



BIRMINGHAM CITY
Faculty of Health, Education
and Life Sciences

Key Data on *Music Education Hubs 2016*

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1 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 the NPME 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 Hubs were set up across the country, and commenced operation in 2012. In 2015/16 there were 121 Music Education Hubs in operation. MEHs include schools and other educational institutions, as well as arts and music organisations. They work in geographically defined regions in order to create an integrated music education provision for children and young people. 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 their 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.

In July 2014, the Minister of State for schools at the time, Nick Gibb, announced that MEH funding for the financial year 2015–16¹ would be increased to £75 million. He said:

Music hubs have made a very encouraging start – and now we want to build on that. That is why we are increasing funding by £18 million. No children should miss out on the inspiration and excitement that music can bring to their lives (www.gov.uk, 2014).

1.1 About this report

Arts Council England (ACE) asked Birmingham City University (BCU) to carry out an independent and impartial analysis of the data collected by the annual survey which hubs undertake each Autumn term, the survey being executed by ACE on behalf of DfE. BCU undertook secondary analysis of the data supplied by ACE in order to write this report.

This report carries on the work previously undertaken by the National Foundation for Education Research. Following the pattern established by the NFER and ACE 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 hubs for completing the survey.

¹This report adopts the textual conventions of 2015/16 for academic years and 2015–16 for financial years.

2 Secondary Analysis of Music Education Hub data returns

In 2015/16 there were 121 MEHs, down by 2 from the 123 in 2014/15. This is because two hub lead organisations merged between 2014/15 and 2015/16. The hub lead organisations were Sefton and Knowsley (now known as Sky Hub) and Isle of Wight MEH, which merged into Southampton Music Hub. All 121 MEHs responded to the survey relating to the academic year 2015/16 in the Autumn term of 2016.

2.1 Whole Class Ensemble Teaching

Whole Class Ensemble Teaching (WCET) is the terminology currently in use for the programme of activity which meets the core role activity 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 2015/16, which year groups the pupils were in, and, importantly, whether these pupils were in receipt of WCET for the first time. The results of this are shown in Table 1.

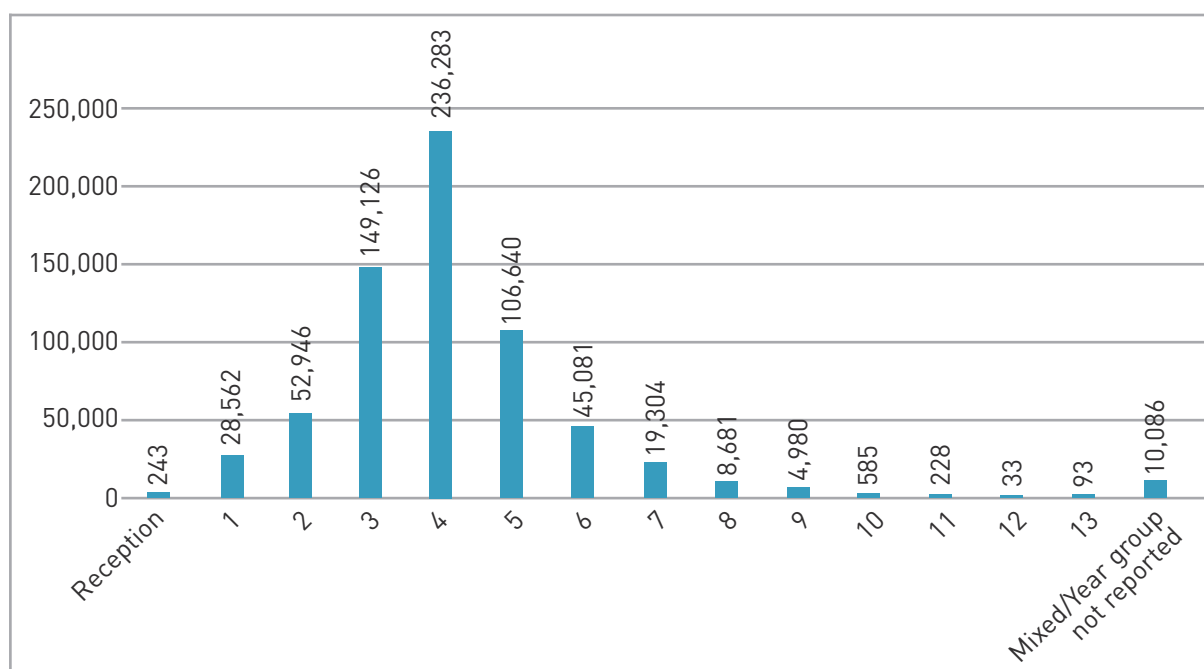
Table 1: Number and percentage of pupils receiving WCET provided or supported by the MEH partnership in the academic year 2015/16

Pupils receiving WCET				National Comparison	
Year Group	Pupils receiving WCET 2015/16	Pupils receiving WCET 2015/16	% pupils receiving WCET for the first time in 2015/16	*Number of pupils per year group in 2015/16	% of pupils receiving WCET in 2015/16
Reception	243	243	100.00%	661,890	0.04%
1	28,562	25,889	90.64%	653,691	4.37%
2	52,946	36,826	69.55%	643,048	8.23%
3	149,126	128,526	86.19%	645,447	23.10%
4	236,283	180,801	76.52%	620,748	38.06%
5	106,640	58,167	54.55%	599,938	17.78%
6	45,081	12,204	27.07%	587,553	7.67%
7	19,304	13,106	67.89%	571,178	3.38%
8	8,681	2,388	27.51%	554,804	1.56%
9	4,980	1,208	24.26%	535,182	0.93%
10	585	73	12.48%	539,559	0.11%
11	228	22	9.65%	540,583	0.04%
12	33	1	3.03%	241,462	0.01%
13	93	25	26.88%	198,213	0.05%
Mixed/Year group not reported	10,086	5,371	53.25%	-	-
Grand Total	662,871	464,850	70.13%	7,593,296	8.73%

As can be seen in Table 1, MEHs provided WCET for 662,871 pupils in 2015/16, with 70.13% of these receiving it for the first time. MEHs reached 8.73% of the total population in state-funded primary and secondary schools.

If we drill down into these figures, we can see that MEHs concentrate WCET in a number of key school years, as Chart 1 clearly shows:

Chart 1: Pupils receiving WCET 2015/16



From Chart 1 we can see that WCET is concentrated in primary schools, with a clear focus on pupils in Year 4. Some 93.33% of WCET lessons were delivered in Years 1–6, with 38.06% taking place in Year 4 alone.

2.1.1 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 for the first time are shown in Table 2.

Table 2: Number and percentage of pupils in years 1–9 receiving WCET from 2012/13 to 2015/16

	2012/13	2013/14	2014/15	2015/16
Number of pupils receiving WCET	531,422	565,496	607,673 ²	651,603
Number of pupils nationally	5,116,135	5,196,517	5,299,226	5,411,589
Number of pupils nationally receiving WCET	10.40%	10.90%	11.50%	12.04%
Number of pupils receiving WCET for the first time	437,975	432,302	448,268	459,115
Percentage of pupils receiving WCET who received it for the first time	82.40%	76.40%	73.80%	70.46%
Percentage of total pupils who received WCET for the first time	8.60%	8.30%	8.50%	8.48%

² But see also footnote for Table 10 regarding this figure.

Looking at the numbers of pupils in receipt of WCET across the four academic years for which we have data (2012/13–2015/16) there is a clear year-on-year increase both in head-count, in other words in actual pupil numbers, and as a percentage of the population. This is an important distinction to make because it is possible that an increase in the numbers of pupils nationally can affect percentages, resulting in a decrease in percentage calculations, even if the numbers of pupils involved has increased.

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

The parameters for WCET are set out in the NPME, which states that there should be:

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

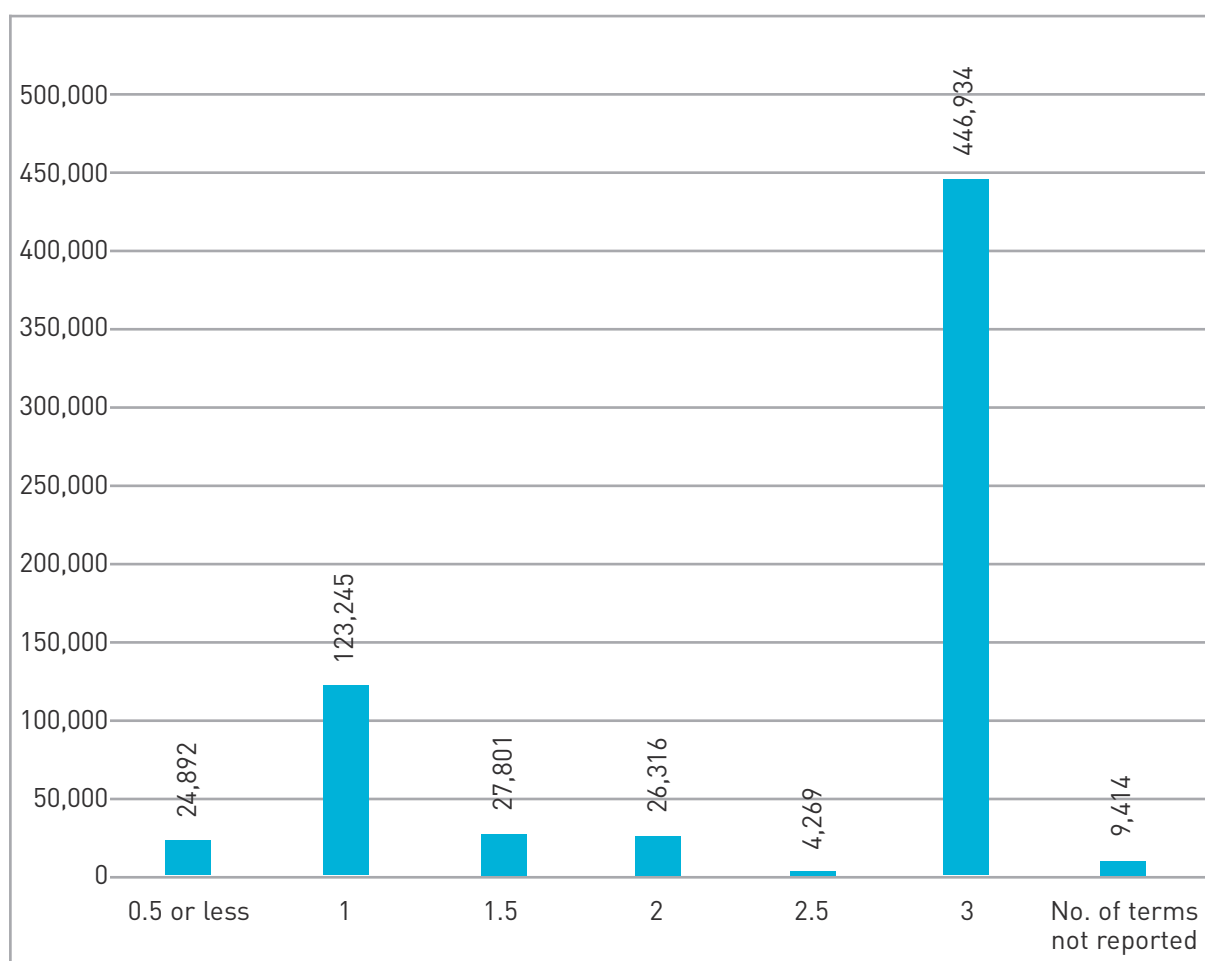
The length of the various WCET programmes offered by hubs in 2015/16 are as set out in Table 3.

Table 3: Number of terms of WCET received by pupils in the academic year 2015/16

No. of Terms	No. of Pupils
0.5 or less	24,892
1	123,245
1.5	27,801
2	26,316
2.5	4,269
3	446,934
No. of terms not reported	9,414
Total	662,871

The commonest lengths of time for WCET duration are for three terms (normally a whole school year), which accounts for 67.42% of WCET activity, and one term, where 18.59% of WCET activity occurs. Other iterations for different term lengths are much less common. These figures are represented in graphical format in Chart 2.

Chart 2: School terms duration of WCET programmes



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

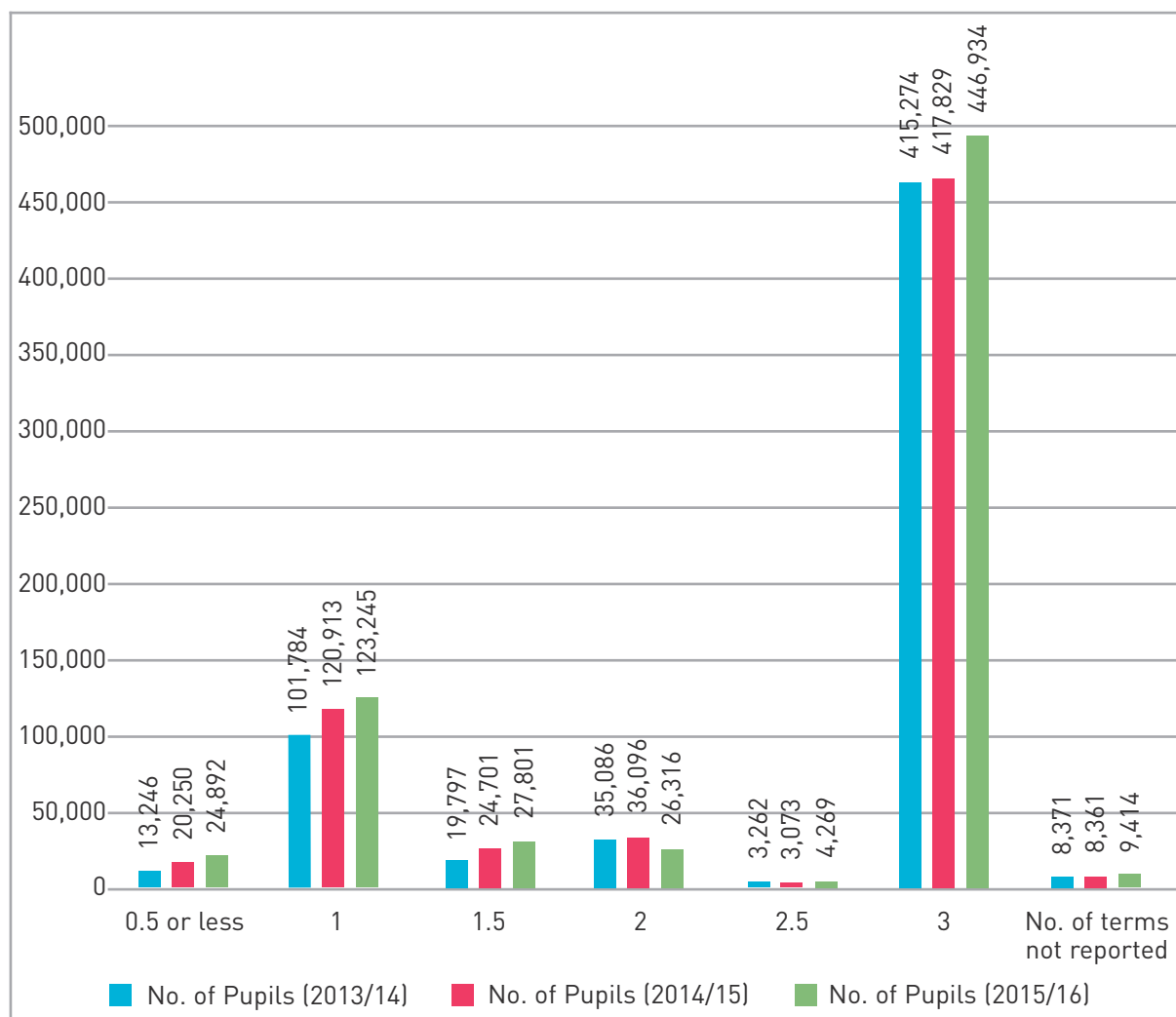
The number of school terms of WCET received by pupils in the last three years is as shown in Table 4. This table commences with the academic year 2013/14 as that is the first year for which we have data available.

Table 4: Three-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)
0.5 or less	13,246	20,250	24,892
1	101,784	120,913	123,245
1.5	19,797	24,701	27,801
2	35,086	36,096	26,316
2.5	3,262	3,073	4,269
3	415,274	417,829	446,934
No. of terms not reported	8,371	8,361	9,414
Total	596,820	631,223	662,871

The number of pupils in receipt of WCET increased by 5.01% between 2014/15 and 2015/16, from 631,223 to 662,871. Between 2013/14 and 2015/16 there has been an 11.07% increase, from 596,820 to 662,871. Chart 3 gives a visual representation of this, and shows the key one-term and three-term increases.

Chart 3: Number of school terms – year-on-year comparison



Between 2014/15 and 2015/16 there has been a 6.97% increase in the numbers of pupils in receipt of WCET for three terms, and there was a 1.93% increase in the numbers of pupils receiving it for one term. There have also been large increases in the numbers in receipt of WCET for half a term or less, between 2014/14 and 2015/16 there was a 22.92% growth in this area.

2.1.4 Characteristics of pupils receiving WCET

ACE and the DfE have an interest in the characteristics of pupils in receipt of WCET. In order to investigate this, data from the MEHs has been compared with statistics from the Annual Schools Census for pupils in schools in which WCET takes place.

Information on ethnicity came from a separate dataset from the DfE. The characteristics for which data is available are ethnicity, special educational needs (SEN) status and eligibility for the pupil premium (PP). This information is presented in Table 5.

