.14%
London	1,447	1,692	85.52%	1,817	79.64%	262	376	69.68%	440	59.55%	9	14	64.29%	57	15.79%	87	151	57.62%	249	34.94%
North East	727	829	87.70%	861	84.44%	110	168	65.48%	176	62.50%	3	12	25.00%	22	13.64%	44	68	64.71%	86	51.16%
North West	1,703	2,191	77.73%	2,451	69.48%	259	367	70.57%	448	57.81%	10	21	47.62%	60	16.67%	93	130	71.54%	220	42.27%
South East	1,996	2,451	81.44%	2,596	76.89%	360	450	80.00%	482	74.69%	23	33	69.70%	59	38.98%	140	170	82.35%	225	62.22%
South West	1,218	1,620	75.19%	1,870	65.13%	198	271	73.06%	322	61.49%	6	12	50.00%	26	23.08%	76	102	74.51%	140	54.29%
West Midlands	1,203	1,572	76.53%	1,775	67.77%	232	330	70.30%	404	57.43%	7	12	58.33%	38	18.42%	65	107	60.75%	178	36.52%
Yorkshire and The Humber	1,328	1,670	79.52%	1,784	74.44%	191	274	69.71%	296	64.53%	10	17	58.82%	35	28.57%	63	91	69.23%	131	48.09%
Total	12,371	15,340	80.65%	16,782	73.72%	1,995	2,849	70.02%	3,229	61.78%	81	150	54.00%	354	22.88%	712	1,021	69.74%	1,480	48.11%

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

ONS Region	Pupils receiving WCET in 2015/16	Pupils Continuing to learn an instrument after WCET	% Continuation
East Midlands	48,571	13,878	28.57%
East of England	43,416	11,598	26.71%
London	112,055	40,293	35.96%
North East	70,297	16,513	23.49%
North West	76,168	23,369	30.68%
South East	101,445	30,814	30.38%
South West	62,967	17,155	27.24%
West Midlands	50,821	9,575	18.84%
Yorkshire and The Humber	57,841	19,407	33.55%
Total	623,581	182,602	29.28%

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

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

ONS Region	KS1			KS2			KS3			KS4			KS5			Total		
	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	107	131	238	1,592	2,459	4,051	1,196	1,615	2,811	575	796	1,371	346	307	653	3,816	5,308	9,124
East of England	701	821	1,522	4,550	6,103	10,653	3,488	4,992	8,480	1,800	2,652	4,452	1,111	1,690	2,801	11,650	16,258	27,908
London	1,139	1,452	2,591	6,265	7,792	14,057	4,923	6,371	11,294	2,177	3,260	5,437	940	1,399	2,339	15,444	20,274	35,718
North East	29	31	60	66	84	150	215	243	458	119	109	228	36	40	76	465	507	972
North West	261	308	569	2,491	3,251	5,742	2,048	2,780	4,828	1,237	1,497	2,734	328	394	722	6,365	8,230	14,595
South East	398	536	934	4,939	6,732	11,671	4,428	5,048	9,476	1,819	2,737	4,556	665	815	1,480	12,249	15,868	28,117
South West	639	765	1,404	3,799	4,766	8,565	2,498	2,957	5,455	1,024	1,297	2,321	404	481	885	8,364	10,266	18,630
West Midlands	118	198	316	1,691	2,438	4,129	1,798	2,368	4,166	888	1,153	2,041	251	378	629	4,746	6,535	11,281
Yorkshire and The Humber	120	121	241	2,151	2,798	4,949	1,589	2,147	3,736	745	1,081	1,826	197	333	530	4,802	6,480	11,282
Total	3,512	4,363	7,875	27,544	36,423	63,967	22,183	28,521	50,704	10,384	14,582	24,966	4,278	5,837	10,115	67,901	89,726	157,627

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

ONS Region	KS1			KS2			KS3			KS4			KS5			Total		
	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	325	597	922	5,094	8,127	13,221	2,142	3,196	5,338	789	1,099	1,888	332	413	745	8,682	13,432	22,114
East of England	296	337	633	2,602	3,735	6,337	941	1,391	2,332	341	335	676	149	191	340	4,329	5,989	10,318
London	1,422	1,958	3,380	13,305	15,605	28,910	3,354	4,329	7,683	1,000	1,242	2,242	183	191	374	19,264	23,325	42,589
North East	378	633	1,011	3,133	4,689	7,822	1,240	1,625	2,865	544	593	1,137	129	155	284	5,424	7,695	13,119
North West	748	1,087	1,835	9,288	10,906	20,194	2,866	3,794	6,660	833	1,235	2,068	145	170	315	13,880	17,192	31,072
South East	1,535	2,060	3,595	8,891	11,623	20,514	3,464	4,762	8,226	1,212	1,602	2,814	284	282	566	15,386	20,329	35,715
South West	707	1,188	1,895	5,298	6,981	12,279	1,267	1,595	2,862	383	483	866	111	124	235	7,766	10,371	18,137
West Midlands	696	1,139	1,835	9,751	14,715	24,466	3,131	4,643	7,774	898	1,221	2,119	235	277	512	14,711	21,995	36,706
Yorkshire and The Humber	443	638	1,081	8,105	11,067	19,172	2,844	3,653	6,497	855	1,111	1,966	189	234	423	12,436	16,703	29,139
Total	6,550	9,637	16,187	65,467	87,448	152,915	21,249	28,988	50,237	6,855	8,921	15,776	1,757	2,037	3,794	101,878	137,031	238,909

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

ONS Region	KS1			KS2			KS3			KS4			KS5			Total		
	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	1,163	1,754	2,917	2,360	3,096	5,456	553	1,194	1,747	414	575	989	53	334	387	4,543	6,953	11,496
East of England	905	802	1,707	2,687	2,706	5,393	303	495	798	71	61	132	17	14	31	3,983	4,078	8,061
London	1,469	1,526	2,995	7,516	8,043	15,559	1,877	2,382	4,259	293	498	791	130	149	279	11,285	12,598	23,883
North East	146	162	308	1,784	2,085	3,869	347	595	942	66	133	199	42	63	105	2,385	3,038	5,423
North West	2,575	2,543	5,118	7,108	7,907	15,015	572	572	1,144	199	245	444	40	18	58	10,494	11,285	21,779
South East	1,172	1,324	2,496	5,042	6,054	11,096	153	213	366	77	141	218	64	74	138	6,508	7,806	14,314
South West	1,384	1,464	2,848	2,910	3,967	6,877	658	394	1,052	48	55	103	9	11	20	5,009	5,891	10,900
West Midlands	3,106	3,152	6,258	7,077	7,618	14,695	364	446	810	129	151	280	56	74	130	10,732	11,441	22,173
Yorkshire and The Humber	3,064	3,082	6,146	9,207	9,924	19,131	725	991	1,716	108	116	224	62	66	128	13,166	14,179	27,345
Total	14,984	15,809	30,793	45,691	51,400	97,091	5,552	7,282	12,834	1,405	1,975	3,380	473	803	1,276	68,105	77,269	145,374

A7: 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 MEH, c) area based ensembles and choirs organised/delivered by the MEH lead organisation and d) area based ensembles and choirs organised and delivered by other MEH partners, broken down by type of group. Please indicate under Q17 if you have had any difficulties in obtaining this data from schools in your area.

Total ensembles

Region/ Ensemble	Large orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	68	205	274	123	420	94	200	188	256	309	204	77	433	853	30	98	186	35	4,053
East of England	172	253	345	151	331	100	230	161	204	358	192	91	702	651	41	71	318	29	4,400
London	356	360	539	237	916	400	413	250	317	552	440	231	1,696	947	66	142	480	77	8,419
North East	24	58	122	33	140	101	118	56	94	261	72	57	376	412	75	29	74	20	2,122
North West	116	163	241	104	404	313	348	230	312	344	193	131	1,133	786	85	53	216	59	5,231
South East	478	421	550	398	1,966	586	543	257	465	867	485	213	1,463	2,035	69	145	913	103	11,957
South West	227	188	196	155	752	150	190	96	147	287	201	31	1,072	619	66	43	285	41	4,746
West Midlands	106	94	189	69	292	113	100	164	164	197	73	65	447	365	46	34	97	8	2,623
Yorkshire and the Humber	119	192	257	116	259	202	263	187	183	341	162	90	749	794	31	46	287	14	4,292
Total	1,666	1,934	2,713	1,386	5,480	2,059	2,405	1,589	2,142	3,516	2,022	986	8,071	7,462	509	661	2,856	386	47,843

A7a: organised independently by schools

	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	35	125	130	77	287	70	133	89	177	200	120	59	359	758	19	63	120	8	2,829
East of England	65	125	148	87	238	58	142	79	118	198	99	61	581	480	26	51	125	25	2,706
London	213	247	252	161	618	227	264	124	150	342	295	178	1,360	757	35	87	320	59	5,689
North East	11	42	44	18	90	25	62	22	23	37	29	51	200	240	55	12	36	18	1,015
North West	45	93	108	56	230	105	169	85	122	202	96	61	902	524	34	22	88	32	2,974
South East	388	354	306	334	1,764	500	400	131	304	588	311	116	1,294	1,772	62	107	625	78	9,434
South West	109	114	68	79	304	66	84	37	57	144	75	22	664	321	15	21	166	33	2,379
West Midlands	50	58	54	40	138	59	55	54	52	100	47	52	322	311	20	17	61	4	1,494
Yorkshire and the Humber	40	111	97	53	153	84	154	67	80	222	103	62	608	433	15	19	204	9	2,514
Total	956	1,269	1,207	905	3,822	1,194	1,463	688	1,083	2,033	1,175	662	6,290	5,596	281	399	1,745	266	31,034

A7b: organised by schools in partnership with the MEH

	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	8	56	69	14	18	12	38	50	55	58	51	6	35	44	4	9	37	1	565
East of England	36	43	74	10	30	11	38	11	45	100	43	15	52	40	4	6	66	2	626
London	48	59	138	20	58	65	92	35	107	130	78	22	237	100	18	25	54	9	1,295
North East	3	7	46	5	15	58	54	10	58	218	37	5	167	155	16	14	28	-	896
North West	21	38	59	15	133	180	154	62	98	92	65	58	171	205	38	19	102	27	1,537
South East	21	35	72	8	98	39	57	7	76	174	114	79	64	144	1	24	111	5	1,129
South West	50	34	36	27	91	21	40	6	41	70	72	6	146	187	17	16	104	4	968
West Midlands	27	25	59	8	79	36	22	41	69	68	13	7	111	20	23	6	15	-	629
Yorkshire and the Humber	33	46	75	13	36	79	62	25	54	75	36	19	99	307	3	12	27	4	1,005
Total	247	343	628	120	558	501	557	247	603	985	509	217	1,082	1,202	124	131	544	52	8,650

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

	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	16	20	39	22	115	11	22	28	15	21	31	11	33	32	6	26	28	26	502
East of England	34	47	104	36	28	12	33	59	33	55	31	11	37	39	6	4	85	2	656
London	64	42	100	36	76	49	44	77	42	51	35	12	64	49	4	11	38	2	796
North East	6	6	29	7	10	8	1	22	12	2	5	-	4	11	4	2	7	-	136
North West	20	16	39	12	15	17	10	48	31	15	14	3	31	19	5	10	6	-	311
South East	57	26	157	46	59	18	55	95	72	98	46	16	77	60	4	13	108	10	1,017
South West	20	15	50	17	149	10	33	37	17	27	11	-	16	20	5	1	8	1	437
West Midlands	19	8	71	19	43	18	23	64	39	25	12	6	7	19	2	3	18	3	399
Yorkshire and the Humber	27	18	73	32	24	22	43	83	29	27	19	2	18	24	5	7	31	1	485
Total	263	198	662	227	519	165	264	513	290	321	204	61	287	273	41	77	329	45	4,739

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

	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND Inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
East Midlands	9	4	36	10	-	1	7	21	9	30	2	1	6	19	1	-	1	-	157
East of England	37	38	19	18	35	19	17	12	8	5	19	4	32	92	5	10	42	-	412
London	31	12	49	20	164	59	13	14	18	29	32	19	35	41	9	19	68	7	639
North East	4	3	3	3	25	10	1	2	1	4	1	1	5	6	-	1	3	2	75
North West	30	16	35	21	26	11	15	35	61	35	18	9	29	38	8	2	20	-	409
South East	12	6	15	10	45	29	31	24	13	7	14	2	28	59	2	1	69	10	377
South West	48	25	42	32	208	53	33	16	32	46	43	3	246	91	29	5	7	3	962
West Midlands	10	3	5	2	32	-	-	5	4	4	1	-	7	15	1	8	3	1	101
Yorkshire and the Humber	19	17	12	18	46	17	4	12	20	17	4	7	24	30	8	8	25	-	288
Total	200	124	216	134	581	199	121	141	166	177	134	46	412	391	63	54	238	23	3,420