Table 5: Characteristics of pupils receiving WCET provided or supported by MEH partnerships in the school year 2015/16

	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. of pupils in this category nationally Y1–13	% of national population
Number of pupils from a white ethnic background	494,202	74.51%	5,268,237	75.58%
Number of pupils from a mixed ethnic background	36,036	5.43%	364,585	5.23%
Number of pupils from an Asian or Asian British ethnic background	73,263	11.05%	727,575	10.44%
Number of pupils from a black or black British ethnic background	38,977	5.88%	390,522	5.60%
Number of pupils from any other known ethnic background	16,290	2.46%	148,793	2.13%
Number of pupils whose ethnic background is unclassified	4,489	0.68%	70,844	1.02%
Total	663,258 ³		6,970,556	
Pupils with a statement of SEN	16,263	2.45%		3.40%
Pupils eligible for the pupil premium ⁴	182,118	27.5%		27.36%

Table 5a provides a three year comparison of this data.

³Note that the total here is different to the total in Table 1, due to the use of different sources of data. The dataset used for table 5 comes directly from the DfE, as opposed to the other statistical datasets in this report, which are derived from ACE/MEH returns. This is because pupil ethnicity data is not collected as part of the ACE/MEH data return. In particular, it should be noted that according to the DfE dataset employed, the numbers of pupils in receipt of WCET comes to 663,328 (with rounding), as opposed to 662,871 pupils, the figure which is arrived at from the consolidated returns data from ACE, as used elsewhere in this report. The figures for this table are not taken from school census data, and thus constitute a best estimate rather than being exact figures.

⁴This information has been extrapolated from data supplied by the DfE

Table 5a: Year-on-year comparisons of characteristics of pupils receiving WCET provided or supported by MEH partnerships

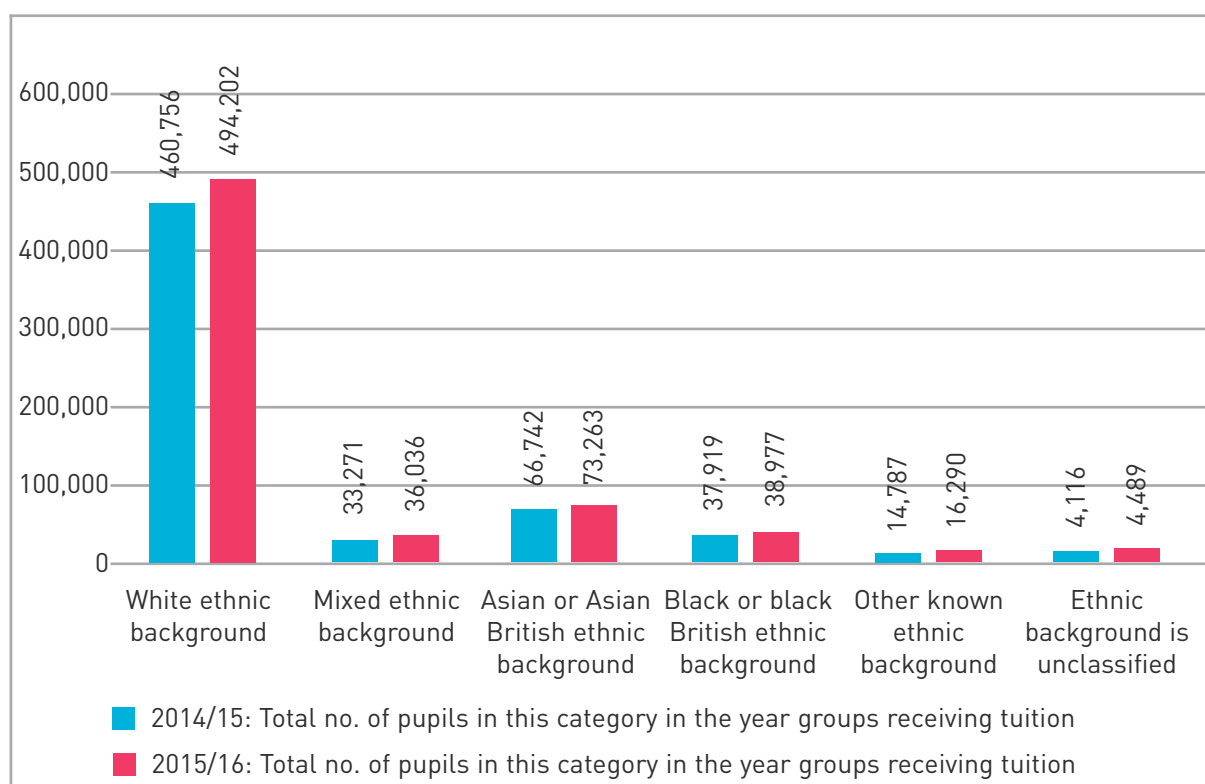
	2013/14				
	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. of pupils in this category nationally Y1–13	% of national population	Total no. of pupils in this category in the year groups receiving tuition
Number of pupils from a white ethnic background	439,666	75.36%	5,220,219	76.94%	460,756
Number of pupils from a mixed ethnic background	30,321	5.20%	324,928	4.79%	33,271
Number of pupils from an Asian or Asian British ethnic background	60,535	10.38%	676,816	9.98%	66,742
Number of pupils from a black or black British ethnic background	35,710	6.12%	365,624	5.39%	37,919
Number of pupils from any other known ethnic background	13,435	2.30%	132,736	1.96%	14,787
Number of pupils whose ethnic background is unclassified	3,777	0.65%	64,506	0.95%	4,116
Total	583,444		6,784,879		617,591
Pupils with a statement of SEN	14,682	2.52%	206,683	3.05%	13,939
Pupils eligible for the pupil premium	169,673	29.08%	1,781,642	26.26%	176,877

Table 5a shows that there have been significant increases in the numbers of students from non-white ethnic backgrounds taking part in WCET. Asian or Asian British participation saw a 9.77% increase in 2015/16 from 2014/15, rising from 66,742 to 73,263. Across three years, Asian or Asian British participation has increased by 21.03%, rising from 60,535 in 2014/15, showing that a significantly larger number of pupils from these backgrounds are participating in WCET. As we have seen, WCET represents a considerable take-up in many school years, and so it follows that any changes in the characteristics of the general school population will be reflected in the corresponding WCET statistics. However, in the same time-frame, the national population of Asian or Asian British grew by only 7.50%, thus showing that WCET was reaching a greater proportion of this population.

Chart 4 shows this data represented in graphical format.

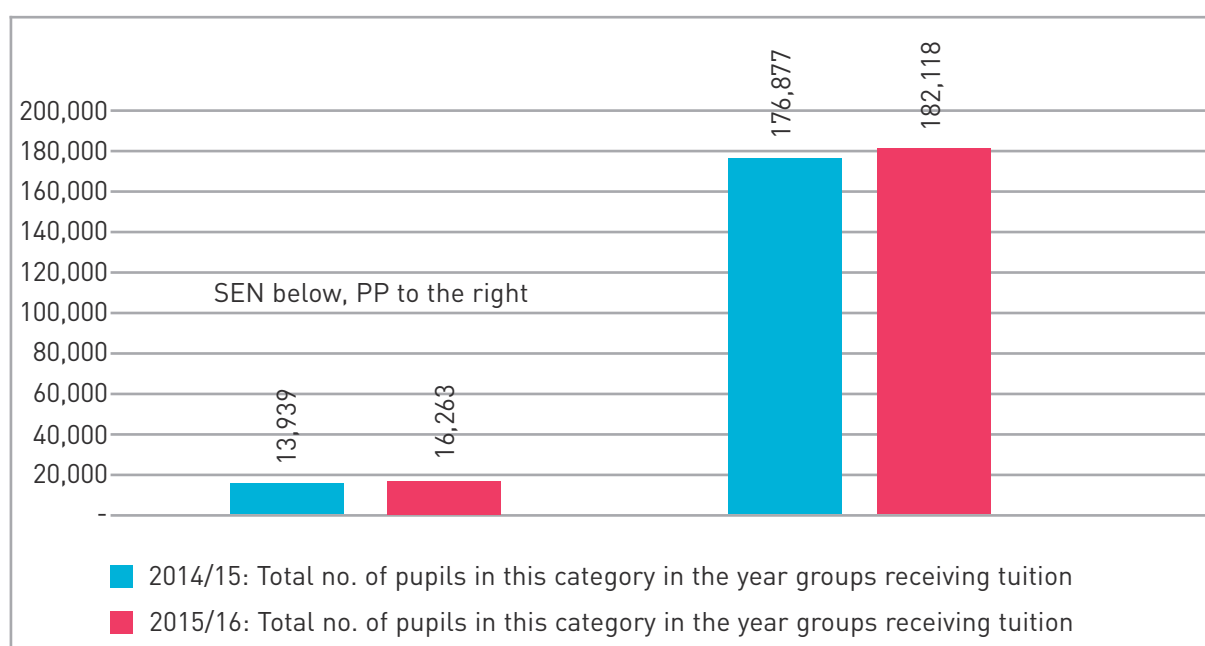
2014/15			2015/16			
% of those in the year groups receiving tuition	Total no. of pupils in this category nationally Y1–13	% of national population	Total no. of pupils in this category in the year groups receiving tuition	% of those in the year groups receiving tuition	Total no. of pupils in this category nationally Y1–13	% of national population
74.61%	5,237,872	76.23%	494,202	74.51%	5,268,237	75.58%
5.39%	344,450	5.01%	36,036	5.43%	364,585	5.23%
10.81%	702,165	10.22%	73,263	11.05%	727,575	10.44%
6.14%	378,748	5.51%	38,977	5.88%	390,522	5.60%
2.39%	140,401	2.04%	16,290	2.46%	148,793	2.13%
0.67%	67,833	0.99%	4,489	0.68%	70,844	1.02%
	6,871,469		663,258		6,970,556	
2.26%	206,071	3.00%	16,263	2.45%	236,805	3.40%
28.64%	1,870,650	27.22%	182,118	27.46%	1,907,023	27.36%

Chart 4: Ethnicity characteristics of pupils in receipt of WCET



Between 2014/15 and 2015/16 there has been a 2.96% increase in pupil premium pupils learning through WCET. Over the same period there has been a 16.67% increase in SEN pupils learning through WCET, as shown in chart 5.

Chart 5: Pupil premium and SEN pupils receiving WCET



2.2 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 provided, or supported by MEHs is shown in Table 6.

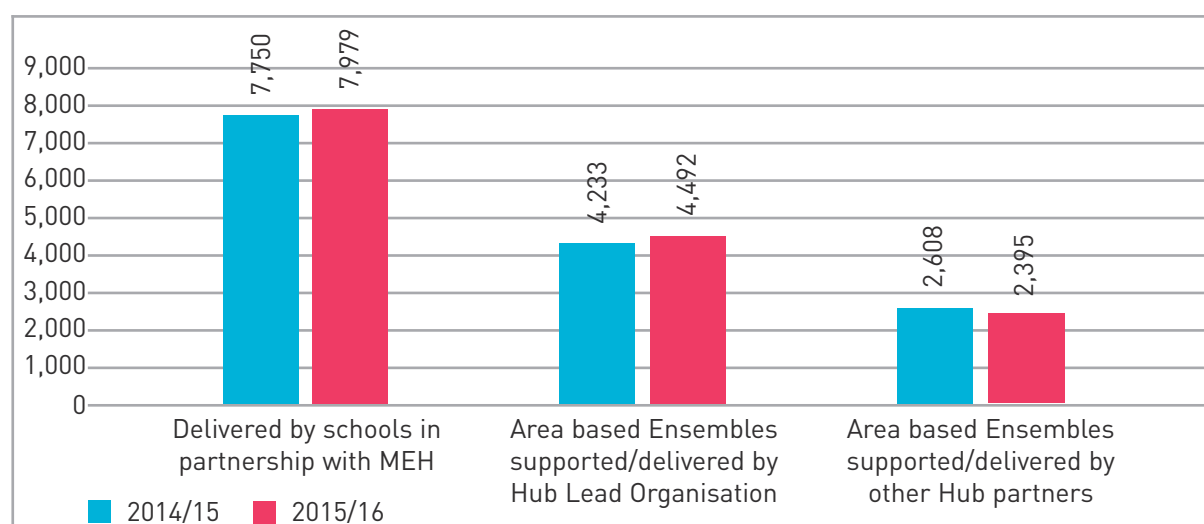
Table 6: Number of ensembles and choirs provided or supported by MEHs in 2015/16

Category	Total	% change from 2014/15
Delivered by schools in partnership with MEH	7,979	2.95%
Area-based Ensembles Supported/Delivered by Hub Lead Organisation	4,492	6.12%
Area-based Ensembles Supported/Delivered by Other Hub Partners	2,395	-8.17%
Total	14,866	1.88%

Table 6 shows that MEHs provided and supported a total of 14,866 ensembles and choirs.

An interesting point to note is the decrease of 8.17% in numbers of ensembles and choirs supported or delivered by other Hub partners. At the same time there has been an increase of 6.12% in MEH lead organisation delivery of these music-making opportunities. What we cannot tell from the data is whether this shift represents a re-balancing of activities on an individual pupil participant level from Hub partners to the Hub lead organisation.

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



Of these ensembles and choirs, over half (53.67%) were delivered by schools in partnership with their MEH, as Chart 7 shows.

Chart 7: Ensembles and choirs provided or supported by MEHs in 2015/16

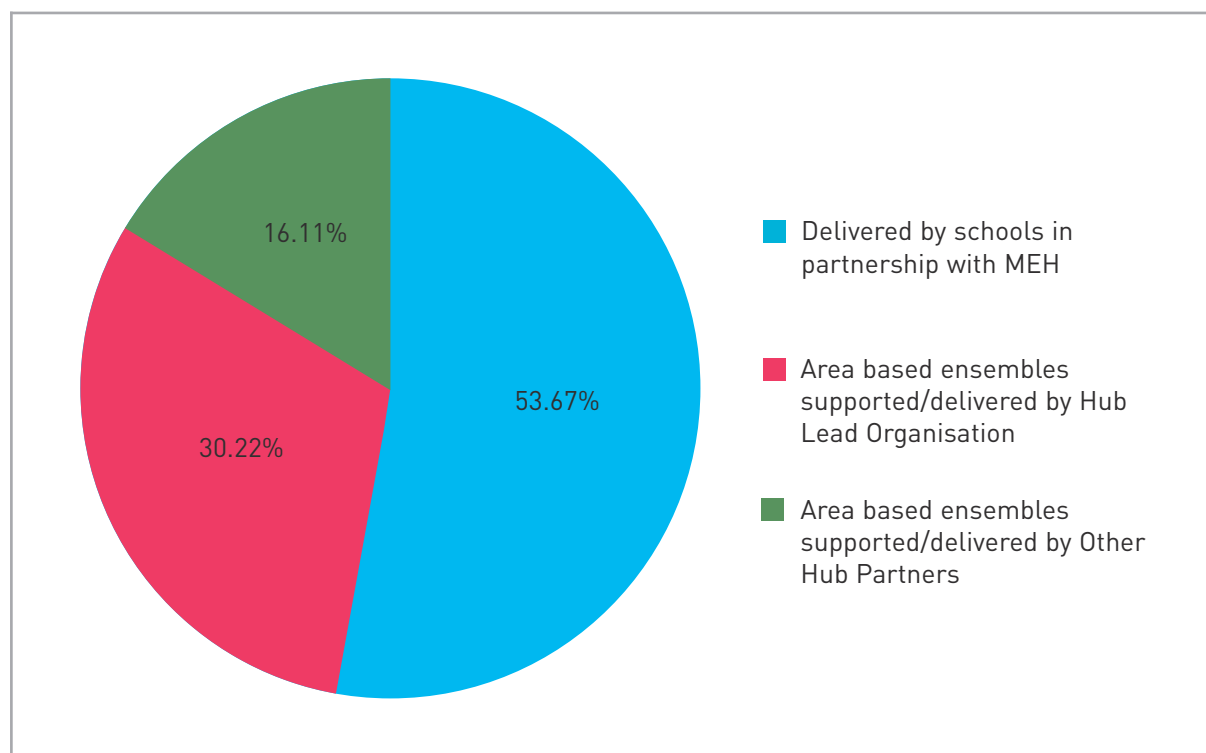


Table 7 shows the numbers of pupils in each of the Key Stages who played or sang regularly⁵ in at least one of the area based ensembles or choirs identified in Table 6 (not including those organised by schools). It shows both the numbers of participants and the percentage change from the academic year 2014/15. It is important to note that Table 7 represents ensemble participation, rather than a discrete head-count, as the same pupil could participate musically in more than one ensemble and/or choir.

⁵For 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 2015/16

Key Stage ⁶	No. of Pupils	% Change from 2014/15	National population	% of Pupils nationally
KS1	34,724 ⁷	-6.21%	1,296,739	2.68%
KS2	174,657	-6.18%	2,453,686	7.12%
KS3	74,384	9.29%	1,661,164	4.48%
KS4	38,950	3.83%	1,080,142	3.61%
KS5	19,510	3.83%	445,530	4.38%
Not followed ⁸	-	-	1,098	0.00%
Total	342,225 ⁹	-1.53%	6,938,359	4.93%

Table 7 shows that a total of 342,225 pupils were participating in area-based ensembles and choirs supported or delivered by the MEH, representing 4.93% of the total school population in the key stages in state-funded schools. There were more participants from KS2 than any other Key Stage, where 7.12% of pupils nationally were involved in instrumental or vocal ensembles. KS1, as may possibly be expected, had the lowest percentage of participants, at 2.68%. Moving to secondary school age participants, at KS3 4.48% of pupils nationally were involved, at KS4, 3.61%, and at KS5, 4.38% of pupils participated.

Chart 8 presents this information in a graphical format.