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

		East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Total
KS1-2	Pupils receiving individual subsidy/fee remission	267	335	6,933	1,174	96	1,385	615	50	181	11,036
	Pupils eligible for pupil premium	1,326	431	4,332	2,998	557	2,661	1,301	1,282	5,010	19,898
	Pupils with SEN	327	387	1,021	1,035	105	719	874	445	2,287	7,200
	Both pupil premium/subsidy and SEN	216	28	508	1,618	35	435	243	106	1,133	4,322
	Total subsidy + SEN (exc PP)	594	722	7,954	2,209	201	2,104	1,489	495	2,468	18,236
KS3-5	Pupils receiving individual subsidy/fee remission	403	171	1,232	544	174	1,021	326	56	239	4,166
	Pupils eligible for pupil premium	1,418	185	1,993	477	874	533	363	322	415	6,580
	Pupils with SEN	756	342	582	187	299	1,032	533	208	590	4,529
	Both pupil premium/subsidy and SEN	168	33	147	274	105	144	173	70	310	1,424
	Total subsidy + SEN (exc PP)	1,159	513	1,814	731	473	2,053	859	264	829	8,695
TOTAL	Pupils receiving individual subsidy/fee remission	670	506	8,165	1,718	270	2,406	941	106	420	15,202
	Pupils eligible for pupil premium	2,744	616	6,325	3,475	1,431	3,194	1,664	1,604	5,425	26,478
	Pupils with SEN	1,083	729	1,603	1,222	404	1,751	1,407	653	2,877	11,729
	Both pupil premium/subsidy and SEN	384	61	655	1,892	140	579	416	176	1,443	5,746

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

ONS Region	Entry		Foundation		Intermediate		Advanced		Total	
	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH Partners	Receiving lessons from external providers
East Midlands	79,227	5,244	10,885	4,118	2,168	1,214	1,538	604	93,818	11,180
East of England	57,698	3,160	15,963	1,186	3,652	397	1,979	248	79,292	4,991
London	146,247	14,966	42,682	3,095	9,453	819	3,476	467	201,858	19,347
North East	68,380	1,422	9,705	620	854	131	365	56	79,304	2,229
North West	113,270	5,267	24,713	2,245	3,200	733	1,100	307	142,283	8,552
South East	90,289	13,231	27,388	8,481	7,717	2,677	3,265	1,089	128,659	25,478
South West	74,398	3,763	9,181	2,420	2,717	795	1,425	474	87,721	7,452
West Midlands	104,374	276	22,359	106	3,168	10	1,607	21	131,508	413
Yorkshire and The Humber	88,605	15,981	22,065	3,686	2,664	1,513	1,133	686	114,467	21,866
Total	822,488	63,310	184,941	25,957	35,593	8,289	15,888	3,952	1,058,910	101,508

A10: For the 2016–17 financial year, please complete the figures below for the MEH lead organisation, rounding figures to the nearest pound. These are the figures for the MEH lead only and activity going through their accounts.

A10a: Income

English Region/Income source	MEH Grant	LA Grants/Contributions	Other ACE Grants	School Contribution	Parental Contribution	Youth Music Grant	Sponsorship	Charitable Foundations/Trusts	Donations	Other Earned/Generated Trading Income	Other Income	Total Income
East Midlands	£6,408,040	£30,000	£159,313	£4,638,546	£1,135,401	£137,625	£0	£51,123	£44,711	£1,768,067	£167,477	£14,540,303
	44.07%	0.21%	1.10%	31.90%	7.81%	0.95%	0.00%	0.35%	0.31%	12.16%	1.15%	100%
East of England	£8,243,900	£1,182,060	£21,000	£10,557,890	£3,950,352	£241,820	£13,973	£42,311	£47,403	£131,385	£275,817	£24,707,911
	33.37%	4.78%	0.08%	42.73%	15.99%	0.98%	0.06%	0.17%	0.19%	0.53%	1.12%	100%
London	£11,695,016	£1,160,719	£79,936	£9,958,037	£8,844,733	£121,529	£50,834	£439,290	£150,704	£3,784,187	£1,919,280	£38,204,265
	30.61%	3.04%	0.21%	26.07%	23.15%	0.32%	0.13%	1.15%	0.39%	9.91%	5.02%	100%
North East	£3,666,348	£22,869	£30,740	£1,493,085	£1,316,271	£64,724	£19,710	£16,113	£6,141	£498,674	£172,040	£7,306,715
	50.18%	0.31%	0.42%	20.43%	18.01%	0.89%	0.27%	0.22%	0.08%	6.82%	2.35%	100%
North West	£10,420,697	£887,893	£62,579	£4,967,270	£870,897	£96,221	£10,546	£70,699	£13,855	£2,044,743	£249,128	£19,694,528
	52.91%	4.51%	0.32%	25.22%	4.42%	0.49%	0.05%	0.36%	0.07%	10.38%	1.26%	100%
South East	£11,499,367	£994,007	£143,127	£6,589,703	£12,356,636	£12,000	£14,500	£103,926	£126,442	£995,598	£833,957	£33,669,263
	34.15%	2.95%	0.43%	19.57%	36.70%	0.04%	0.04%	0.31%	0.38%	2.96%	2.48%	100%
South West	£6,881,463	£209,160	£27,837	£2,487,660	£616,709	£141,120	£10,500	£283,021	£5,957	£483,213	£132,219	£11,278,859
	61.01%	1.85%	0.25%	22.06%	5.47%	1.25%	0.09%	2.51%	0.05%	4.28%	1.17%	100%
West Midlands	£8,506,917	£464,434	£208,500	£11,970,561	£2,292,365	£155,320	£7,500	£31,398	£44,193	£1,600,320	£219,513	£25,501,021
	33.36%	1.82%	0.82%	46.94%	8.99%	0.61%	0.03%	0.12%	0.17%	6.28%	0.86%	100%
Yorkshire and The Humber	£7,708,253	£712,014	£21,845	£5,917,996	£2,390,720	£39,000	£33,036	£785	£5,396	£2,139,712	£103,365	£19,072,122
	40.42%	3.73%	0.11%	31.03%	12.54%	0.20%	0.17%	0.00%	0.03%	11.22%	0.54%	100%
Total	£75,030,001	£5,663,156	£754,877	£58,580,748	£33,774,084	£1,009,359	£160,599	£1,038,666	£444,802	£13,445,899	£4,072,796	£193,974,987
	38.68%	2.92%	0.39%	30.20%	17.41%	0.52%	0.08%	0.54%	0.23%	6.93%	2.10%	100%

A10b: Expenditure

Expenditure type/English Region	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
Core Roles	£10,416,181	£19,057,220	£26,594,683	£4,626,685	£11,290,275	£24,018,163	£7,589,843	£18,469,137	£13,957,240	£136,019,427
	73.31%	76.15%	69.64%	69.47%	69.75%	71.65%	67.67%	73.20%	75.33%	72.06%
Extension Roles	£865,716	£1,950,229	£2,520,603	£686,489	£1,396,188	£1,852,251	£1,205,685	£1,220,088	£1,004,023	£12,701,272
	6.09%	7.79%	6.60%	10.31%	8.63%	5.53%	10.75%	4.84%	5.42%	6.73%
Administrative Costs	£1,465,978	£3,014,838	£5,771,222	£912,748	£2,170,342	£4,095,474	£1,583,915	£3,002,616	£2,266,116	£24,283,249
	10.32%	12.05%	15.11%	13.71%	13.41%	12.22%	14.12%	11.90%	12.23%	12.86%
Instrument Costs	£377,773	£227,627	£822,640	£147,802	£672,760	£928,516	£320,422	£550,731	£478,798	£4,527,069
	2.66%	0.91%	2.15%	2.22%	4.16%	2.77%	2.86%	2.18%	2.58%	2.40%
Other	£1,082,426	£775,875	£2,479,232	£285,847	£657,779	£2,629,427	£515,857	£1,989,518	£821,247	£11,237,208
	7.62%	3.10%	6.49%	4.29%	4.06%	7.84%	4.60%	7.88%	4.43%	5.95%
Total Expenditure	£14,208,074	£25,025,789	£38,188,380	£6,659,571	£16,187,344	£33,523,831	£11,215,722	£25,232,090	£18,527,424	£188,768,225
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

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

A11a: Partnership investment

Support/Region	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Total
Cash Investment	£355,006	£333,417	£125,852	£639,536	£3,142,969	£1,013,625	£2,328,068	£142,000	£749,008	£8,829,481
	71.34%	78.02%	35.60%	79.42%	92.61%	78.06%	98.82%	81.38%	77.23%	85.95%
Support in Kind	£100,000	£133,970	£170,136	£165,723	£225,617	£236,647	£23,695	£28,234	£215,821	£1,299,843
	28.66%	21.98%	48.13%	20.58%	6.65%	18.22%	1.01%	16.18%	22.25%	12.65%
Other	£0	£0	£57,490	£0	£25,000	£48,233	£4,000	£4,266	£5,000	£143,989
	0.00%	0.00%	16.26%	0.00%	0.74%	3.71%	0.17%	2.44%	0.52%	1.40%
Total	£455,006	£467,387	£353,478	£805,259	£3,393,586	£1,298,505	£2,355,763	£174,500	£969,829	£10,273,313
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

A 11b: Income raised by partners

Region/Income type	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
LA Grants	£33,458 5.22%	£27,817 6.75%	£232,031 4.31%	£1,000 0.06%	£368,110 4.80%	£375,849 17.95%	£91,345 4.62%	£68,800 18.82%	£56,030 3.28%	£1,254,440 5.74%
Other ACE Grants	£43,045 6.71%	£400 0.10%	£688,137 12.79%	£191,144 11.80%	£167,930 2.19%	£5,000 0.24%	£79,069 4.00%	£47,258 12.93%	£185,301 10.85%	£1,407,284 6.43%
School Contribution	£5,055 0.79%	£5,400 1.31%	£213,320 3.96%	£402,371 24.83%	£4,922,937 64.17%	£209,023 9.98%	£422,400 21.38%	£850 0.23%	£176,319 10.32%	£6,357,675 29.07%
Parental Contribution	£144,739 22.56%	£1,050 0.25%	£151,509 2.82%	£220,648 13.62%	£1,435,945 18.72%	£1,074,093 51.30%	£791,829 40.08%	£150 0.04%	£503,193 29.45%	£4,323,156 19.77%
Youth Music Grant	£160,310 24.99%	£27,922 6.77%	£322,653 6.00%	£700,000 43.20%	£359,088 4.68%	£81,868 3.91%	£92,958 4.71%	£26,288 7.19%	£269,527 15.78%	£2,040,614 9.33%
Sponsorship	£7,500 1.17%	£9,000 2.18%	£91,645 1.70%	£40,500 2.50%	£20,150 0.26%	£26,725 1.28%	£16,074 0.81%	£16,034 4.39%	£15,548 0.91%	£243,176 1.11%
Charitable Foundations/Trusts	£16,800 2.62%	£35,150 8.53%	£1,330,999 24.74%	£42,835 2.64%	£150,497 1.96%	£78,863 3.77%	£208,325 10.55%	£108,915 29.80%	£62,861 3.68%	£2,035,245 9.31%
Donations	£12,998 2.03%	£0 0.00%	£270,693 5.03%	£3,200 0.20%	£13,645 0.18%	£36,835 1.76%	£29,506 1.49%	£11,475 3.14%	£89,423 5.23%	£467,775 2.14%
Other Earned/ Generated Trading Income	£64,686 10.08%	£241,753 58.65%	£137,000 2.55%	£6,175 0.38%	£126,393 1.65%	£157,205 7.51%	£134,701 6.82%	£42,505 11.63%	£83,416 4.88%	£993,834 4.54%
Other Income	£152,898 23.83%	£63,692 15.45%	£1,942,765 36.11%	£12,550 0.77%	£106,878 1.39%	£48,432 2.31%	£109,346 5.53%	£43,251 11.83%	£266,805 15.62%	£2,746,617 12.56%
Total	£641,489 100%	£412,184 100%	£5,380,752 100%	£1,620,423 100%	£7,671,573 100%	£2,093,893 100%	£1,975,553 100%	£365,526 100%	£1,708,423 100%	£21,869,816 100%

A11c: Leverage

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

Region	Leverage
East Midlands	£1.41
East of England	£0.88
London	£15.22
North East	£2.01
North West	£2.26
South East	£1.61
South West	£0.84
West Midlands	£2.09
Yorkshire and The Humber	£1.76
Total across all regions	£2.13

Appendix B: Music education MEHs survey responses 2016/17

Questions 12–23

Questions 12 to 23 are designed for you to highlight specific activity, successes or challenges from the past academic year. Outlining key achievements across the breadth of your work, whether using bullets or prose, can be brief (questions have a maximum word count of 500). Please only mention activity that has occurred in the 2016/17 academic year. You do not have to repeat information from last year's return, and may reference recent reports, or other submissions to your RM, to avoid duplication where necessary. We understand that a successful programme is not always demonstrated in numbers alone, and these questions offer an opportunity to highlight success and quality across your activity.

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

Question 12 – MEH Successes and Challenges

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

Successes

- A number of MEHs reported increased success in securing external funding.
- There were a number of instances where this funding came from a number of sources, working in partnership on flagship events.
- A number of MEH leaders self-identified as having key skills in bid writing.
- A number of MEHs identified Arts Council and Youth Music as key funding supporters of their work.
- A number of MEHs noted the development of strategies to support schools in the completion of Arts Award.
- In lieu of funding successes, a number of MEHs identified high levels of partnership working as integral to their success, expanding the scope and skill-set of the MEH team.

Challenges

- MEHs moving out of local authority control has led to changes in organisational structure and funding strategies. Increased emphasis on securing additional grants and sponsorship to support MEH activities.
- MEHs spoke of the difficulties of establishing partnerships, and that these will develop over time, though financial support might be some way off.
- External funding tended to be in support of specific events, not ongoing provision as part of the MEH activity.
- Finding funds to support activities for those who fail to qualify for pupil premium funding but lack the resources to access musical activities is a continuing challenge for many MEHs.