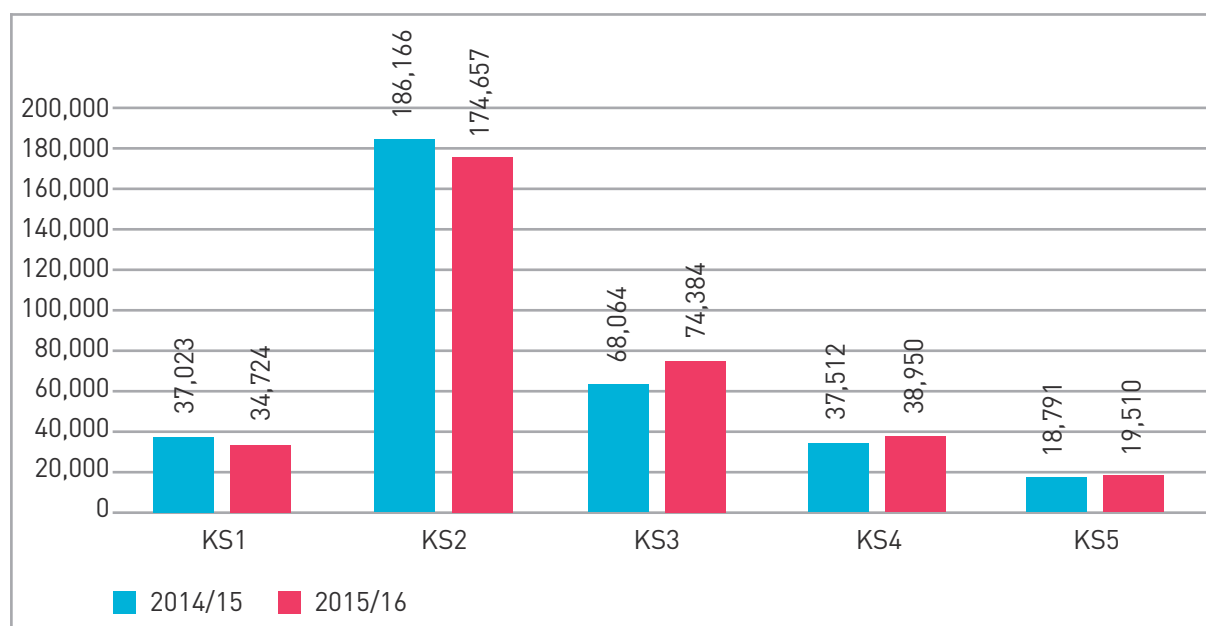
⁶ The national totals exclude Reception, as ensemble participation is not recorded for this year group. The total figure for the national school population is therefore different from other tables in this report.

⁷ There is a discrepancy here, which has come from mistaken data entry by one MEH. The figure for the KS1 category nationally should be 34,723. For the sake of internal data consistency in reporting, we have left the figure as it stands reported by the MEH.

⁸ The 'not followed' category arises from data in the national schools census, and refers to those pupils who are not following a Key Stage based curriculum.

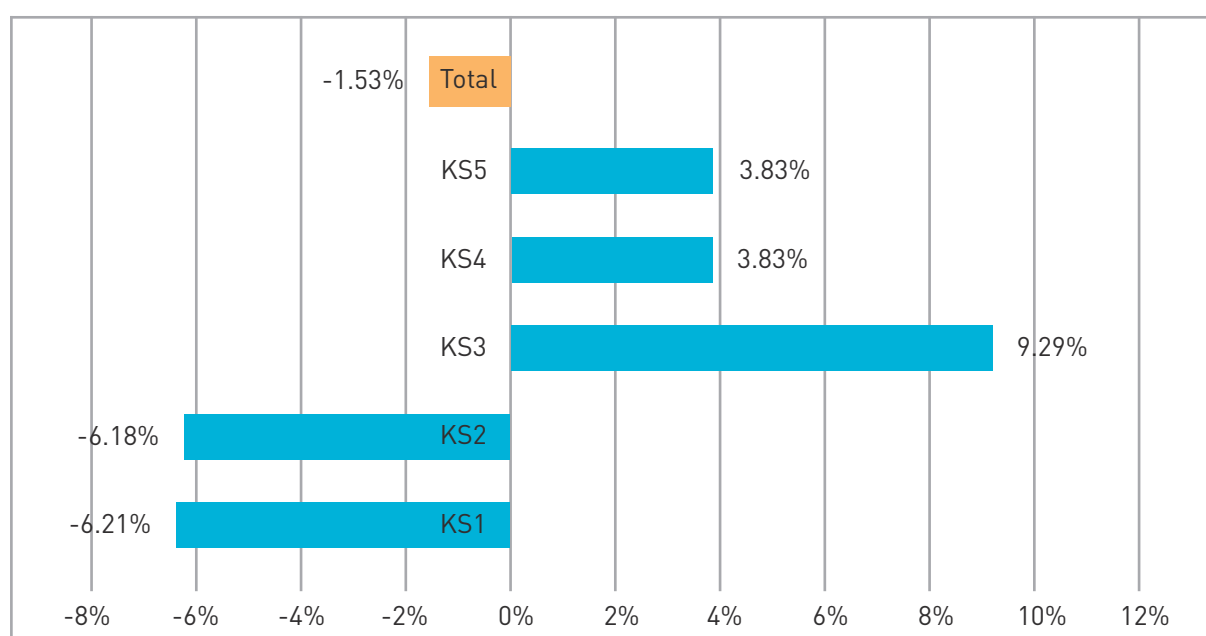
⁹ See footnote 10. This obviously has a concomitant effect on related calculations, thus producing differences in the data arising from the Q8 summary. In the regional description of Q8 summary, the total is 342,224. For the key stage groupings, the figure quoted in data supplied is 342,225.

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



What Table 7 and Chart 8 also tell us is that although KS2 represents the peak of participation, the numbers for both KS2 and KS1 have dropped since 2014/15. However, in stark contrast to this, the numbers of participants from secondary schools, KS3–5, have increased. Overall, there has been a drop of 1.53% in total pupil participation in area-based ensembles and choirs since 2014/15. These changes are represented diagrammatically in Chart 9.

Chart 9: Percentage change in participation in area-based ensembles and choirs in the academic years 2014/15 and 2015/16

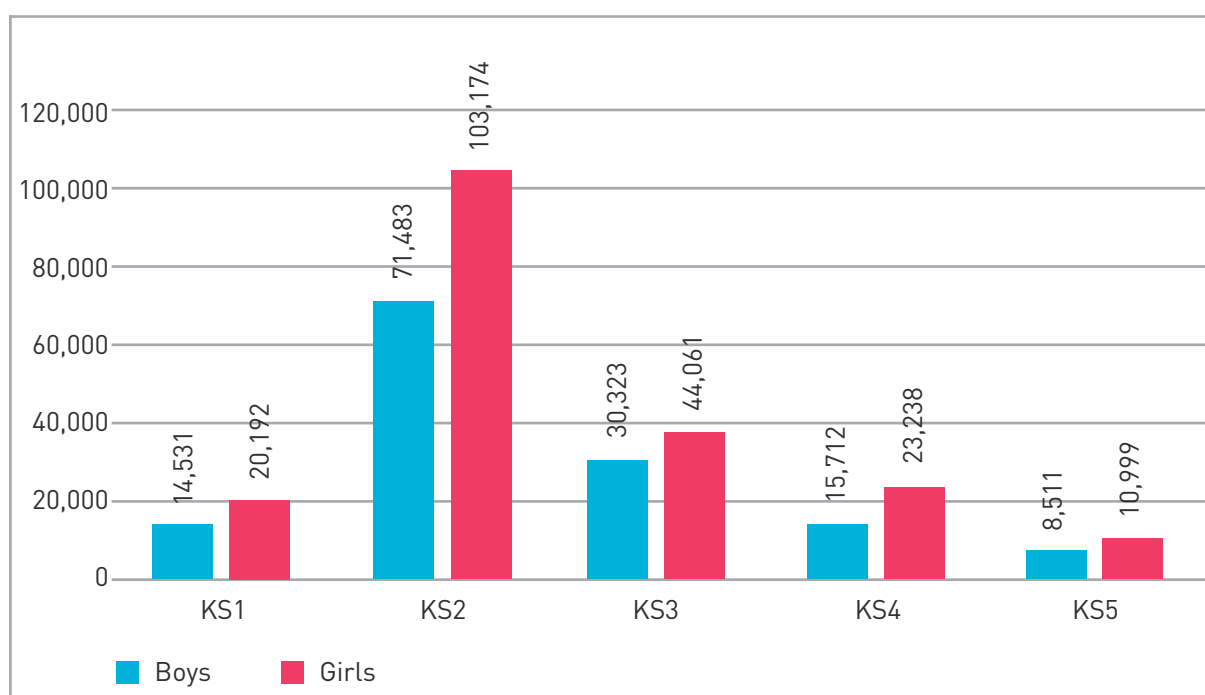


The KS3–5 increase can be seen as good news for music-making, as we know that there has been a tendency for secondary school to be the stage when ensemble participation decreases (inter alia Lamont et al., 2003). This can therefore be cautiously welcomed. However, the significant drop in participation in KS1–2 could be cause for concern, and may need further monitoring in the coming years. The drop in participation is within the context of an increasing population at KS1–2, where there was an overall increase in KS1 population of 0.51%, and an overall increase in the KS2 population of 0.03%. KS3 also shows an increase in the total national population of 0.02%, whereas KS4–5 show a national reduction, with the KS4 population decreasing by 0.04%, and that of KS5 by 0.03%.

It is also worth observing that the data reported in the ACE survey only lists totals of ensemble attendees, and does not divide these into the type, or level of ensemble that they attend.

Turning to gender differences, more girls than boys participated in ensembles and choirs across the piece, with a total of 201,664 girls, as opposed to 140,564 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 is not representative of the national population of school-age pupils as a whole, where 49.03% of the KS1–2 population are girls, as are 49.31% of the KS3–5 population (DfE, 2016). This suggests that girls are over-represented in musical participation amongst school-age children and young people at all key stages.

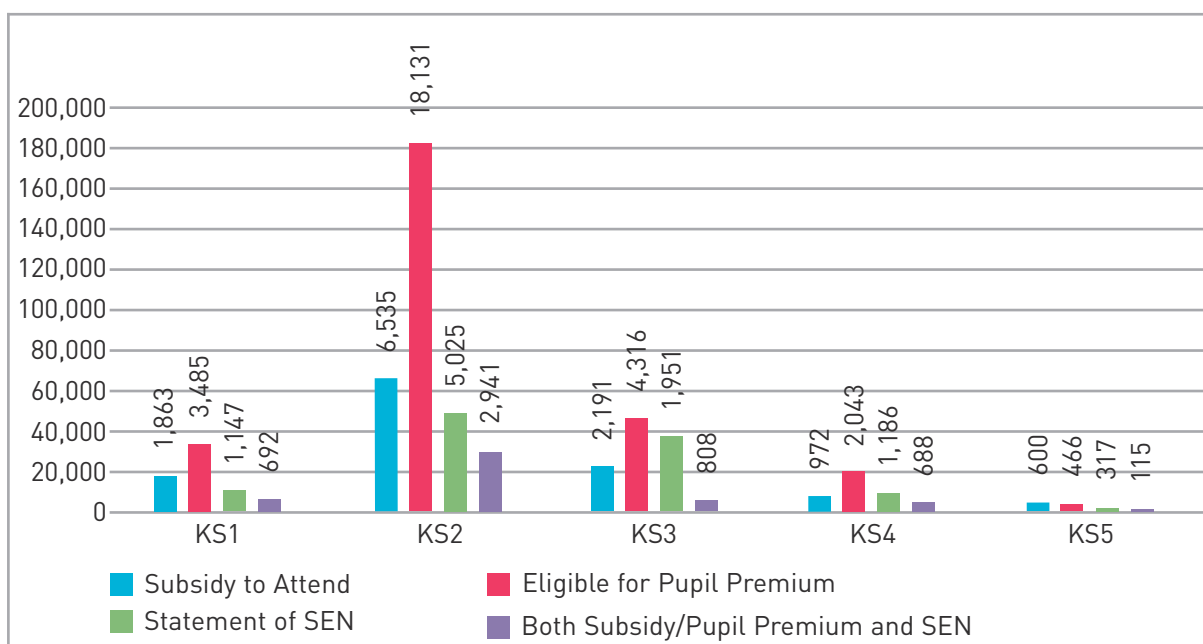
Data were supplied by the MEHs with regard to SEN characteristics, Pupil Premium (PP), and whether attendance at MEH ensembles was subsidised due to individual circumstances. The rubric for this question stated:

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'. (Arts Council England, 2016)

Analysis of this data return shows that 2.81% of the pupils participating in ensembles and choirs were identified by MEHs as having SEN. 8.31% of participating pupils were identified as being eligible for the Pupil Premium, 3.55% of pupils had a subsidy of some sort, and those in receipt of both a subsidy/PP and SEN statement made up a further 1.53%. This is lower than the nationwide incidence of SEN where 14.4% of pupils are so identified (DfE, 2016).

Results of these identified pupils are shown in Chart 11.

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



Some MEHs working in predominantly rural locations identified challenges in recruiting ensemble members to music centres, citing difficulties travelling to ensemble music-making opportunities as a key factor in this regard. Clearly the different locations and geographical specificities of each individual MEH will be a contributory factor to this matter, with access to good transport links being different in cities and towns, from those MEHs located in more spread out rural areas.

2.2.1 Types of ensembles provided or supported by MEHs

MEHs reported on the types and varieties of ensembles and choirs which they ran or supported. The question asked MEHs to include:

- a) organised independently by schools
- b) organised by schools in partnership with the MEH
- 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.

A choice of 16 ensemble types 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: Types of ensembles and choirs in 2015/16

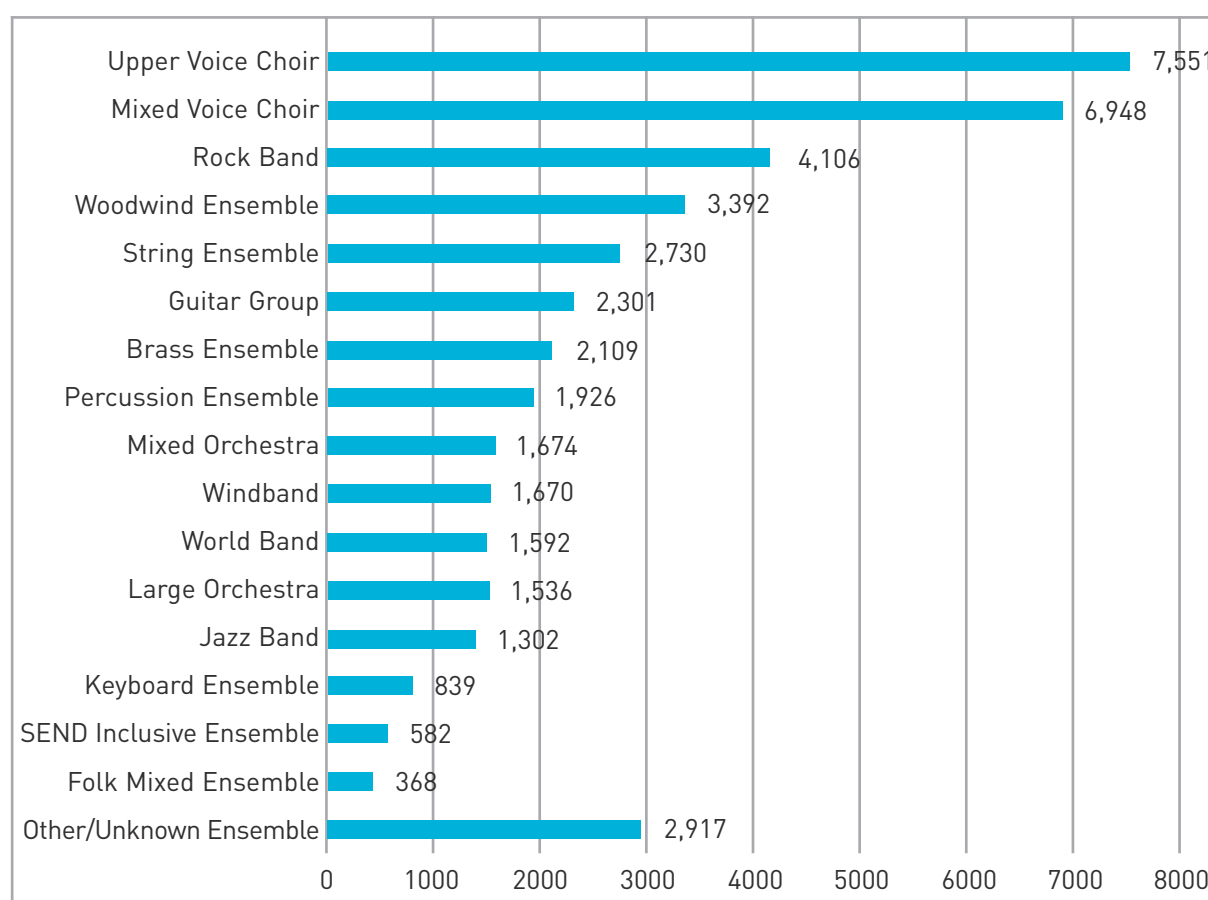


Chart 12 shows all ensembles and choirs including those independently organised by schools. It is clear in this chart that there are more upper voice and mixed voice choirs than there are in other ensemble types. Indeed, choirs make up 33.3% of ensemble music-making activity in 2015/16.

Another new ensemble category for 2015/16 was the category of *SEND Inclusive Ensemble*. Guidance notes for this from ACE stated:

New this year is a category to record 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. (Arts Council England, 2016, pp.7–8)

The MEHs provided narrative commentary on the ensemble and choral aspects of their work. MEHs reported a wide range of ensemble opportunities and activities covering a multitude of musical styles. These included orchestras, choirs, pop and rock bands, jazz bands, world music groups, folk groups, brass and wind bands. In some cases MEHs referred to these ensemble opportunities as progression routes from WCET, whilst some identified ability levels within ensembles, forming progression routes from the early stages of playing, to more advanced ensemble opportunities. A number of MEHs reported the involvement of their ensembles in local and nationally significant music festivals.