Question 13 – Partnerships

Please describe how your Music Education Hub has built and continued to develop partnerships over the past year.

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

Outcomes

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

Question 14 – Feedback and stakeholders

Please describe how your Music education hub assesses local need and gathers feedback from stakeholders on an ongoing basis, and how you build plans around those needs.

Please describe your remissions policy and make clear if there have been any changes to it in the last year.

- MEHs reported widespread use of surveys and dialogue to get feedback on their activities from a range of stakeholders, and to inform their work going forward.
- A number of MEHs discussed the value of focus groups with teacher and parent groups to better understand different perspectives on their work, and the areas that their current provision did not address.
- MEHs did report the gathering of feedback from students, with this being conducted through practice diaries and ensemble tour journals. This type of feedback was discussed mostly in relation to area based ensembles and individual music lessons
- Many MEHs pointed to increasingly open dialogue between school leaders, music teachers, peripatetic staff, demonstrating the establishment of more secure partnerships across the education sector.
- Some MEHs noted increased contact with school SEND coordinators to ensure that their provision was accessible to a wide range of students, and that meaningful musical learning could take place with equality of access.
- MEHs reported widely on the importance of ‘challenging conversations’ to their work, both as internal quality assurance process, and as part of the core activities of the MEH lead organisation.

Response to feedback

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

Remission and support policies

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

Question 15 – WCET and Data Reporting

Please describe any developments across WCET opportunities that you have delivered or supported over the past year. Note here your knowledge of other WCET provision taking place in your area which you do not deliver or support. Please also describe your relationships with 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.

WCET structures and opportunities

- The three main charging models identified in the report for the previous academic year remained those most commonly discussed by MEHs. These are:
 - Some MEHs offered WCET free to schools for one year
 - Some MEHs offered WCET at a subsidised rate
 - Some MEHs offered WCET for one term at no cost, and then charged thereafter
- Some MEHs reported that the changing structures of schools moving to academies has impacted on their ability to engage schools in WCET.
- A number of MEHs noted that their WCET offer was being sold on the basis that it could be used to cover Preparation, Planning and Assessment time (PPA) in order to make this type of teaching more appealing to school leaders.
- Many MEHs discussed the development of new WCET assessment procedures, with some MEHs noting this a key quality indicator of their provision.
- A few MEHs noted the development of initiatives to enable schools engaged in WCET to collaborate with other local schools and groups in large group concerts.
- Some MEHs reported an increasing involvement of partnership organisations in the delivery of WCET, freeing up MEH resources for other types of activity.

- A number of MEHs noted that they had developed resources to support instrumental practise at home, and had put instrument loan agreements in place to allow students to take their instruments home for this purpose.

Data reporting and gathering

- A number of MEHs reported difficulties in accessing information on Pupil Premium and SEND students, making accurate reporting of this very challenging.
- A few MEHs raised the issue of verifying the data they receive from schools on WCET activities, with a number pointing to lack of access to local authority data as a way of checking information recorded as part of the annual data return process.

Relationships with schools

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

Question 16 – SMEP

What progress have you made in the delivery of your School Music Education Plan?

- Many MEHs reported increased success in engaging schools with their School Music Education Plan, with a number of MEHs noting greater interest from schools in the music curriculum support offered by the MEH.
- The vast majority of MEHs discussed high levels of engagement in CPD provision offered to schools, with a few MEHs pointing to partnership working as a key part of their CPD offer.
- A few MEHs reported the development and roll-out of teacher toolkits to enhance school music curriculum provision without the presence of MEH staff.
- A number of MEHs reported the design of bespoke arrangements for schools, both in WCET teaching provision and CPD offers. This demonstrates that MEHs are sensitive to the differing needs of their local constituents, with many identifying this as a key part of their local responsibility.
- A few MEHs were able to report specific successes in engaging schools that have previously been unresponsive, demonstrating progress in the availability of the MEH offer, and greater school awareness of the value of MEH School Music Education Plans.

Question 17 – Ensemble Opportunities

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 Questions 6-8 including any difficulties you have experienced in collecting information from schools.

- MEHs were able to report a wide range of ensemble opportunities covering a multitude of musical styles. These included orchestras, choirs, jazz bands, instrument family ensembles, world music, rock and pop bands, folk groups, and specialist SEND ensembles

- Many MEHs identified clear progression routes within ensembles, offering opportunities for students to move through ensembles from beginner level right through to advanced levels
- A number of MEHs discussed continuation from WCET into their ensembles, including ensembles designed specifically for this purpose, helping students to transition out of WCET and into the main MEH ensembles
- MEHs reported widely on the involvement of their ensembles in local and national music festivals at all levels. Some MEHs also discussed European concert tours for some of their ensembles, mostly those at more advanced performance levels.
- MEHs noted the challenges and complexities of gathering data on ensemble attendances, particularly in terms of ethnicity data on the children and young people involved, and in cases where ensembles are delivered by partnership organisations.
- A few MEHs reported slight reductions in the uptake of ensemble opportunities, and significant differences between genders in ensemble attendance rates.

Question 18 – Progression

Please describe your approach to progression, both in and outside of school, and in particular how you ensured that progression routes were accessible to all pupils, including those from disadvantaged backgrounds and with special educational needs and/or disabilities.

- MEHs reported clear frameworks and progression routes to support musical learning. A number of MEHs also identified specific initiatives which had impacted positively upon the progression of their students. One MEH also reported the development of progression routes to support young people as they leave MEH services.
- Most MEHs identified formal examinations and accreditations as a key part of their progression routes, with students being encouraged to take these as part of their musical progression. For some MEHs, graded levels were allied to ensemble levels, and therefore were integral to progression structures.
- MEHs reported that timetabling and resourcing challenges were impacting on their ability to offer the range of progression routes that they would like to.
- A number of MEHs noted the development of intermediate level ensembles, helping to prevent students falling into ability gaps between beginner and advanced ensembles.
- MEHs reported widely on the importance of supporting progression routes for SEND students, with some MEHs identifying specific cases where CPD has been offered to teachers in order to support SEND students. MEHs also discussed the development of strategies to support the progression of SEND students within the context of other ensembles.

Question 19 – Singing Strategies

How did you support schools to develop their own singing strategies? How did you ensure high quality? You can use this space to provide commentary on the information in the schools form.

- MEHs reported that singing strategies were supported primarily through CPD activities, with some MEHs pointing to staffing issues holding back capacity in this regard. One MEH reported of being unable to replace a head of vocal studies position, hampering its current ability to support singing strategies.

- Several MEHs discussed high-profile external events with regional and national choirs as part of its singing strategy, and the positive impacts this had had upon school engagement with these strategies.
- Some MEHs noted the development of new initiatives, and the continuing provision of existing ones, to encourage boys to engage regularly in singing activities.
- MEHs reported widely that singing was an integral part of their WCET provision, being used as an aid to support instrumental learning.