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

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

Table 8: Year-on-year comparison of ensemble types

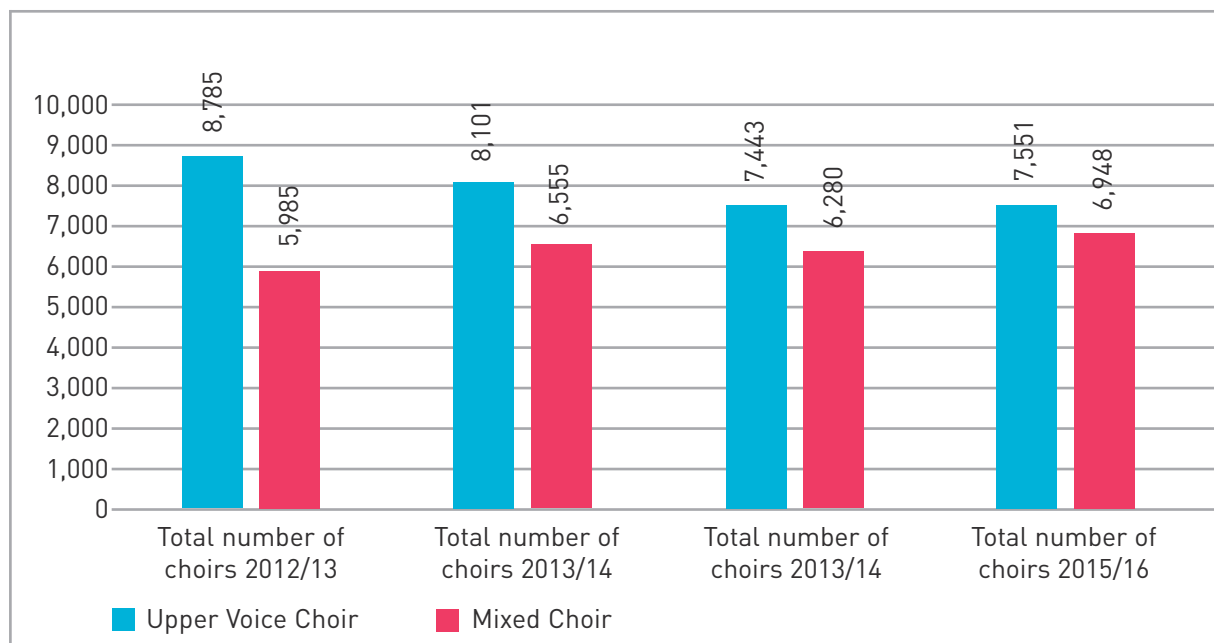
Ensemble Type	Total number of this type of ensemble 2012/13	Total number of this type of ensemble 2013/14	Total number of this type of ensemble 2014/15	Total number of this type of ensemble 2015/16
Large Orchestra	1,419	1,573	1,333	1,536
Mixed Orchestra	1,746	1,773	1,744	1,674
String Ensemble	3,309	3,173	2,585	2,730
Jazz Band	1,429	1,440	1,275	1,302
Rock Band	4,081	4,511	4,273	4,106
World Band	2,019	1,805	1,731	1,592
Guitar Group	1,179	1,950	2,227	2,301
Windband	2,245	1,785	1,648	1,670
Brass Ensemble	2,023	2,031	1,876	2,109
Woodwind Ensemble	3,622	3,899	3,219	3,392
Percussion Ensemble	1,930	2,070	1,860	1,926
Keyboard Ensemble	968	1,064	877	839
Upper Choir	8,785	8,101	7,443	7,551
Mixed Choir	5,985	6,555	6,280	6,948
Folk Mixed Ensemble ¹⁰	-	-	-	368
SEND Inclusive Ensemble	-	-	-	582
Other/Unknown Ensemble	4,289	3,835	3,514	2,917
Total	45,029	45,565	41,885	43,543

What this data tells us is that the total number of ensembles increased over the last academic year from 41,885 in 2014/15 to 43,543 in 2015/16. However, this is still some way below the more than 45,000 ensembles that were active in 2012/13 and 2013/14.

We have already commented on the numbers of choirs. Looking at the four-year dataset it can be seen that in 2015/16 there are more mixed choirs than there were in previous years, evidenced by a growth from 5,985 in 2012/13 to 6,948 in 2015/16. What this means is that nearly a thousand new mixed voice choirs have appeared over the last three years. However, at the same time as celebrating this, it is also apparent that the number of upper voice choirs, although up on the previous year, have fallen since 2012/13 and 2013/14, as can be seen in Chart 13.

¹⁰ Empty entries are due to new classifications of ensembles in 2015/16

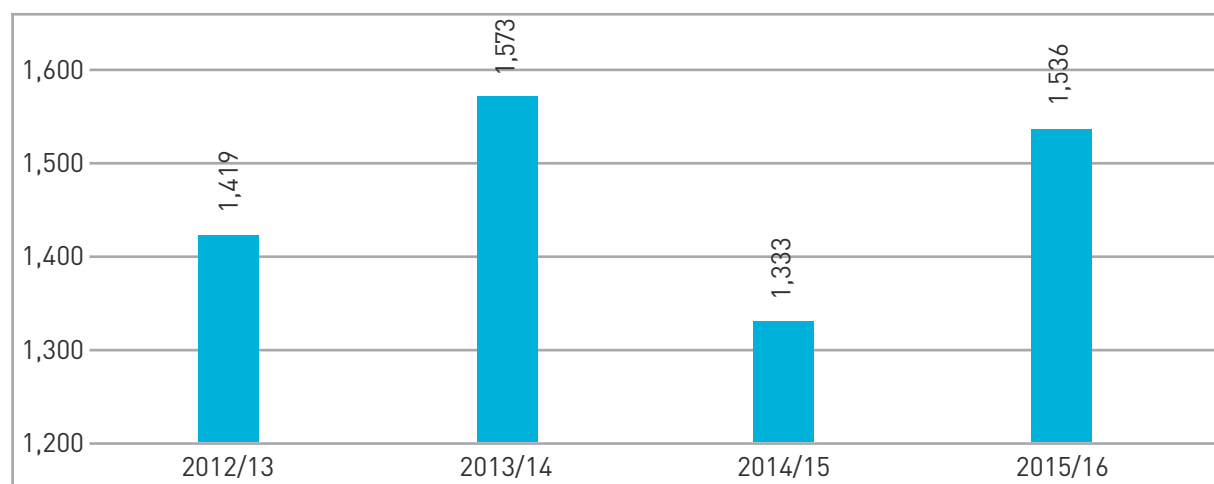
Chart 13: Year on year figures for choirs



What we are unable to deduce from these data is whether this means that boys are staying in choirs in increasing numbers after their voices change. 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 discussing Table 12 below.

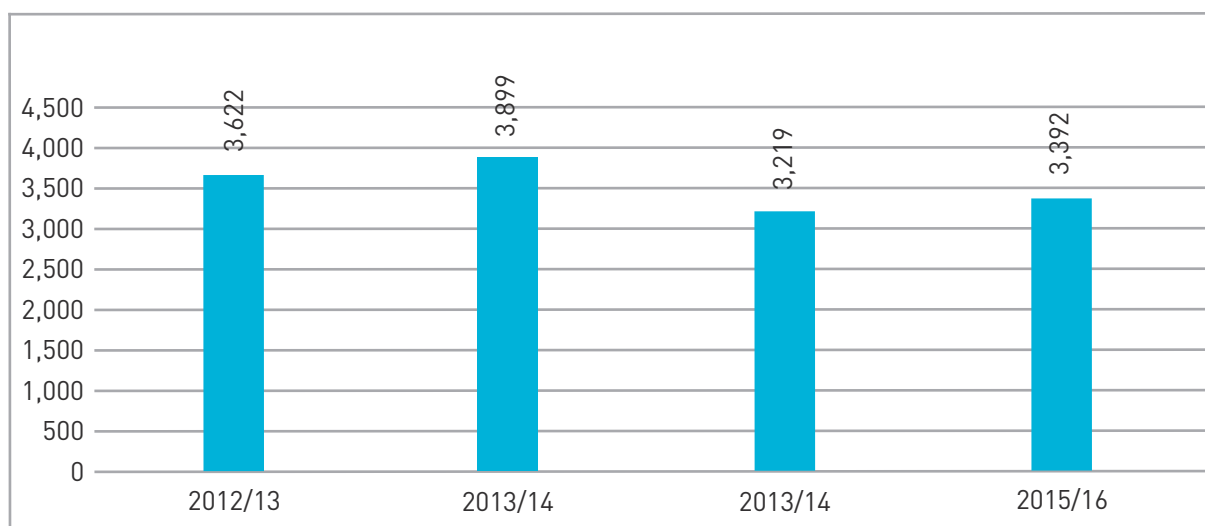
Looking at instrumental ensembles the picture is more varied. There was an increase in the number of large orchestras from 2014/15, though this still fell slightly short of the total seen in 2013/14. However, the numbers of large orchestras over the previous four years have fluctuated significantly, as Chart 14 shows.

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



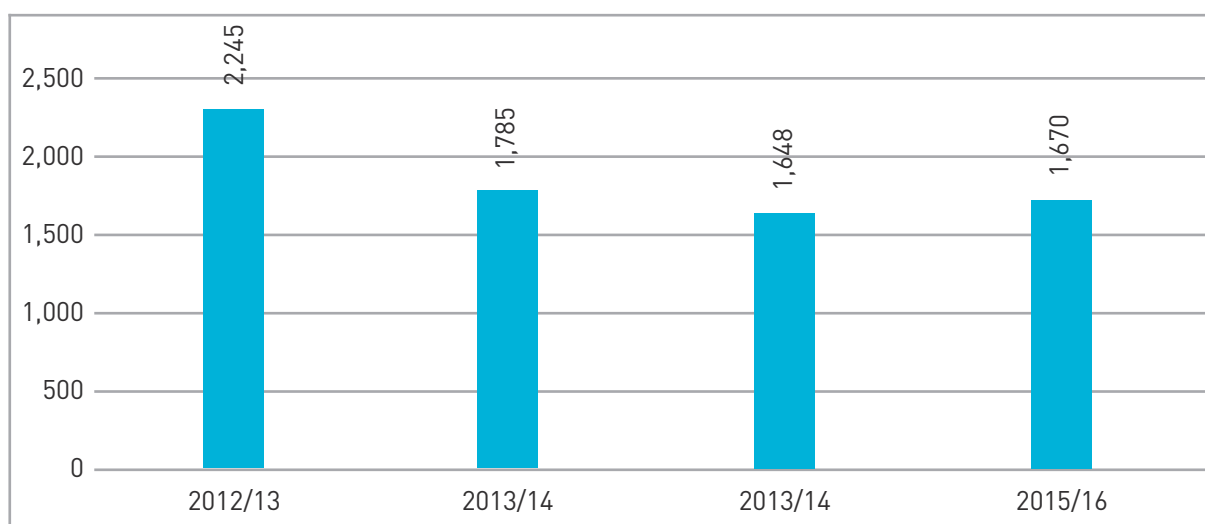
In family-specific ensembles, woodwind ensembles are also showing fluctuation. Following a drop in 2014/15, there has been a small increase in 2015/16, as shown in Chart 15.

Chart 15: Year-on-year numbers of woodwind ensembles



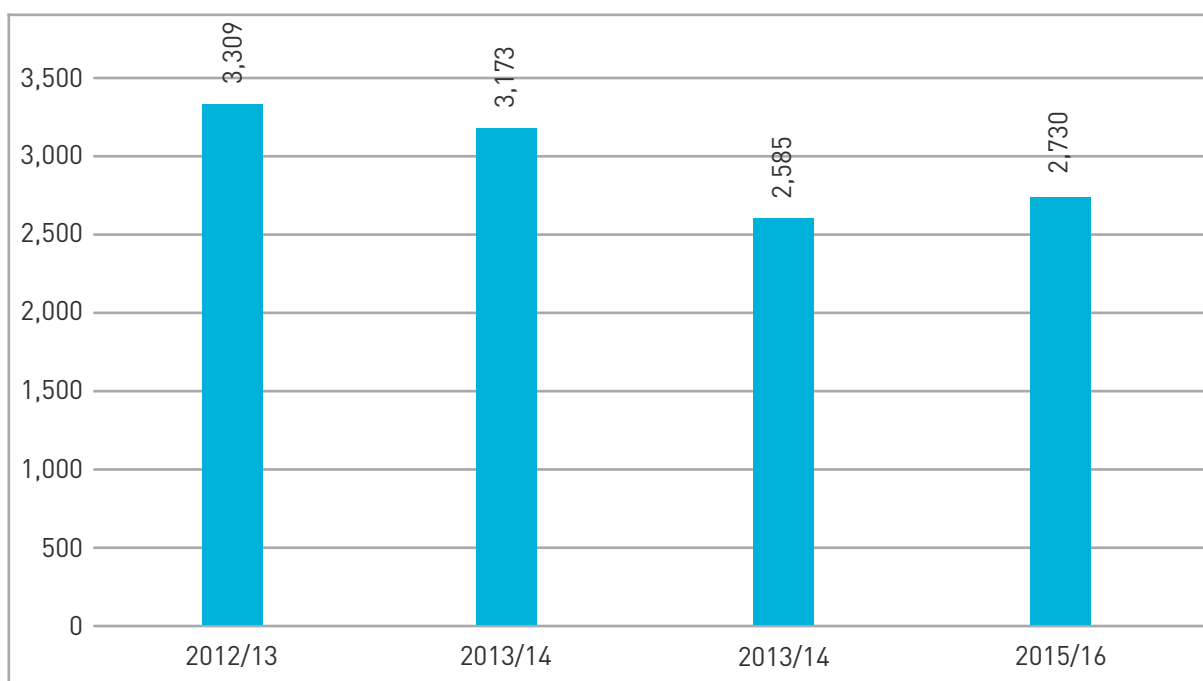
Windbands too are showing a reduction from 2012/13 levels, with a very slight increase in 2015/16 from the previous year.

Chart 16: Year-on-year figures for total Windbands



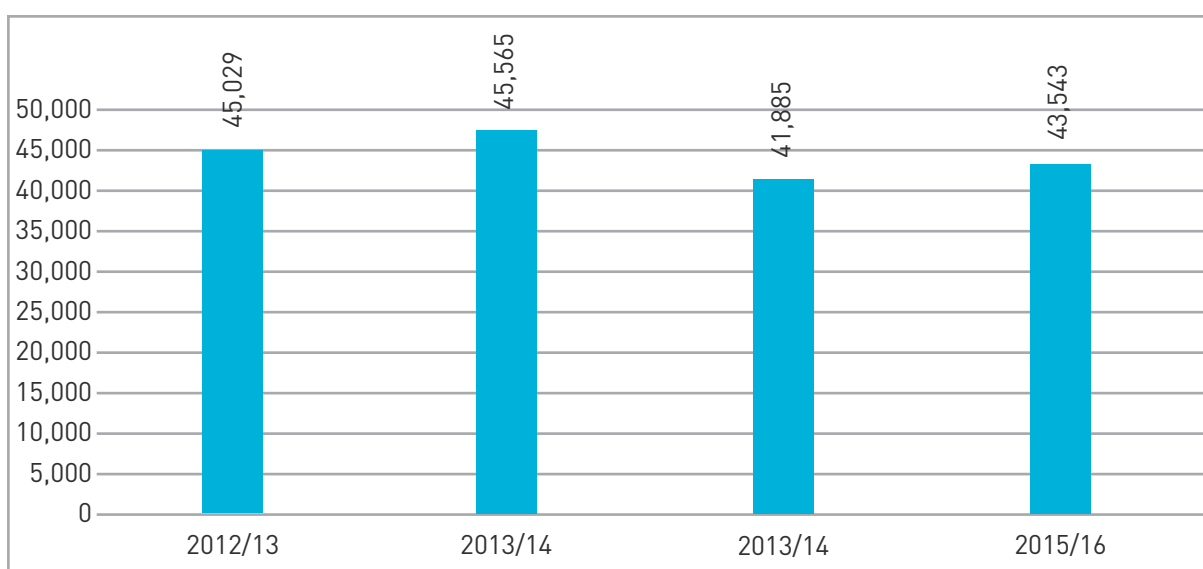
String ensembles attendance follows a similar pattern to Windbands, falling noticeably from 3,309 in 2012/13 to only 2,585 in 2014/15, but with a small growth in 2015/16 to 2,730.

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



As with the various subsets of ensemble types, the overall number of ensembles, both MEH-supported and organised independently, has fluctuated too:

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



These graphs show an increase for 2015/16 on the previous year's figures, having followed an overall drop in 2014/15 in the number of ensembles from 2012/13 and 2013/14. Between 2014/15 and 2015/16 there has been an increase in the number of ensembles supported or delivered by the hub partnership. It is important to observe

that these figures relate to numbers and types of ensembles, not to the numbers of children and young people playing and singing in them.

The reducing numbers of String Ensembles and Windbands since 2012/13, both core instrumental families of the Western Classical canon, should be monitored given their potential to impact on the availability of woodwind and string players for conservatoire and music college entry in the UK. However, the ongoing support of rock and pop bands, and the wide range of ensemble types as core components of MEH activity show that diversity of music-making across a range of different styles is occurring.