Question 20 – Extension roles

Outline the challenges and successes your Music Education Hub has faced in delivering the extension roles over the last academic year (continuous professional development support for schools; instrument loans; access to large-scale and high-quality music experiences).

Musical experiences

- MEHs were able to report widespread success in providing high-quality performance opportunities for young people outside of their core WCET provision. Many MEHs provided detailed examples of these successes, ranging from joint concerts with more advanced musicians to inspirational opportunities with partnership organisations.
- Some MEHs reported challenges in finding appropriate venues at an affordable price point, with this being particularly true of performance spaces for large ensembles. Venues within MEH budgets often lack sufficient back stage space for the numbers of children involved in these performances, significantly restricting the number and scale of performance opportunities offered for these ensembles.
- A number of MEHs also reported that the costs incurred when transporting ensembles to neighbouring areas were a significant challenge to the scale of performance opportunities they would like to offer.
- MEHs noted significant success of instrumental loan and hire schemes to help students have access to musical instruments that they can practise at home, not just within WCET sessions. However, some MEHs were still not offering these schemes, citing the free access they provided through WCET provision.
- A few MEHs also drew attention to revisions they had made to instrumental loan schemes, providing a differentiated costing model to encourage participation in some less popular instruments.
- A number of MEHs provided specific instances of masterclass events with professional musicians that had been offered to the children and young people involved in MEH ensembles.

Continuing Professional Development

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

Question 21 – Quality

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.

Quality Assurance Processes and Policies

- Most MEHs reported rigorous quality assurance processes and policies that were underpinned by evaluation and appraisal processes. A few MEHs discussed the ways in which their quality assurance policies were influencing their approaches to recruiting new staff.
- Most MEHs referred to performance management systems that ensured both programme-wide quality and the overall high quality of staff delivering and supporting these programmes. A number of MEHs also detailed the ways in which individual performance is monitored in respect to service-wide aims and objectives.
- Many MEHs noted the importance of peer observation in their quality assurance processes, with this also doubling as a useful staff development tool to share good practice.
- A number of MEHs reported the development of CPD programmes for their own staff to address recurrent issues identified through performance management systems.
- Some MEHs also noted the engagement of university partners in providing quality assurance training for their staff, and the involvement of HEIs as mentors for instrumental staff.
- A few MEHs had commissioned independent research and evaluation of their provision, often completed by a HEI partner.
- A number of MEHs reported the use of external consultants to develop their quality assurance processes and policies.
- Several MEHs noted that their staff were engaged in the completion of the Level 4 Certificate for Music Educators qualification.

Quality frameworks

- Most MEHs spoke of their own quality assurance frameworks, with some noting the continuing development and revision of these.
- A number of MEHs referred to Ofsted frameworks, with some MEHs reporting that some of their senior staff were Ofsted trained.
- Several MEHs referred to the Arts Council Quality Principles in their response to this question. A small number of these MEHs reported that new frameworks operating at local MEH level were being developed from these principles.
- A few MEHs referred to the Youth Music Quality Framework.

Question 22 – Technology

Please describe your Music Education Hub's approach to the use of musical digital technology in teaching and learning, and how you plan to develop this through the hub?

- MEHs reported the continued and widespread use of digital technology in their provision, with Charanga being noted as a central resource for many MEHs. Several MEHs referred to the use of interactive whiteboards in WCET provision, though this was contingent upon the technology already being present in the school setting.
- Many MEHs referred to the use of music notation software (Sibelius, Finale) in their sessions by their own tutors. A few also reported that classroom teachers had gained confidence in this area and were using the software unaided in their own music sessions, thanks in part to the support offered by the MEH.
- A number of MEHs reported the use of bespoke apps to support WCET teaching, and others noted the value of other widely-available digital resources in supporting these activities.
- Most MEHs noted the value of recording student performances, both as a way to celebrate success and to monitor progress.
- A number of MEHs pointed to the positive outcomes of bringing technology into WCET and other delivery, with special mention being made of the compositional capabilities this facilitates.
- A few MEHs noted the explicit reference to music technology in the School Music Education Plans, using this as a means of stimulating conversations with schools about the musical opportunities digital technology can support.
- Most MEHs reported plans to further increase the use of digital technology in their provision in the next academic year.

Question 23 – other comments

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.

Given the open nature of this question, MEHs raised a number of issues here. The common themes are summarised below.

- A continuing theme from previous reports was the interest in supporting musical activities in the early years phase. A number of MEHs were able to refer to strategies being developed to support their early years provision, and pointed to recent funding successes from organisations such as Youth Music to support these aims.
- A number of MEHs were keen to report on the success of collaborative projects with other charitable organisations to enhance their provision. In some cases these collaborations extended across art forms, drawing MEHs into partnership with the broader arts sector.
- Several MEHs also pointed to developments in their understanding of the health and wellbeing aspects of their work, identifying this as an area for further development in the years to come.
- Although previously noted in Q15, a number of MEHs also referred to ongoing challenges with timetabling WCET sessions in this question, with schools being increasingly reluctant to accommodate WCET in morning sessions. This poses significant challenges for MEHs in terms of resourcing, especially for those with small staff numbers and large geographical areas to cover, often coupled with more limited infrastructure. A few MEHs have pointed to this leading to WCET being sold as PPA cover by necessity.
- Several MEHs reported the involvement of their MEH leaders in regional organisations, facilitating the sharing of good practice and information gathering with local stakeholders.

Appendix C: Academic year 2016/17 Guidance notes for the annual return – Autumn 2017.

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Introduction		
<p>This document provides guidance for completing the Music Education Hubs annual data return. The return consists of information to be collected by all hub lead organisations for the previous academic year, as a condition of their grant agreement with Arts Council England.</p> <p>The data and information you provide is used by the Arts Council and the Department for Education to monitor how Music Education Hubs are supporting the achievement of the National Plan for Music Education objectives. We use it to help measure the impact of the investment made in Music Education Hubs and equality of access. The Arts Council also uses the information to identify trends and areas where further support for hubs could be offered. The information you provide will be held securely. As per your terms and conditions it is important that you follow the guidance carefully and ensure that you do not submit information that is wrong or misleading. We strongly suggest that you double check figures that you provide. An annual report will be produced, with results presented at a national and regional level, where possible. As last year, some of the data will also be published on an individual level. This will provide relevant stakeholders, including hubs, with rich information on the work of Music Education Hubs in England. It is hoped that the data will also provide a valuable tool for hubs as part of their self-evaluation and to drive self-improvement and learning from peers.</p> <p>The school form is pre-populated with the school names, DfE numbers, type of establishment, phase and local authorities for your area. Please complete this form to support Questions 1–4 of the data return. Your form will be sent to you by your Relationship Manager via email. You will be able to attach your completed form at the same time you submit the rest of your data online.</p> <p>The data return is divided into two sections. Questions 1–11 relate to the hub core roles for pupils aged 5–18 years in state-funded schools, special schools, 6th form colleges and FE only. 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. Questions 12-23 provide hubs with an opportunity to briefly highlight specific activity, successes or challenges that have taken place since the last annual survey. This may include activities that are outside the 5–18 age range, work with Early Years Foundation Stage (EYFS) and work involving independent and private schools.</p> <p>If a Music Education Hub covers more than one local authority area, figures should be aggregated for the purpose of this return.</p> <p>If you would like to review or compare data in your previous year’s survey submissions, it is possible to view these by logging into the portal account (where the previous survey was submitted from) and selecting ‘Live applications’, locating the correct survey, and clicking on ‘View application’ (Read Only).</p>		
Q.	Short description	Long description
1	Core roles delivered in	<p><u>School form</u></p> <p>Please use the drop down menu to select Y (yes) or N (no) in column 9 to show which schools and colleges your hub worked</p>