2.3 Pupils learning an instrument through the MEH partnership outside WCET

The number and percentage of pupils having instrumental or vocal lessons through MEH partnerships outside WCET is a key area of interest. This 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)

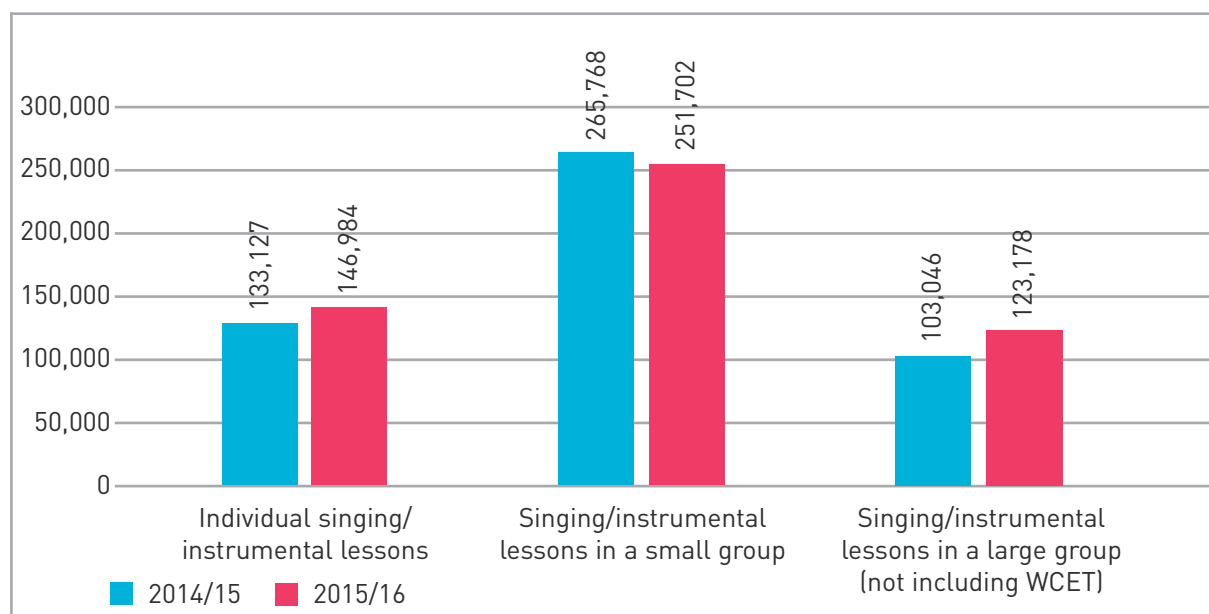
The first part of this dataset concerns pupils receiving vocal or instrumental tuition outside WCET in 2015/16 from the MEH lead organisation or other hub partners. This is shown in Table 9. It is important to observe that pupils could be in receipt of lessons in more than one category, so the table does not give a total across the categories because this is more than likely to include some double entries.)

Table 9: Pupils receiving singing or instrumental tuition outside WCET in 2015/16 from the MEH lead organisation or other MEH partners

Individual singing/instrumental lessons	146,984
Singing/instrumental lessons in a small group	251,702
Singing/instrumental lessons in a large group (not including WCET)	123,178

Table 9 shows that the largest numbers of pupils (251,702) 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 is lower than it was in 2014/15, whereas the numbers receiving individual and large group lessons has increased.

Chart 19: Pupils receiving singing or instrumental tuition outside WCET in 2015/16 from the MEH lead organisation or other MEH partners



We are unable to deduce from this data whether the increase in individual and large group lessons has led to a reduction in the number of small group lessons. However, it is clear that small group lessons still form the largest numbers for delivery outside WCET provisions.

MEHs were asked about the numbers of pupils who continued to learn an instrument through the Hub or one of its partners after their WCET sessions. 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 (2014/15)	Total number continuing to learn an instrument in 2015/16	Continuation rate (%)
602,444 ¹¹	173,953	28.87%

Table 10 reveals that MEH figures show that 173,953 pupils continued to learn to play or sing after receiving their year of WCET. This represents a slight increase on 2014/15, where a continuation rate of 26.6% was noted. However, there is a caveat to this information, as a number of MEHs noted particular challenges in tracking how

¹¹This figure of 602,444 is taken from the dataset summary from last year. The 607,673 figure is taken from the previous NFER report, and used in Table 2. It needs to be noted that the two figures do not match. The figure of 602,444 has been used for this section of the analysis, as it arises directly from the supplied dataset for this question.

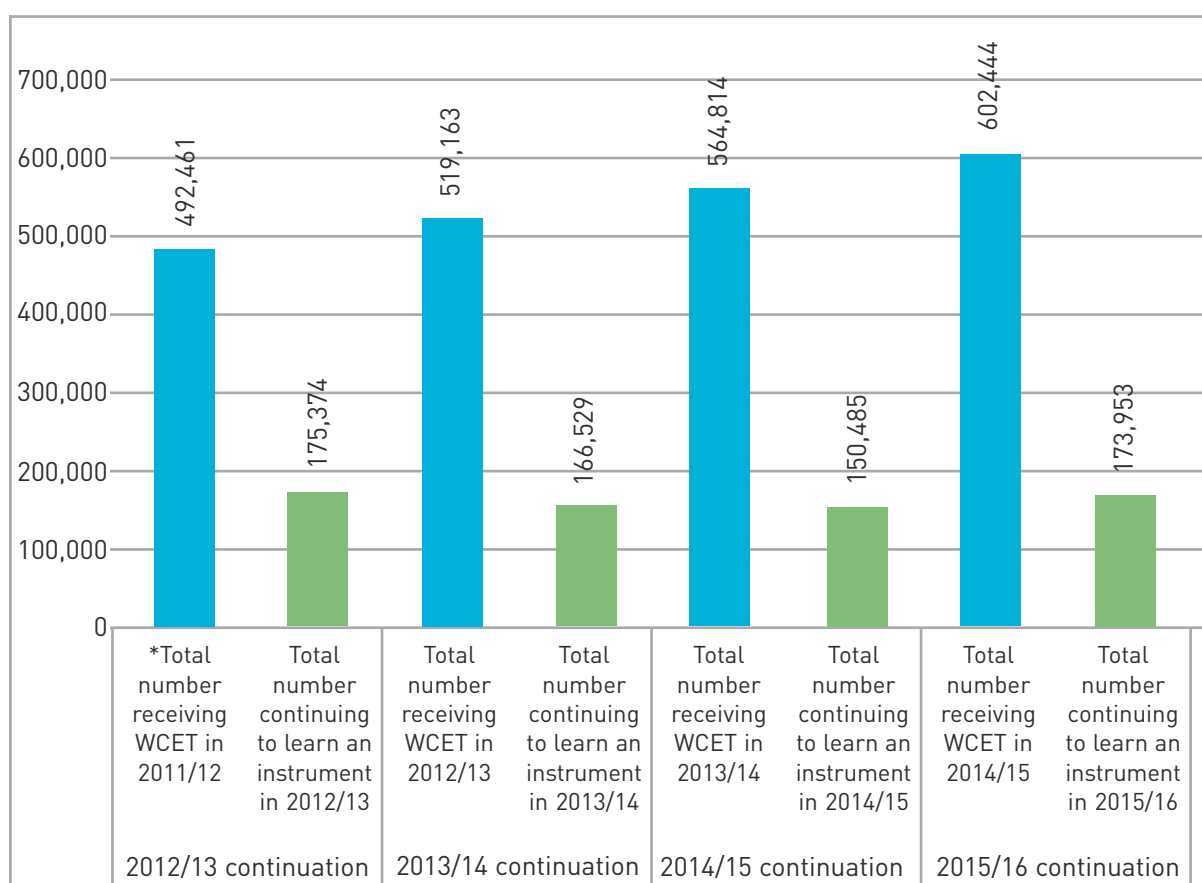
many pupils continue to learn instruments in the time immediately after WCET, especially with regard to those continuing to learn an instrument outside MEH provision.

As was noted in the 2014/15 report, there is a challenge in looking at this data on a year-on-year basis,

“[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 looking 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.

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



(*only accounts for those receiving First Access [as it was then called] for free)

2.3.1 Standards achieved by pupils receiving instrumental and/or vocal tuition

MEHs were asked about the standards achieved by children and young people in instrumental and vocal tuition provided or supported by the Hub and its 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 2015/16. Please select the appropriate level from Entry, Foundation, Intermediate or Advanced.

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

It is useful to note that these figures do not necessarily refer to examinations taken by the children and young people concerned. This is made clear in the guidance for hubs, where it states:

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. (ACE, 2016)

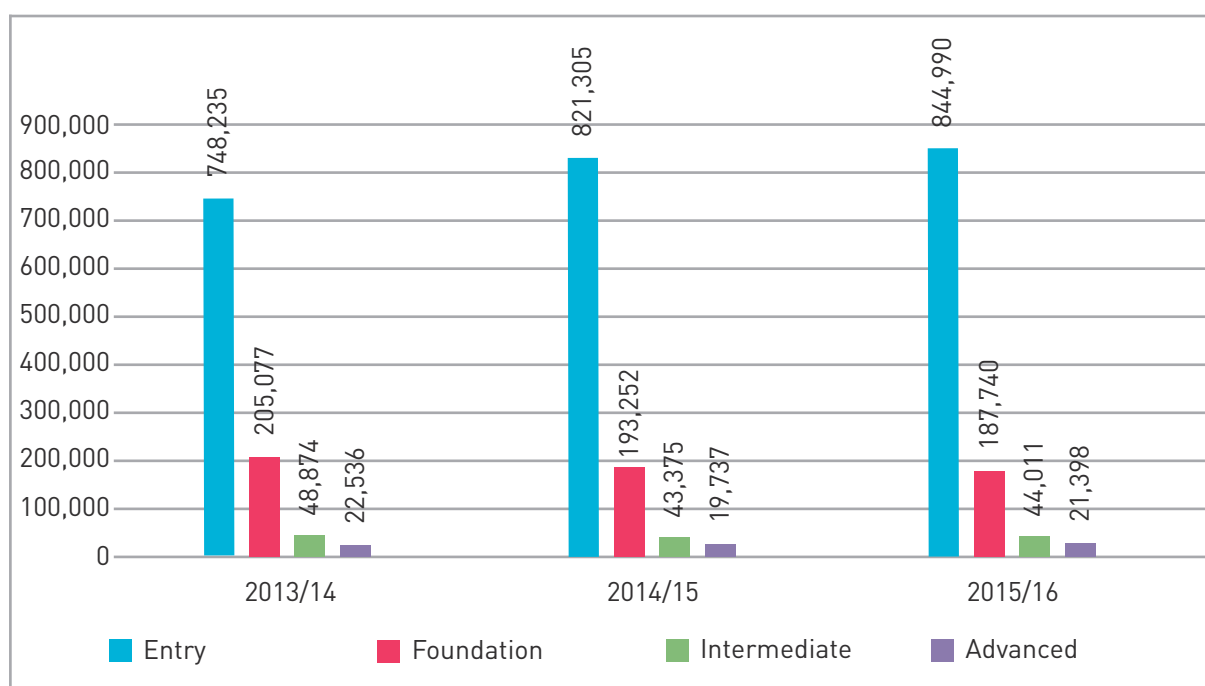
Table 11: Number of pupils receiving lessons in 2015/16 delivered by the MEH lead organisation and its partners and the standards achieved

Category	Delivered by MEHs	Delivered by External Providers	Total
Entry	793,115	51,875	844,990
Foundation	165,150	22,590	187,740
Intermediate	37,304	6,707	44,011
Advanced	17,900	3,498	21,398
Totals	1,013,469	84,670	1,098,139

2.3.2 Year-on-year comparison of standards achieved by pupils receiving instrumental and/or vocal tuition

Looking at a three-year visualisation of this data, as shown in Chart 21, reveals a number of features.

Chart 21: Three-year visualisation of standards achieved



What can be seen clearly in Chart 21 is that Entry level attainment dominates, which is what we would expect to see. However, although these Entry level figures are going up, the number of pupils achieving Foundation and Intermediate standards is declining. Advanced level pupils declined in 2014/15, but have fortunately gone up again in 2015/16, although not to the numbers that they were in 2013/14.

2.4 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)

MEHs were asked about the numbers of choirs provided by MEH partnership activity. The numbers of such vocal groups are shown in Table 12.

Table 12: Choirs and Vocal Ensembles 2015/16

	Choir/Vocal Group – Upper Voices	Choir/Vocal Group – Mixed Voices	Total
Delivered by schools in partnership with MEH	1,068	1,143	2,211
Area-based Ensembles Supported/Delivered by MEH	248	361	609
Area-based Ensembles Supported/Delivered by other MEH Partners	171	302	473
Total	1,487	1,806	3,293

Table 12 shows that MEHs worked with a total of 3,293 vocal ensembles, with slightly more being mixed voices than upper voices. These are a small proportion (23%) of the total number of choirs and vocal groups shown in chart 12 as the majority of choirs and vocal groups were provided by schools without support from their hub.

2.4.1 Year-on-year comparison in support for singing

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

Chart 22: Choirs – three-year figures

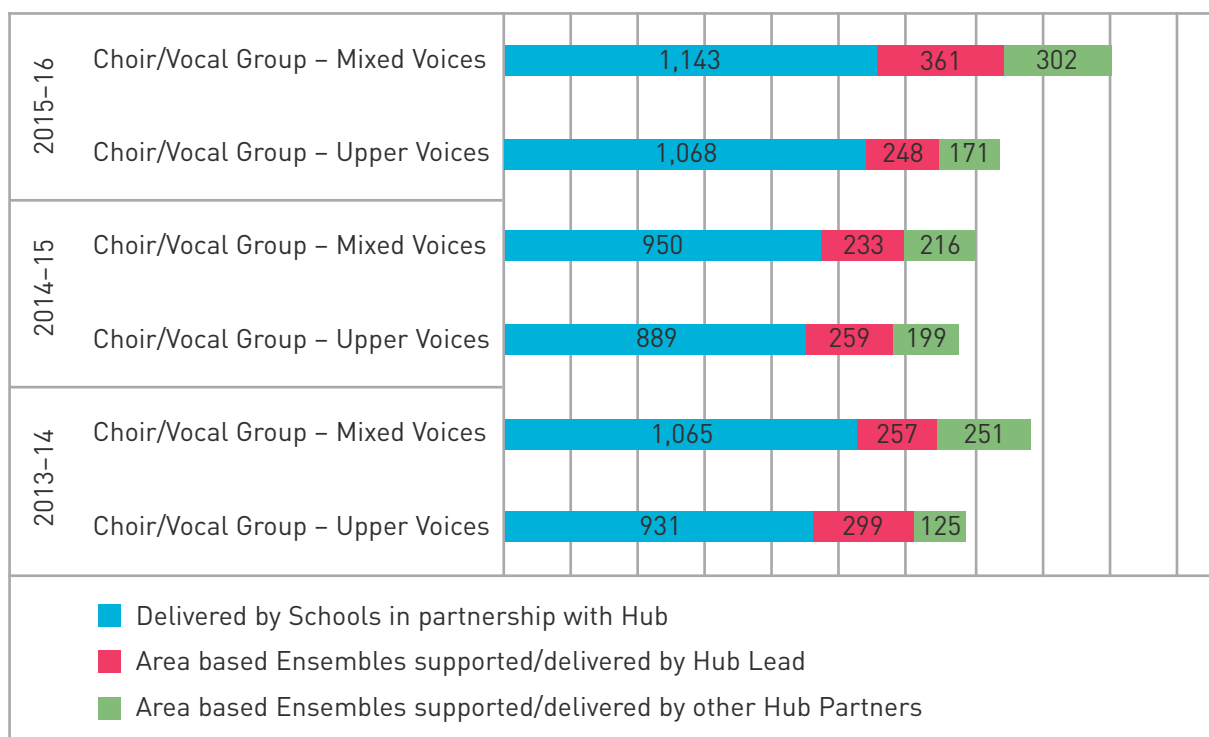
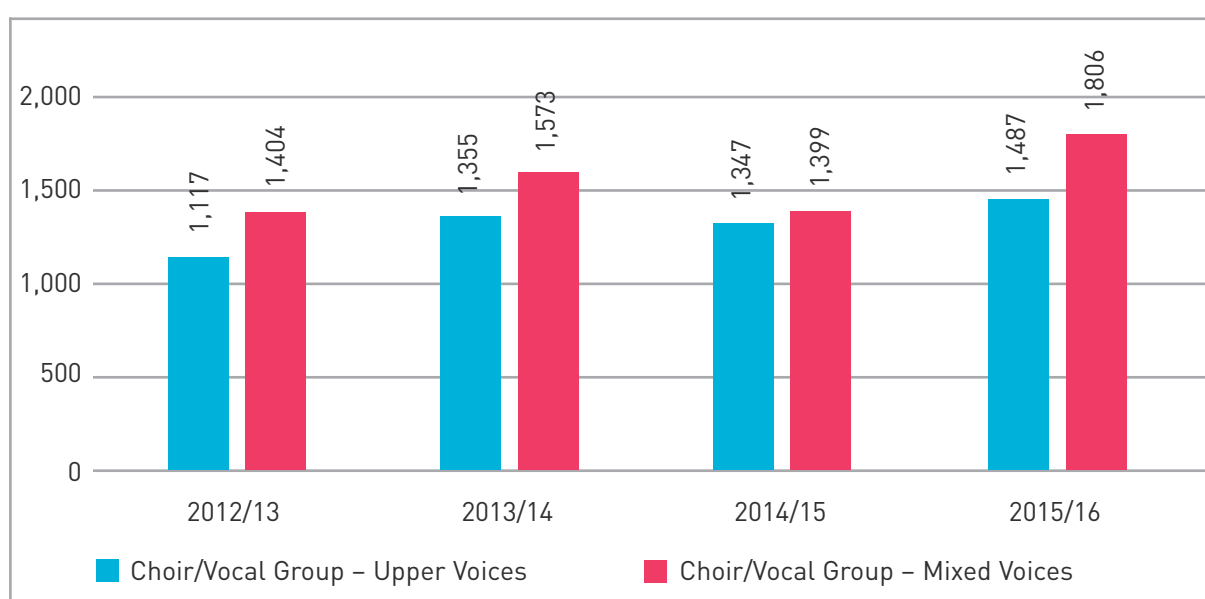


Chart 22 shows a similar dip in ensembles, which we have noted in previous sections of this report, that occurred in 2014/15. The total number of choirs MEHs provided or supported in 2015/16 was 3,293, which exceeds that of 2013/14, where there were 2,928, giving a 12.47% increase.

2.4.2 Year-on-year comparison in singing supported by MEHs

Chart 23 shows a four-year comparison of MEH support for singing. This demonstrates that in 2015/16 there was more vocal work across the MEHs generally.

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



MEHs had the opportunity for free-text responses to discuss their vocal work, and from analysis of these we can report a number of salient points regarding singing strategies:

- Most MEHs reported that singing strategies were supported through CPD activities, with some MEHs reporting that they had either recruited new staff to provide CPD sessions, or had engaged external tutors to meet this need.
- Other types of support reported by MEHs included the building of classroom teacher confidence in singing through targeted support by a music specialist for a short period of time.
- Several MEHs described large-scale singing events and projects, including MEH involvement in events on a national scale.
- A few MEHs reported on specific activities designed to increase the number of boys, particularly in their teenage years, that were involved in singing.
- The vast majority of MEHs reported that singing was also embedded in their WCET provision.

2.5 Number of schools and colleges MEHs have worked with on one or more core role

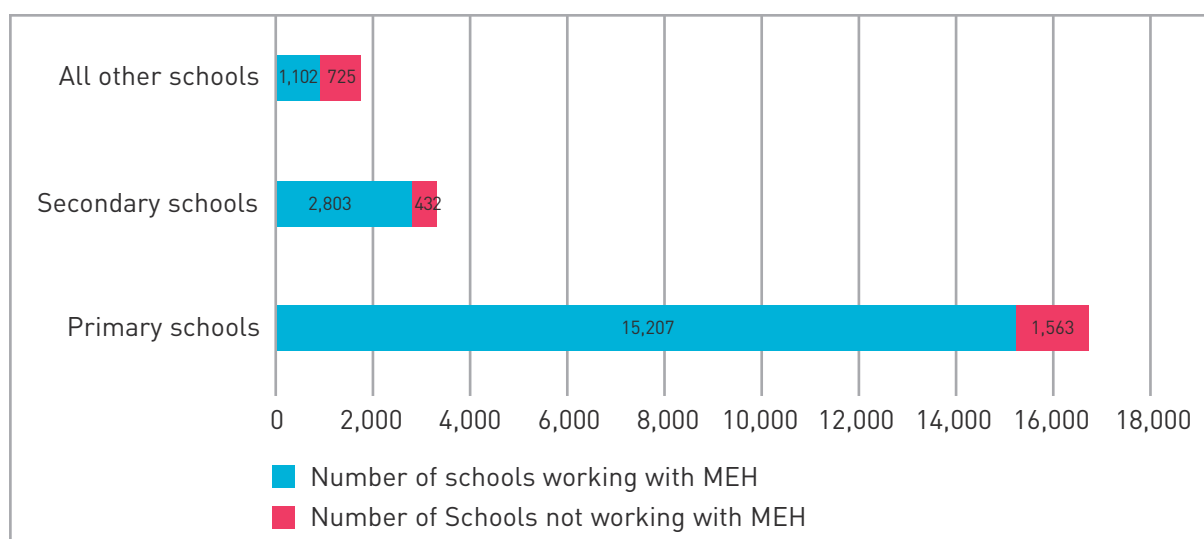
The fifth KPI for MEHs concerns the number of state-funded schools, academies, and colleges with whom they are engaging on at least one core role. The DfE and ACE provided MEHs with the names of the state-funded educational establishments in their areas, and asked which ones they had worked with on one 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

	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
Primary schools	15,207	16,770	90.68%
Secondary schools	2,803	3,235	86.65%
All other schools ¹²	1,102	1,827	60.32%
Total number of schools	19,112	21,832	87.54%

Table 14a shows that 19,112 state-funded schools were engaging with MEHs across the country.

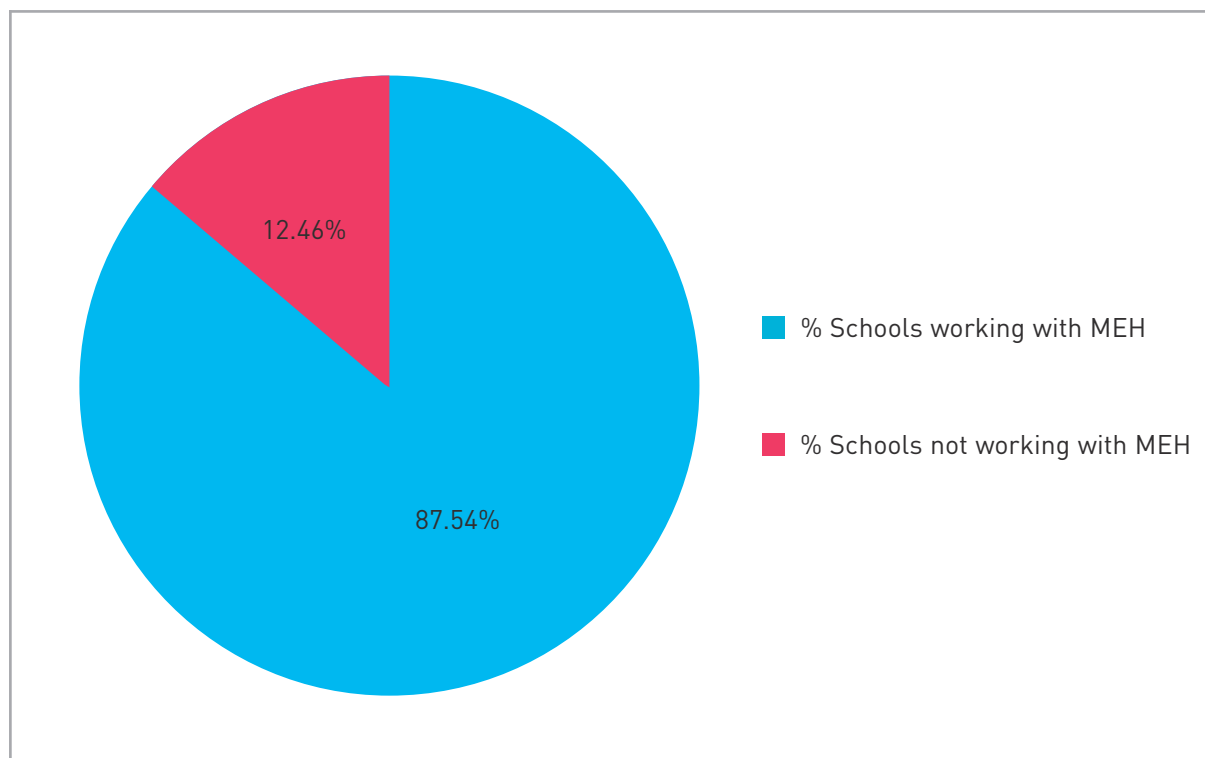
Chart 24: Number of state-funded schools working with MEHs



¹²This 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, 90.68%, of primary schools were engaged with, as opposed to 86.65% of secondary schools. The total engagement of MEHs with schools was 87.54% of state-funded schools, as shown in Chart 25.

Chart 25: Percentage of state-funded schools working with MEHs



2.5.1 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 increased year on year since 2013/14, with the exception of secondary schools, where there has been a slight drop of 13 schools from 2,816 in 2014/15 to 2,803 in 2015/16. This information is shown in Table 14b.

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

2013/14	Total number of schools in each area	Number of schools working with MEH	% of schools working with MEH
Primary schools	16,751	14,680	87.64%
Secondary schools	3,570	2,791	78.18%
All other schools	1,456	777	53.37%
Total number of schools	21,777	18,248	83.79%
2014/15	Total number of schools in each area	Number of schools working with MEH	% of schools working with MEH
Primary schools	16,762	14,975	89.34%
Secondary schools	3,243	2,816	86.83%
All other schools	1,874	1,020	54.43%
Total number of schools	21,879	18,811	85.98%
2015/16	Total number of schools in each area	Number of schools working with MEH	% of schools working with MEH
Primary schools	16,770	15,207	90.68%
Secondary schools	3,235	2,803	86.65%
All other schools	1,827	1,102	60.32%
Total number of schools	21,832	19,112	87.54%

What is potentially of interest 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, and then dropping again to 12.46% in 2015/16.

2.5.2 School Music Education Plans

In a free-text response MEHs were asked about the progress they had been making with their delivery of their School Music Education Plans (SMEP). Analysis of these responses shows that a large majority of MEHs reported positively on progress made in delivery of their SMEPs, with many of these citing WCET and other core activities being delivered to nearly all primary, and increasingly most secondary, schools in the area.

A number of MEHs pointed to their increasing role in the provision of CPD activities

for school teacher colleagues in both primary and secondary schools. MEHs reported that this was having a positive impact upon classroom music teaching in partner schools. Some MEHs also described the development of toolkits and resources for use by classroom music teachers. These were also linked with assessment and progression frameworks.

Some MEHs have designed self-evaluation tools for schools to discuss their current music provision against Ofsted and MEH core and extension roles. These seem often to be designed to help with the “challenging conversation” (Ofsted, 2013, p.14) that MEHs are charged with having with schools.

A small number of MEHs noted that they had made progress in engaging schools that had been unresponsive in previous years.

A few MEHs also reported that they had made funding available for schools to design bespoke activities that could jumpstart musical activity.

2.6 MEH income

MEH income can come from a variety of sources, with the MEH grant forming a significant proportion of this. Table 15a shows this information¹³.

Table 15a: Amount and percentage of MEHs’ income from different sources in the financial year 2015–16

Income source	2015–16 (£)	Percentage of income (%)
MEH Grant	74,411,189 ¹⁴	38.49%
Local Authority Grants/Contributions	6,671,602	3.45%
Other ACE Grants	625,147	0.32%
School Contribution	58,810,470	30.42%
Parental Contribution	32,413,749	16.77%
Youth Music Grant	943,363	0.49%
Sponsorship	164,824	0.09%
Charitable Foundations/Trusts	1,018,854	0.53%
Donations	436,711	0.23%
Other Earned/Generated Trading Income	15,283,086	7.91%
Other Income	2,542,795	1.32%
Total income	193,321,790	100.0%

¹³N.B. this represents the income for the hub lead organisations only. Some hubs may have worked with partner organisations to generate income from sources other than the DfE grant (such as parents and schools) which is not shown here because it did not figure in the accounts kept by the hub lead organisations.

¹⁴We are using the figures as reported to ACE by the MEHs themselves. The amount awarded to MEHs nationally as the MEH Grant is £75 million, but this section of the data-submission portal is not currently pre-populated, leading to this discrepancy with reported headline figures.

Table 15a shows that the MEH grant and school contributions make up the largest proportion of income at 68.91% of the total, leaving the other sources of income to come in at slightly over 31.08% of the total.

Drilling down into the data, it is interesting to note the ranges of income that different hubs manage to tap into. Table 15b reprises Table 15a, but adds the ranges of income to show this.

Table 15b: Amount, percentage, and range of MEHs' income from different sources in the financial year 2015–16

Income source	2015–16 (£)	Percentage of income (%)	Min	Max
MEH Grant	74,411,189	38.49%	11.38%	100.00%
Local Authority Grants/Contributions	6,671,602	3.45%	0.00%	18.69%
Other ACE Grants	625,147	0.32%	0.00%	16.44%
School Contribution ¹⁵	58,810,470	30.42%	0.00%	74.24%
Parental Contribution	32,413,749	16.77%	0.00%	67.64%
Youth Music Grant	943,363	0.49%	0.00%	16.31%
Sponsorship	164,824	0.09%	0.00%	2.15%
Charitable Foundations/Trusts	1,018,854	0.53%	0.00%	14.07%
Donations	436,711	0.23%	0.00%	5.86%
Other Earned/Generated Trading Income	15,283,086	7.91%	0.00%	71.36%
Other Income	2,542,795	1.32%	0.00%	20.43%
Total income	193,321,790	100.0%		

It would appear that some hub lead organisations report that the hub lead organisation's activity relies totally on the MEH grant (Max=100%), whilst for others, they can report that the MEH grant only amounts to 11.38% of their income stream.

Further investigation into these figures is not possible within this data analysis, as the variances seem to result from the wide variety of management structures adopted by hub lead organisations, and do not necessarily provide an accurate picture for the entirety of a hub partnership's financial activity.

ACE has calculated that, on average, for every £1 of cash or support in kind provided by the MEH lead organisations to partners, the Hub partnerships are able to leverage an additional £2.67 in further income from other sources¹⁶.

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,

¹⁵in some cases the figures attributed to schools contributions may include contributions from parents

¹⁶For more detail, see Appendix tables A11a and A11b.

trusts and donations”. Analysis of these responses presents some interesting headline findings:

- The amount of successful fundraising conducted by MEHs varied considerably between hubs.
- Youth Music and Arts Council England Grants for the Arts were mentioned as the most common sources of funding.
- A few hubs had success with smaller trusts and foundations, but the rate of success was mixed. A few hubs had formed funding relationships with universities and other large bodies in support of their work.
- Some one-off events or smaller schemes attracted some sponsorship.
- A number of hubs included income from schools as part of their funding successes.

Areas of work successfully funded

- Although there were many areas which saw funding success, activities related to the provision of opportunities for young SEND musicians saw the most success.
- There were also successes in attracting corporate sponsorship for music technology, though this was mostly confined to only a few hubs.

Resourcing for fundraising and challenges faced

- A number of hubs cited staff capacity to engage in fundraising activity as a key challenge to attracting non-governmental sources of funding. This seemed to be particularly true for small hubs, which may have only a small core of staff able to dedicate time to such activity.
- Some MEHs raised issues relating to the time required to build partnerships that will facilitate applications to other sources of funding that the lead organisation alone cannot manage the application processes.
- Several MEHs had benefitted from ‘in-kind’ donations, including partnership delivery support in activities.

2.6.1 Three-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 three year period from 2013–14 to 2015–16 for which we have data.

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

Income source	2013–14 (£)	2013–14 Percentage of income [%]	2014–15 (£)	2014–15 Percentage of income [%]	2015–16 (£)	2015–16 Percentage of income [%]
MEH Grant	62,582,801	33.32%	58,155,501	31.76%	74,411,189	38.49%
Local Authority Grants/Contributions	10,659,29	5.68%	10,064,520	5.50%	6,671,602	3.45%
Other ACE Grants	709,807	0.38%	880,056	0.48%	625,147	0.32%
School Contribution	61,121,596	32.54%	58,397,022	31.90%	58,810,470	30.42%
Parental Contribution	32,129,767	17.11%	31,665,087	17.30%	32,413,749	16.77%
Youth Music Grant	1,001,218	0.53%	956,656	0.52%	943,363	0.49%
Sponsorship	166,044	0.09%	145,306	0.08%	164,824	0.09%
Charitable Foundations/Trusts	688,830	0.37%	789,194	0.43%	1,018,854	0.53%
Donations	358,079	0.19%	380,414	0.21%	436,711	0.23%
Other Earned/Generated Trading Income	14,523,348	7.73%	15,719,015	8.59%	15,283,795	7.91%
Other Income	3,881,436	2.07%	5,931,549	3.24%	2,542,795	1.32%
Total income	187,822,222	100%	183,084,32	100%	193,321,790	100%

Table 16a shows that in 2015–16 the MEH grant has risen by 27.95% compared with 2014–15, in which year there had been a cut of 7.07% from 2013–14. At the same time the MEH grant has risen as a proportion of total MEH income from 31.7% in 2014–15 to 38.5% in 2015–16. Table 16b: shows the percentage change in income for 2015–16 compared with 2014–15.

Table 16b: 2015–16 percentage changes from 2014–15

Income source	2014–15 (£)	2015–16 (£)	2015–16 Percentage change from 2014–15 [%]
MEH Grant	58,155,501	74,411,189	27.95%
Local Authority Grants/Contributions	10,064,520	6,671,602	-33.71%
Other ACE Grants	880,056	625,147	-28.97%
School Contribution	58,397,022	58,810,470	0.71%
Parental Contribution	31,665,087	32,413,749	2.36%
Youth Music Grant	956,656	943,363	-1.39%
Sponsorship	145,306	164,824	13.43%
Charitable Foundations/Trusts	789,194	1,018,854	29.10%
Donations	380,414	436,711	14.80%
Other Earned/Generated Trading Income	15,719,015	15,283,086	-2.77%
Other Income	5,931,594	2,542,795	-57.13%
Total income	183,084,320	193,321,790	5.59%

Table 16b shows that the largest drops in income source in both real and percentage terms were in Local Authority grants and contributions, down 33.71% from the previous year, other ACE grants, down 28.97%, and other income, which was down by 57.31%. Smaller drops were recorded from Youth Music grants, down 1.39%, and other earned or traded income, down by 2.77%. In financial terms the losses incurred by these various income streams represents a total of £7,485,803, a significant sum. Offset against this, however, are the slight increases in income from: sponsorship, which has gone up by £19,518; donations, which have increased by £56,297; and charitable foundations, which have gone up by £229,660. These jointly add up to a total increase in these areas of £305,475.

MEH lead organisations report on the contributions and grants made to the Hub by Local Authorities (LA). LA grants and contributions reduced in all regions except the North West, which saw an increase from the figures reported in 2014–15. The reductions ranged from 65.36% in the East Midlands to 19.75% in London. This information is shown in Table 16c.