	<p>schools and colleges</p>	<p>with in the academic year 2016/17 to deliver one or more of the core roles. This question refers only to the core roles. Please ensure that every cell is completed.</p> <p>You may insert an extra line if a school or college is not on this list. Please do not include early year's settings, independent schools and non-publicly funded establishments. You may provide a narrative to describe work with these establishments in Question 16.</p> <p>If applicable, you can use the second worksheet in the schools form spreadsheet to record any work with schools that are outside of the area that your hub is funded to deliver work with, for example schools out of area you might work with as part of Multi Academy Trust. You can then answer questions 1-4 to correspond with each new school that you have added.</p> <p>Please ensure there is consistency across the answers in the school form. For example, where a school is receiving WCET or support as part of your Singing Strategy you must select 'Y' under question 1.</p>
<p>2</p>	<p>Whole class ensemble teaching</p>	<p><u>School form</u> This question refers to whole class ensemble teaching (WCET) provision for all Key Stages. It also asks hubs to provide information on WCET activities they 'delivered' or 'supported'. These are defined as:</p> <ul style="list-style-type: none"> • 'Delivered' means WCET that is directly delivered by the Music Education Hub lead organisation or other hub partner. • 'Supported' means WCET delivered by classroom teachers or others who have been assisted by the Music Education Hub lead organisation or other partner (e.g. through CPD) to carry out their role. <p>In each case, the delivery or support should have taken place in the academic year 2016/17.</p> <p>For each school or college please state yes or no, whether or not you delivered 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-

		<p>term academic years please use the 0.5, 1.5 and 2.5 term entries on the pull down menu if necessary.</p> <p>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> <p>You may provide additional narrative on your WCET provision at Question 15.</p> <p>If you are aware of pupils who moved school (into or out of your hub area), please refer to this in Question 15. 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 15.</p>
3	School Music Education Plans	<p><u>School form</u></p> <p>Please indicate which primary and secondary schools and colleges you supported as part of your School Music Education Plan (e.g. CPD, peer learning and “challenging conversations”) to support high quality teaching and learning in schools. Please use the drop down menu to select Y (yes) or N (no).</p> <p>By ‘support’ we mean any action by the hub lead organisation or hub partners as part of your school music education plan which has led to a meaningful action, engagement or improvement by the school.</p> <p>Please give more detail on the progress you have made in the delivery of your School Music Education Plan in Question 16.</p>
4	Singing strategies	<p><u>School form</u></p> <p>Please indicate which primary and secondary schools you supported to develop singing strategies in the academic year, using the drop down menu to select Y (yes) or N (no).</p> <p>By ‘singing strategies’ we mean programmes and support to promote singing in schools. The support can be via the hub lead or a hub partner and should involve school children regularly taking part in high quality singing activities (e.g. in small groups, vocal ensembles, choirs, or whole class singing). By ‘regularly’ we mean at least once a week for a period of at least a term. Hub support could be either financial or in-kind (e.g. continuous professional development provision offered to the school, additional teaching support, or singing leaders).</p> <p>Please provide any further information on your support to schools in singing and/or any development in what your singing strategy incorporates and related activities in Question 19.</p>

		By 'support' we mean any action by the hub lead organisation or hub partners which has led to a meaningful action, engagement or improvement in a school's singing strategy, for example an ongoing conversation with the school, teachers taking part in singing CPD, pupils engaged in choirs etc.
5	Continuation	<p>Please provide the total number of pupils who received whole class ensemble teaching (WCET) in the previous academic year (2015/16) and indicate how many of these continued to learn to play a musical instrument in the academic year 2016/17. 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). This is also regardless of whether the child was already learning an instrument prior to WCET. Those taking part in subsequent years of WCET is shown through the schools form (Q2) and so another term/year of WCET is not considered continuation in this context. This question enables us to see how many pupils are actively choosing to continue their vocal/instrumental learning.</p>
6	Singing/ instrumental lessons	<p>This question has been created in order to help us fully understand the number of children and young people receiving singing or instrumental tuition in your area.</p> <p>Please indicate the total number of boys and girls from each Key Stage group that received singing or instrumental lessons in individual, small group or large group settings.</p> <p>'Small groups' are defined as lessons comprising 2-10 pupils. 'Large groups' are defined as all other lessons with more than 10 pupils that don't fall under the categories of WCET and ensembles provision.</p> <p>We expect the lessons to be regular or recurring, rather than one off master classes or taster sessions.</p> <p>Please give the numbers receiving individual subsidy/fee remission to enable them to take up singing or instrumental tuition (i.e. not general subsidies that apply to all pupils) as well as how many pupils were eligible for Pupil Premium and how many had statements of Special Educational Need (SEN), SEN support or Education, Health and Care (EHC) plans. If both categories (subsidy and SEN) apply to a pupil, please count them once only in the final column, 'Both'.</p> <p>For a), b) and c) please only include information about tuition delivered by the hub lead organisation or other hub partners. If known, please insert how many children received singing or</p>