Table 16c: LA Grants and Contributions 2014–15 to 2015–16

English Region	2014–15 (£) LA Grants/ Contributions	2015–16 (£) LA Grants/ Contributions	Percentage Change
East Midlands	878,956	304,485	-65.36%
East of England	1,640,101	968,395	-40.96%
London	1,719,550	1,380,017	-19.75%
North East	227,111	140,237	-38.25%
North West	124,851	173,844	39.24%
South East	1,870,080	1,349,252	-27.85%
South West	481,426	238,084	-50.55%
West Midlands	1,224,426	855,566	-30.13%
Yorkshire and The Humber	1,898,019	1,261,722	-33.52%
Grand Total	10,064,520	6,671,602	-33.71%

MEHs also reported significant changes in the levels of funding from other ACE grants. The East Midlands, London, and North West regions, all reported reductions in their income from other ACE grants. However, there were significant areas of increase, with funding for the North East increasing from £0 in 2014–15 to £13,392 in 2015–16. It is significant that the North West, the only region to see an increase in LA grants and contributions, saw a decrease in its funding from ACE of £17,643. London saw the biggest reductions in ACE grant funding, showing a decrease of 70.18% from 2014–15 levels.

Table 16d: Other ACE Grants, 2014–15 to 2015–16

English Region	2014–15 (£) LA Grants/ Contributions	2015–16 (£) LA Grants/ Contributions	Income Change (£)
East Midlands	200,000	160,970	-39,030
East of England	13,744	8,800	-4,944
London	417,158	124,404	-292,754
North East	0	13,392	13,392
North West	109,677	92,034	-17,643
South East	15,000	65,307	50,307
South West	677	8,689	8,012
West Midlands	108,800	129,000	20,200
Yorkshire and The Humber	15,000	22,551	7,551
Grand Total	£880,056	£625,147	-£254,909

3 Discussion and Conclusion

This report is built on data supplied by MEHs in their returns to ACE, and it provides a good picture as to the state of music education as delivered by MEHs and their partners in the academic year 2015/16. 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 well want to keep a close eye on in the future.

One of these is the type and nature of WCET. We have seen from the data returns that WCET takes many forms in different MEHs. What these data are not able to tell is the efficacy of the various models used. We have continuation figures, certainly, and we know numbers of participants, but the numbers do not tell us the musicality of the outcomes, or of the differences we hope it is making to the lives and life-chances of the pupils, schools, and communities in which it operates. What we can tell from the data presented in this report is that provision has increased in 2015/16, and the very fact that much of this is taking place in Year 4 in the Primary School means that getting on for two-thirds of a million children are learning music through the medium of a musical instrument for at least a term. This has to be good news for our primary school population, and for musical progression as a whole.

As the number of children in our primary and secondary schools changes, so too do their characteristics. It is clear from the data that WCET provision is mirroring general changes in populations, which means that WCET is being taught in whole classes in an inclusive fashion, which is encouraging to see. What this means in practice is that WCET is reaching disadvantaged pupils, and also pupils from a range of ethnic and social backgrounds.

Another area that caused us to pause and reflect is to do with the future health of music-making as a part of the creative economy in this country. The increase in vocal and guitar groups show that MEHs are responding to the musical interests of schools and children and young people. What is also apparent from this data is that MEHs are diversifying from the Western Classical canon which has held sway for a long time; this shows that MEHs are responding to current thinking about music education, such as social justice and pupil voice. It also shows that MEHs are likely to be reflecting changes within music-making as a part of the Nation's creative economy as a whole.

However, if, as it seems from some of the data, there are certain groups or families of instruments that are diminishing in popularity, this may be of concern to the music education sector as a whole. This observation is not news, the ABRSM pointed this out in their 2014 report (ABRSM, 2014). What the music education

sector may want to look into is whether or not this will affect our music colleges and conservatoires in years to come. The UK higher music education sector is rightly regarded as being world class, and it would be a shame if it was not accessible to home students in sufficient numbers. It is therefore encouraging that numbers of Windbands, woodwind ensembles, string orchestras and large orchestras all increased slightly in 2015/16.

Of course, what this information does not tell us is the number of pupils participating in these activities, thus we have an ensemble-count, not a head-count of ensemble membership. Likewise, this information does not tell us about the level of performance of the ensembles, so there is likely to be a mix from beginner ensembles, through to those tackling more advanced pieces.

MEHs have a core role to deliver ensemble opportunities for both singing and playing instruments in their local areas. In 2015/16 342,225 pupils were engaged in regular music-making with area-based hub ensembles. There were significantly more young people doing this from KS2 (174,657) than from all the other Key Stages put together (167,568). A challenge for the Music Education sector – not MEHs alone – is to do something about this for KS3–5. On this point it is encouraging to note the increased uptake by secondary-aged pupils, but not so encouraging to note that 2015/16 has seen a downturn in the numbers of KS1–2 pupils participating in area ensembles. However, all these pupils may well be participating at a school level, and so the nationwide picture may well be more complex than it seems at first glance, and further monitoring will help ACE, DfE, and the wider music education community to understand this.

There is considerable diversity evidenced in the financial arrangements for MEHs. From the data presented in this report, it seems that some Hub 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, if not only, source of income. What is not clear from the data is to what extent this is due to differences in how the hub lead and hub 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. But the good news is that, on average, for every £1 given in the form of MEH grants, the Hubs collectively are able, on average, to leverage an additional £2.67 from other sources of funding.

Finally, what we are able to say with some certainty is that Music Education Hubs have continued to deliver on their core roles in 2015/16, and have increased their reach and scope in many areas of musical and pedagogic activity across all geographical areas of the country.

4 Questions for MEHs to consider arising from this data

- How do the different types, lengths of programme, and variety of instrumental opportunity of WCET affect continuation figures in and between MEHs?
- Participation rates in WCET are increasing, but the number of children achieving foundation level standards is diminishing – is this a necessary pay-off?
- We know that some hubs provide individual instruments for WCET – this can have significant financial implications. How much does the difference between providing, say, a class-set of descant recorders compared with a class-set of trumpets affect overall WCET provision?
- 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 hubs reliably look to measure and understand the diverse range of progression routes in their areas, particularly for provision from outside the hub?
- What has caused the dip in KS1–2 participation in area-based ensembles? Does it result from increased participation in WCET? If so, does this mean that WCET replaces other forms of music-making? Or does it reflect increased extra-curricular music provision by primary schools?

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Appendices

Appendix A: Music education MEHs survey responses 2015 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

Area	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 primary and secondary schools
East Midlands	11	1,781	2,047	87.01%	953,862
East of England	7	2,350	2,557	91.90%	711,098
London	29	2,160	2,541	85.01%	1,403,465
North East	6	1,080	1,146	94.24%	394,659
North West	12	2,804	3,238	86.60%	1,115,127
South East	14	2,866	3,304	86.74%	1,381,650
South West	14	1,978	2,354	84.03%	781,926
West Midlands	13	2,079	2,394	86.84%	929,866
Yorkshire and The Humber	15	2,014	2,251	89.47%	844,158
Total	121	19,112	21,832	87.54%	8,515,811

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

A1b: Primary schools

Area	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	11	1,431	1,634	87.6%
East of England	7	1,876	1,991	94.2%
London	29	1,642	1,809	90.8%
North East	6	832	864	96.3%
North West	12	2,258	2,500	90.3%
South East	14	2,316	2,547	90.9%
South West	14	1,585	1,864	85.0%
West Midlands	13	1,614	1,775	90.9%
Yorkshire and The Humber	15	1,653	1,786	92.6%
Total	121	15,207	16,770	90.7%

A1c: Secondary schools

Area	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	11	265	281	94.3%
East of England	7	359	390	92.1%
London	29	361	432	83.6%
North East	6	166	177	93.8%
North West	12	386	454	85.0%
South East	14	393	478	82.2%
South West	14	276	325	84.9%
West Midlands	13	342	404	84.7%
Yorkshire and The Humber	15	255	294	86.7%
Total	121	2,803	3,235	86.6%

A1d: All other schools (including PRU's, Special Schools and All Through)

Area	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	11	76	109	69.7%
East of England	7	104	141	73.8%
London	29	141	242	58.3%
North East	6	66	83	79.5%
North West	12	139	224	62.1%
South East	14	139	218	63.8%
South West	14	102	138	73.9%
West Midlands	13	108	176	61.4%
Yorkshire and The Humber	15	87	135	64.4%
Total	121	962	1,466	65.6%

A2: Please complete the school form to include information about the whole class ensemble teaching (WCET) opportunities in the academic year 2015/16 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	
Area	Pupils receiving WCET 2015/16	Pupils receiving WCET for the first time in 2015/16	% receiving WCET for the first time in 2015/16	Number of pupils per year group	% of pupils receiving WCET in 2015/16
East Midlands	57,257	40,463	70.67%	714,231	8.02%
East of England	50,403	33,080	65.63%	959,067	5.26%
London	106,770	83,255	77.98%	1,412,745	7.56%
North East	68,716	27,311	39.74%	398,023	17.26%
North West	95,384	70,386	73.79%	1,121,608	8.50%
South East	98,100	71,172	72.55%	1,386,183	7.08%
South West	65,552	43,709	66.68%	784,312	8.36%
West Midlands	56,821	47,905	84.31%	936,139	6.07%
Yorkshire and The Humber	63,868	47,569	74.48%	847,232	7.54%
Total	662,871	464,850	70.13%	8,559,540	7.74%

A3: Please complete the school form to indicate which schools and colleges your hub supported as part of your School Music Education Plan (SMEP) in the academic year 2015/16.

	Primary			Secondary			16+		
ONS Region	Schools in Area	Schools worked with	%	Schools in Area	Schools worked with	%	Schools in Area	Schools worked with	%
East Midlands	1,634	1,128	69.0%	281	214	76.2%	23	2	87%
East of England	1,991	1,634	82.1%	390	350	89.7%	35	8	22.9%
London	1,809	1,453	80.3%	432	337	78.0%	58	21	36.2%
North East	864	738	85.4%	177	144	81.4%	22	11	50.0%
North West	2,500	1,531	61.2%	454	245	54.0%	60	10	16.7%
South East	2,547	1,902	74.7%	478	369	77.2%	61	14	23.0%
South West	1,864	1,346	72.2%	325	209	64.3%	27	8	29.6%
West Midlands	1,775	1,241	69.9%	404	305	75.5%	39	8	20.5%
Yorkshire and The Humber	1,786	1,557	87.2%	294	235	79.9%	36	14	38.9%
Grand Total	16,770	12,530	74.7%	3,235	2,408	74.4%	361	96	26.6%

Other (All Through/Not Applicable)			Total		
Schools in Area	Schools worked with	%	Schools in Area	Schools worked with	%
109	48	44.0%	2,047	1,392	68.0%
141	83	58.9%	2,557	2,075	81.1%
242	139	57.4%	2,541	1,950	76.7%
83	57	68.7%	1,146	950	82.9%
224	87	38.8%	3,238	1,873	57.8%
218	103	47.2%	3,304	2,388	72.3%
138	84	60.9%	2,354	1,647	70.0%
176	92	52.3%	2,394	1,646	68.8%
135	83	61.5%	2,251	1,889	83.9%
1,466	776	52.9%	21,832	15,810	72.4%

A4: Please complete the school form to indicate which schools and colleges your hub has supported to develop singing strategies in the academic year 2015/16.

	Primary					Secondary				
Area	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 secondary schools working with MEHs supported developing a singing strategy	Secondary schools in region	
East Midlands	1,055	1,431	73.7%	1,634	64.6%	198	265	74.7%	281	
East of England	1,658	1,876	88.4%	1,991	83.3%	228	359	63.5%	390	
London	1,311	1,642	79.8%	1,809	72.5%	230	361	63.7%	432	
North East	680	832	81.7%	864	78.7%	120	166	72.3%	177	
North West	1,622	2,258	71.8%	2,500	64.9%	201	386	52.1%	454	
South East	1,750	2,316	73.6%	2,547	66.9%	307	393	78.1%	478	
South West	1,094	1,585	69.0%	1,864	58.7%	156	276	56.5%	325	
West Midlands	1,098	1,614	68.0%	1,775	61.9%	181	342	52.9%	404	
Yorkshire and The Humber	1,205	1,653	72.9%	1,786	67.5%	162	255	63.5%	294	
Grand Total	11,428	15,207	75.1%	16,770	68.1%	1,783	2,803	63.6%	3,235	

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 2014/15	Pupils Continuing to learn an instrument in 2015/16 after WCET in 2014/15	% Continuation rate
East Midlands	52,755	14,860	28.2%
East of England	45,469	9,847	21.7%
London	104,742	40,481	38.6%
North East	64,556	14,766	22.9%
North West	69,661	21,284	30.6%
South East	95,348	27,305	28.6%
South West	58,024	14,554	25.1%
West Midlands	53,726	11,085	20.6%
Yorkshire and The Humber	58,163	19,771	34.0%
Grand Total	602,444	173,953	28.9%

	16+					Other				
% of secondary schools in region supported developing 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
70.5%	-	9	0%	23	0%	51	76	67.1%	109	46.8%
58.5%	9	11	81.8%	35	25.7%	87	104	83.7%	141	61.7%
53.2%	8	16	50.0%	58	13.8%	84	141	59.6%	242	34.7%
67.8%	10	16	62.5%	22	45.5%	56	66	84.8%	83	67.5%
44.3%	10	21	47.6%	60	16.7%	94	139	67.6%	224	42.0%
64.2%	9	18	50.0%	61	14.8%	86	139	61.9%	218	39.4%
48.0%	5	15	33.3%	27	18.5%	63	102	61.8%	138	45.7%
44.8%	3	15	20.0%	39	7.7%	46	108	42.6%	176	26.1%
55.1%	7	19	36.8%	36	19.4%	51	87	58.6%	135	37.8%
55.1%	61	140	43.6%	361	16.9%	618	962	64.2%	1,466	42.2%

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 hub lead organisation or other hub partners.

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

	KS1			KS2			KS3		
ONS Region	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	158	178	336	1,385	1,793	3,178	1,429	2,199	3,628
East of England	1,005	1,504	2,509	6,203	9,455	15,658	2,190	3,181	5,371
London	1,025	1,305	2,330	5,715	7,378	13,093	4,297	5,647	9,944
North East	5	8	13	45	79	124	141	136	277
North West	149	248	397	2,137	2,889	5,026	1,843	2,172	4,015
South East	489	719	1,208	4,504	5,679	10,183	2,332	3,038	5,370
South West	490	616	1,106	3,646	4,554	8,200	1,877	2,670	4,547
West Midlands	287	315	602	2,489	3,953	6,442	1,711	2,141	4,129
Yorkshire and The Humber	133	136	269	1,427	2,119	3,546	1,428	1,966	3,394
Grand Total	3,741	5,029	8,770	27,551	37,899	65,450	17,248	23,427	40,675

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

	KS1			KS2			KS3		
ONS Region	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	287	517	804	5,157	8,152	13,309	1,964	3,248	5,212
East of England	159	228	387	3,062	4,398	7,460	1,083	1,566	2,649
London	1,230	1,700	2,930	14,329	19,740	34,069	3,772	4,698	8,470
North East	334	546	880	2,793	4,628	7,421	1,351	1,922	3,273
North West	2,411	762	3,173	9,772	12,402	22,174	2,500	3,500	6,000
South East	1,228	1,565	2,793	9,523	12,673	22,196	3,493	4,871	8,364
South West	1,041	1,675	2,716	5,126	7,114	12,240	1,619	1,931	3,550
West Midlands	669	862	1,531	9,460	14,656	24,116	3,051	4,896	7,947
Yorkshire and The Humber	729	1,041	1,770	7,421	11,125	18,546	2,574	3,378	5,952
Grand Total	8,088	8,896	16,984	66,643	94,888	161,531	21,407	30,010	51,417

KS4			KS5			Total		
Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
948	1,319	2,267	478	723	1,201	4,398	6,212	10,610
1,174	1,679	2,853	729	1,002	1,731	11,301	16,821	28,122
2,219	3,352	5,571	1,023	1,628	2,651	14,279	19,310	33,589
92	109	201	33	44	77	316	376	692
885	1,345	2,230	273	376	649	5,287	7,030	12,317
1,523	1,922	3,445	572	720	1,292	9,420	12,078	21,498
887	1,220	2,107	292	416	708	7,192	9,476	16,668
860	1,236	2,096	288	357	645	5,635	8,279	13,914
796	1,094	1,890	231	244	475	4,015	5,559	9,574
9,384	13,276	22,660	3,919	5,510	9,429	61,843	85,141	146,984

KS4			KS5			Total		
Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
670	1,059	1,729	262	398	660	8,340	13,374	21,714
374	406	780	151	165	316	4,829	6,763	11,592
1,153	1,419	2,572	278	326	604	20,762	27,883	48,645
578	732	1,310	159	214	373	5,215	8,042	13,257
893	1,404	2,297	184	177	361	15,760	18,245	34,005
1,088	1,289	2,377	531	652	1,183	15,863	21,050	36,913
378	511	889	67	56	123	8,231	11,287	19,518
935	1,389	2,324	308	418	726	14,423	22,221	36,644
1,025	1,348	2,373	373	400	773	12,122	17,292	29,414
7,094	9,557	16,651	2,313	2,806	5,119	105,545	146,157	251,702

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

	KS1			KS2			KS3		
ONS Region	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
East Midlands	1,231	1,617	2,848	3,066	4,047	7,113	131	216	347
East of England	77	97	174	660	1,131	1,791	87	91	178
London	698	690	1,388	6,586	6,752	13,338	945	511	1,456
North East	51	59	110	282	443	725	15	29	44
North West	2,380	2,802	5,182	7,934	8,726	16,660	402	470	872
South East	1,649	1,882	3,531	2,779	3,605	6,384	456	532	988
South West	1,084	1,345	2,429	4,780	6,468	11,248	642	348	990
West Midlands	2,906	2,565	5,471	6,441	7,048	13,489	367	480	847
Yorkshire and The Humber	1,829	2,060	3,889	6,464	7,022	13,486	2,233	3,300	5,533
Grand Total	11,905	13,117	25,022	38,992	45,242	84,234	5,278	5,977	11,255

KS4			KS5			Total		
Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
264	271	535	-	-	-	4,692	6,151	10,843
29	39	68	40	30	70	893	1,388	2,281
117	127	244	27	48	75	8,373	8,128	16,501
-	-	-	3	3	6	351	534	885
114	143	257	11	11	22	10,841	12,152	22,993
129	214	343	88	184	272	5,101	6,417	11,518
85	81	166	7	30	37	6,598	8,272	14,870
93	149	242	34	44	78	9,841	10,286	20,127
113	114	227	10	15	25	10,649	12,511	23,160
944	1,138	2,082	220	365	585	57,339	65,839	123,178

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 hub, c) area-based ensembles and choirs organised/delivered by the hub lead organisation and d) area-based ensembles and choirs organised and delivered by other hub 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.