		<p>instrumental lessons from external providers, e.g. private teachers/tutors, in d).</p> <p>If there have been any changes in the past year, please provide details of your remissions policy in Question 14.</p>
7	Number of ensembles by category	<p>For the academic year 2016/17, please state the total number of ensembles and choirs:</p> <p>a) organised independently by schools b) organised by schools in partnership with the hub c) area-based ensembles and choirs organised/delivered by the Hub lead organisation d) area-based ensembles and choirs organised/delivered by other hub partners.</p> <p>Please break these down by type of group. Please indicate under Question 17 if you have had any difficulties in obtaining this data from schools in your area.</p> <p>Select the category which best describes the ensemble. An ensemble is defined as an organised group meeting regularly that provides opportunities for young musicians to play and to perform as described in the core roles of the National Plan.</p> <p>Where an ensemble might count under multiple categories (i.e. a Rock & Pop band that plays folk) please count them only once and choose the category that suits the majority of activity within the ensemble or best fits the spirit of the ensemble.</p> <p>The category 'Choirs/Vocal' ensemble refers to all organised vocal groups meeting regularly.</p> <p>The category 'Choir/ Vocal Group Upper Voices' refers to choirs or vocal groups featuring only upper voices, including girls and unchanged boys' voices.</p> <p>The category 'Choir/ Vocal group Mixed Voices' refers to choirs or vocal groups featuring both upper voices and older/changed male voices (for example SATB) or lower voices only.</p> <p>The category 'SEN/D Inclusive' refers to ensembles that are designed specifically to be accessible to and meet the needs of SEND pupils e.g. those using accessible music technology such as Soundbeam, Skoog, BIGmack etc. This can include ensembles wholly comprising this type of instrument as well as those which mix them with other instruments.</p> <p>The category 'Other/Mixed Ensemble' can be used for less common instrumentations or where the instrumentation of the ensemble varies or is flexible.</p>

		<p>The category 'unknown' allows you to record ensembles where you are unsure of the instrumentation or genre of the ensemble.</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 17.</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 17.</p>
8	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 7 c) and d).</p> <p>By regularly, we mean at least once a week for a minimum of half a term; and/or several times a year for a more intensive experience, e.g. holiday residential/weekend courses/sub regional ensemble meetings (more than one day). This question measures the number of pupils who attend each type of ensemble, so the same pupil can be counted more than once if they attend more than one ensemble.</p> <p>As with Question 6, please also give numbers of pupils receiving a subsidy/fee remission, how many pupils were eligible for Pupil Premium and how many had statements of Special Educational Need (SEN), SEN support or Education, Health and Care (EHC) plans. If both categories apply to a pupil, please count them once only in the final column, 'Both'.</p> <p>If there have been any changes in the past year, please provide details of your remissions policy in Question 14.</p>
9	Progression routes/ standards	<p>This question is in two parts. Sections a) to e) allow you to indicate standards achieved by pupils receiving tuition, including WCET, delivered by the hub lead organisation or by hub partners, while f) to j) are for pupils receiving lessons from external providers, if known.</p> <p>Similar to last year, this question asks you to indicate the standards achieved by pupils in your area by the end of the academic year 2016/17. Please select the appropriate level from Entry, Foundation, Intermediate or Advanced. Please count each pupil only once by including their highest level of attainment, irrespective of whether or not they have actually taken a grade exam.</p> <p>Please give more detail on the progression opportunities offered by your Music Education Hub and the level achieved in Question 18.</p>

10	Financial data	<p>Please provide financial information for the hub lead organisation only, as recorded in its accounts. Please do not include in-kind contributions from partners. Details of in-kind contributions can be provided at Question 11.</p> <p>Arts Council England’s financial year runs from April to March. We report on our activity and funding on that basis. For that reason, we ask all funded organisations to report information on an April to March basis, irrespective of their own financial year.</p> <p>This does not necessarily mean that an organisation with a different financial year has to prepare its information from scratch. Providing they can make appropriate assumptions to generate April to March information, they may do this. Please record the basis for the calculation in Questions 10 and 11.</p> <p>The ‘MEH Grant’ income figure that you report should be the same as the figures published on the Arts Council website and as detailed in your funding agreement.</p> <p>Please contact your auditors or relationship manager if you need help.</p>
11	Partnership investment and income	<p>Most Music Education Hubs support partners to deliver some hub activity and these partners then raise further income to deliver this activity (e.g. from funders, schools or parents), that does not go through the lead organisation’s accounts but can be significant.</p> <p>By ‘support’ we mean cash investment via grants or commissions or in-kind support, such as staff time, CPD or instrument loan.</p> <p>If this is appropriate to your hub, we ask you to provide financial information on the support you gave and the income your partner then raised to support that activity. If your support was in kind, please try to calculate a figure for that support. The partner financial information should relate specifically to hub activity you have supported, rather than the partner organisation’s complete financial information.</p> <p>If your hub commissions partners to deliver all hub activity please still show the Music Education Hub grant and your expenditure in Question 10 and then insert the amount you gave and the income raised by partners in this question (i.e. question 11).</p> <p>Please do not include income (if any) that went through the hub lead organisation's accounts. If you had no income or expenditure relating to these areas please enter 0.</p>

Questions 12-23

We understand that a successful programme is not always demonstrated in numbers alone, and these questions offer an opportunity to highlight success and quality across your activity.

The following questions are designed for you to highlight specific activity, successes or challenges from the past academic year. Outlining key achievements across the breadth of your work, whether using bullets or prose, can be brief (questions have a maximum word count of 500). Please only mention activity that has occurred in the 2016/17 academic year. You may reference recent reports, or other submissions to your RM, to avoid duplication where necessary. Where you are asked to indicate any difficulties you've had in sourcing data for this survey please also indicate roughly what proportion of schools and partners responded to your request for information.

12	Fundraising strategy	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. 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.
13	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.
14	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? Please describe your remissions policy and make clear if there have been any changes to it in the last year. Please describe how stakeholder feedback (e.g. pupil surveys) has informed your planning.
15	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.
16	School Music Education Plans	Please describe the progress you have made in the delivery of your School Music Education Plan.
17	Ensemble opportunities	Please provide a narrative that describes the range and quality of your ensemble provision. What activities (performance, touring, workshops, residencies, etc.) did your hub engage in? You can use this space to provide commentary on the information in Questions 7-8. Please record any difficulties you had in obtaining the data requested from schools or partners and provide a description of any data in the 'Other/Mixed' category of Question 7.
18	Progression	Please describe the progression routes you have maintained and established in your Music Education Hub for all Key Stages and standards. How did you ensure that progression

		routes were accessible to all pupils, including those from disadvantaged backgrounds and with special educational needs and/or disabilities? What work did your Music Education Hub undertake to support the progression for gifted and talented pupils? You can use this space to provide commentary on the information in Question 9. Where ensemble activities form part of your progression routes, there is no need to repeat information given in Question 17.
19	Singing strategies	What support (tuition, continuous professional development, performance opportunities, etc.) did the Music Education Hub lead organisation and/or hub partners provide to enable schools in your area to develop their own singing activities and strategies? You can use this space to provide commentary on the information in Question 4.
20	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.
21	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?
22	Music technology in teaching and learning	What musical digital technology have you used in delivering the core and extension roles? How are you integrating and utilising music technology into the work of your Music Education Hub? What are your future development plans in this area?
23	Additional information	Please briefly outline any other activities or developments your Music Education Hub was involved in during the previous academic year, this may include areas that were not financed directly by your music education grant (e.g. work in early years settings, work in other art forms, work outside of your hub area).



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