A7: Total number of ensembles

Area	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble
East Midlands	113	180	337	125	384	113	241	207	219
East of England	155	191	380	116	260	78	259	161	235
London	308	309	527	243	770	369	414	243	329
North East	24	49	101	40	133	60	90	49	104
North West	131	176	279	122	401	374	346	236	367
South East	505	360	471	387	1136	204	484	352	423
South West	124	152	215	88	465	100	135	78	126
West Midlands	78	102	215	70	280	135	125	154	150
Yorkshire and The Humber	98	155	205	111	277	159	207	190	156
Grand Total	1,536	1,674	2,730	1,302	4,106	1,592	2,301	1,670	11,255

A7a: Organised independently by schools

Area	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble
East Midlands	63	150	194	88	293	88	171	128	138
East of England	96	120	195	71	191	43	179	58	155
London	164	198	242	155	576	203	269	110	149
North East	12	29	45	12	94	35	42	16	23
North West	62	112	125	74	242	156	186	94	162
South East	413	305	216	306	972	134	323	216	272
South West	55	101	79	46	238	58	67	26	53
West Midlands	43	46	68	43	140	55	80	46	46
Yorkshire and The Humber	27	86	67	48	137	70	93	60	59
Grand Total	935	1,147	1,231	843	2,883	842	1,410	754	1,057

Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk mixed Ensemble	SEND inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
	395	221	94	618	778	38	46	267	121	4,397
	318	160	72	552	607	19	76	266	28	3,933
	587	352	190	1579	887	38	85	393	58	7,681
	179	140	44	258	181	41	18	99	35	1,645
	384	215	126	1094	718	80	83	213	41	5,386
	755	431	177	1648	1839	28	174	716	109	10,199
	277	201	35	773	761	46	41	190	6	3,813
	199	69	63	458	320	46	21	95	28	2,608
	298	137	38	571	857	32	38	306	45	3,880
5	3,392	1,926	839	7,551	6,948	368	582	2,545	371	43,542

Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk mixed Ensemble	SEND inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
	280	152	65	549	690	27	36	164	18	3,294
	236	88	49	464	507	16	67	154	25	2,714
	348	211	132	1281	633	15	56	240	46	5,028
	46	49	40	166	120	22	8	82	35	876
	213	111	76	821	528	40	64	154	26	3,246
	552	296	126	1469	1566	20	147	493	106	7,932
	151	80	25	479	460	17	19	116	5	2,075
	105	51	42	357	240	20	9	65	18	1,474
	194	63	32	478	398	6	18	195	7	2,038
	2,125	1,101	587	6,064	5,142	183	424	1,663	286	28,677

A7b: Organised by schools in partnership with the hub

Area	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble
East Midlands	25	8	73	5	17	5	41	27	61
East of England	23	35	86	16	38	19	32	20	50
London	48	59	136	34	71	59	77	47	115
North East	4	14	28	4	13	7	44	14	69
North West	22	41	81	19	96	192	138	60	124
South East	30	26	75	24	42	39	97	14	65
South West	20	32	59	15	64	17	33	6	46
West Midlands	7	47	64	7	77	55	19	43	66
Yorkshire and The Humber	29	34	57	13	80	46	63	33	46
Grand Total	208	296	659	137	498	439	544	264	642

A7c: Area-based ensembles and choirs organised/delivered by the hub lead organisation

Area	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble
East Midlands	22	19	42	26	74	20	28	29	13
East of England	26	31	84	26	21	13	42	70	25
London	59	41	99	31	70	46	45	76	49
North East	4	5	27	7	4	7	4	17	12
North West	17	17	37	7	12	12	9	45	30
South East	57	24	167	49	65	21	51	106	71
South West	26	8	36	17	19	8	27	33	14
West Midlands	22	7	79	18	53	25	26	59	34
Yorkshire and The Humber	30	13	73	36	22	23	48	84	26
Grand Total	263	165	644	217	340	175	280	519	274

Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk mixed Ensemble	SEND inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
	72	42	9	34	36	2	2	21	1	481
	42	40	10	52	37	3	2	38	3	546
	160	74	22	225	157	13	19	47	10	1,373
	124	84	4	82	38	16	7	4	0	556
	115	72	37	213	117	29	7	36	15	1,414
	104	75	33	86	126	1	4	90	1	932
	75	94	7	263	204	21	20	44	1	1,021
	68	9	12	49	41	24	5	18	1	612
	59	42	4	64	387	10	12	31	34	1,044
	819	532	138	1,068	1,143	119	78	329	66	7,979

Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
	17	24	19	25	29	8	7	81	1	484
	38	27	11	33	42	0	5	73	0	567
	56	33	10	54	48	3	6	33	2	761
	7	6	0	5	14	3	2	10	0	134
	18	16	5	23	23	5	4	6	0	286
	89	49	15	71	86	4	6	94	2	1027
	28	12	3	17	71	0	0	8	0	327
	23	9	9	8	19	0	2	4	0	397
	32	20	1	12	29	8	4	45	3	509
	308	196	73	248	361	31	36	354	8	4,492

A7d: Area-based ensembles organised and delivered by other hub partners

Area	Large Orchestra	Mixed Orchestra	String Ensemble	Jazz Band	Rock Band	World Band	Guitar Group	Windband	Brass Ensemble
East Midlands	3	3	28	6	0	0	1	23	7
East of England	10	5	15	3	10	3	6	13	5
London	37	11	50	23	53	61	23	10	16
North East	4	1	1	17	22	11	0	2	0
North West	30	6	36	22	51	14	13	37	51
South East	5	5	13	8	57	10	13	16	15
South West	23	11	41	10	144	17	8	13	13
West Midlands	6	2	4	2	10	0	0	6	4
Yorkshire and The Humber	12	22	8	14	38	20	3	13	25
Grand Total	130	66	196	105	385	136	67	133	136

Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Upper Choir	Mixed Choir	Folk Mixed Ensemble	SEND inclusive Ensemble	Other Ensemble	Unknown Ensemble	Total
26	3	1	10	23	1	1	1	1	1	138
2	5	2	3	21	0	2	1	1	0	106
23	34	26	19	49	7	4	73	0	0	519
2	1	0	5	9	0	1	3	0	0	79
38	16	8	37	50	6	8	18	0	0	441
10	11	3	22	61	3	17	39	0	0	308
23	15	0	14	26	8	2	22	0	0	390
3	0	0	44	20	2	5	8	9	1	125
13	12	1	17	43	8	4	35	1	1	289
140	97	41	171	302	35	44	200	11	2,395	

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
KS1–KS2	Pupils receiving individual subsidy/fee remission	393	275	6,037	466	138	630	209
	Pupils eligible for pupil premium	2,118	731	3,348	2,262	3,952	2,317	755
	Pupils with SEN	158	369	359	627	550	824	637
	Both pupil premium/subsidy and SEN	79	323	107	885	284	553	137
	Total subsidy + SEN (exc PP)	630	967	6,503	1,978	972	2,007	983
KS3–KS5	Pupils receiving individual subsidy/fee remission	523	109	1,487	199	303	601	202
	Pupils eligible for pupil premium	1,039	351	1,645	869	911	753	297
	Pupils with SEN	115	170	328	339	378	727	341
	Both pupil premium/subsidy and SEN	48	116	277	240	137	142	138
	Total subsidy + SEN (exc PP)	686	395	2,092	778	818	1,470	681
Total	Pupils receiving individual subsidy/fee remission	916	384	7,524	665	441	1,231	411
	Pupils eligible for pupil premium	3,157	1,082	4,993	3,313	4,863	3,070	1,052
	Pupils with SEN	273	539	687	966	928	1,551	978
	Both pupil premium/subsidy and SEN	127	439	384	1,125	421	695	275

West Midlands	Yorkshire and The Humber	Grand Total
105	145	8,398
1,432	4,701	21,616
456	2,192	6,172
201	1,064	3,633
762	3,401	18,203
161	178	3,763
272	688	6,825
194	862	3,454
74	439	1,611
429	1,479	8,828
266	323	12,161
1,704	5,389	28,441
650	3,054	9,626
275	1,503	5,244

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

ONS Region	Entry: Pre-level 1 NQF/Initial/Prep		Foundation: Level 1 NQF/Grade 1–3		Intermediate: Level 2 NQF/Grade 4–5	
	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	80,896	6,862	9,013	3,699	2,774	784
East of England	47,348	1,902	15,014	1,033	3,877	295
London	131,791	14,672	42,084	2,335	10,816	899
North East	73,369	336	4,933	183	787	122
North West	108,033	2,377	21,441	1,266	3,512	304
South East	99,014	11,078	26,536	10,993	7,576	2,845
South West	64,973	2,964	9,876	1,848	2,295	412
West Midlands	105,132	87	17,353	76	2,835	29
Yorkshire and The Humber	82,559	11,597	18,900	1,157	2,832	1,017
Grand Total	793,115	51,875	165,150	22,590	37,304	6,707

Advanced: Level 3 NQF/Grade 6 and above		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
1,874	375	94,557	11,720
2,314	153	68,553	3,383
3,810	471	188,501	18,377
478	105	79,567	746
1,404	238	134,390	4,185
3,577	1,205	136,703	26,121
1,543	185	78,687	5,409
1,642	15	126,962	207
1,258	751	105,549	14,522
17,900	3,498	1,013,469	84,670

A10: For the 2015–16 financial year, please complete the figures below for the hub lead organisation, rounding figures to the nearest pound. These are the figures for the hub lead only and activity going through their accounts.

A10a: Income

English Region	East Midlands	East of England	London	North East	North West
MEH Grant	£6,413,317	£8,205,239	£11,644,717	£3,219,933	£10,337,583
	42.8%	33.1%	30.9%	50.9%	53.4%
LA Grants/ Contributions	£304,485	£968,395	£1,380,017	£140,237	£173,844
	2.0%	3.9%	3.7%	2.2%	0.9%
Other ACE Grants	£160,970	£8,800	£124,404	£13,392	£92,034
	1.1%	0.0%	0.3%	0.2%	0.5%
School Contribution	£4,787,259	£10,441,999	£10,279,827	£1,914,767	£4,422,430
	31.9%	42.1%	27.3%	30.3%	22.8%
Parental Contribution	£1,152,540	£4,326,930	£8,190,798	£922,281	£853,748
	7.7%	17.4%	21.8%	14.6%	4.4%
Youth Music Grant	£73,958	£176,252	£33,581	£5,640	£139,380
	0.5%	0.7%	0.1%	0.1%	0.7%
Sponsorship	-	£500	£47,797	£15,400	£15,520
	0.0%	0.0%	0.1%	0.2%	0.1%
Charitable Foundations/ Trusts	£97,551	£28,884	£319,782	£17,995	£87,785
	0.7%	0.1%	0.8%	0.3%	0.5%
Donations	£26,040	£8,980	£224,768	£2,266	£20,715
	0.2%	0.0%	0.6%	0.0%	0.1%
Other Earned/Generated Trading Income	£1,787,035	£556,483	£5,003,705	£64,462	£3,007,140
	11.9%	2.2%	13.3%	1.0%	15.5%
Other Income	£190,636	£94,228	£406,453	£9,140	£219,524
	1.3%	0.4%	1.1%	0.1%	1.1%
Total Income	£14,993,791	£24,816,690	£37,655,849	£6,325,513	£19,369,703
	100%	100%	100%	100%	100%

South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
£11,480,951	£6,885,403	£8,505,897	£7,718,149	£74,411,189
33.9%	58.6%	33.7%	40.0%	38.5%
£1,349,252	£238,084	£855,566	£1,261,722	£6,671,602
4.0%	2.0%	3.4%	6.5%	3.5%
£65,307	£8,689	£129,000	£22,551	£625,147
0.2%	0.1%	0.5%	0.1%	0.3%
£6,786,289	£2,459,673	£12,151,189	£5,567,037	£58,810,470
20.1%	20.9%	48.1%	28.8%	30.4%
£11,884,717	£648,933	£2,221,258	£2,212,484	£32,413,749
35.1%	5.5%	8.8%	11.5%	16.8%
£75,336	£218,174	£182,042	£39,000	£943,363
0.2%	1.9%	0.7%	0.2%	0.5%
£31,936	£42,649	£6,045	£4,977	£164,824
0.1%	0.4%	0.0%	0.0%	0.1%
£105,551	£267,694	£16,642	£76,970	£1,018,854
0.3%	2.3%	0.1%	0.4%	0.5%
£98,459	£2,366	£33,874	£19,243	£436,711
0.3%	0.0%	0.1%	0.1%	0.2%
£899,237	£802,568	£851,841	£2,310,615	£15,283,086
2.7%	6.8%	3.4%	12.0%	7.9%
£1,053,745	£180,570	£307,291	£81,208	£2,542,795
3.1%	1.5%	1.2%	0.4%	1.3%
£33,830,780	£11,754,863	£25,260,645	£19,313,956	£193,312,790
100%	100%	100%	100%	100%

A10b: Expenditure

English Region	East Midlands	East of England	London	North East	North West
Core Roles	£10,887,021	£18,401,511	£25,612,829	£4,276,257	£10,528,089
	73.8%	73.9%	68.8%	73.7%	66.2%
Extension on Roles	£1,002,732	£2,399,469	£2,415,089	£281,058	£1,781,909
	6.8%	9.6%	6.5%	4.8%	11.2%
Administrative Costs	£1,384,976	£3,115,692	£5,470,911	£902,100	£1,859,098
	9.4%	12.5%	14.7%	15.6%	11.7%
Instrument Costs	£453,990	£303,875	£929,267	£168,410	£303,100
	3.1%	1.2%	2.5%	2.9%	1.9%
Other	£1,024,353	£686,667	£2,795,834	£172,590	£1,427,618
	6.9%	2.8%	7.5%	3.0%	9.0%
Total Expenditure	£14,753,072	£24,907,214	£37,223,930	£5,800,415	£15,899,814
	100%	100%	100%	100%	100%

South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
£24,581,787	£7,727,270	£18,058,914	£13,607,269	£133,680,947
72.5%	66.6%	72.9%	71.7%	71.2%
£1,944,995	£1,267,114	£1,117,625	£1,205,086	£13,415,077
5.7%	10.9%	4.5%	6.3%	7.1%
£3,933,899	£1,620,530	£3,344,809	£2,505,373	£24,137,388
11.6%	14%	13.5%	13.2%	12.8%
£823,030	£203,165	£640,326	£408,036	£4,233,172
2.4%	1.8%	2.6%	2.1%	2.3%
£2,621,935	£790,521	£1,620,122	£1,263,418	£12,403,058
7.7%	6.8%	6.5%	6.7%	6.6%
£33,905,619	£11,608,600	£24,781,796	£18,989,182	£187,869,642
100%	100%	100%	100%	100%

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

A11a: Partnership investment

Region	East Midlands	East of England	London	North East	North West
Cash Investment	£473,048	£363,003	£199,321	£5,000	£3,110,565
	90.2%	86.1%	56.6%	5.4%	94.1%
SiK	£51,230	£58,000	£117,246	£87,475	£196,457
	9.8%	13.8%	33.3%	94.6%	5.9%
Other	0	£450	£35,390	0	0
	0.0%	0.1%	10.1%	0.0%	0.0%
Total	£524,278	£421,453	£351,957	£92,475	£3,307,022
	100%	100%	100%	100%	100%

South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
£1,075,261	£1,875,536	£136,364	£176,764	£7,414,862
79.7%	98.9%	88.6%	43.1%	87.2%
£241,342	£13,300	£17,465	£228,190	£1,010,705
17.9%	0.7%	11.4%	55.7%	11.9%
£31,882	£7,380	0	£5,000	£80,102
2.4%	0.4%	0.0%	1.2%	0.9%
£1,348,485	£1,896,216	£153,829	£409,954	£8,505,669
100%	100%	100%	100%	100%

A11b: Income raised by partners

Region	East Midlands	East of England	London	North East	North West
LA Grants	£32,390	£77,965	£386,359	-	£248,594
	5.7%	20.0%	6.1%	0.0%	3.6%
Other ACE Grants	£44,995	£10,000	£557,876	£14,590	£86,847
	7.9%	2.6%	8.8%	0.7%	1.3%
School Contribution	£17,452	£16,657	£94,409	£1,003,883	£4,500,681
	3.0%	4.3%	1.5%	48.4%	65.1%
Parental Contribution	£148,513	£29,557	£982,945	£261,663	£1,392,309
	25.9%	7.6%	15.5%	12.6%	20.1%
Youth Music Grant	£150,855	£60,113	£383,988	£723,829	£244,931
	26.4%	15.4%	6.1%	34.9%	3.5%
Sponsorship	£20,000	£3,000	£13,875	£42,361	£2,651
	3.5%	0.8%	0.2%	2.0%	0.0%
Charitable Foundations/ Trusts	£23,200	£31,503	£1,712,143	£6,200	£127,923
	4.1%	8.1%	27%	0.3%	1.8%
Donations	£18,333	-	£280,055	£4,209	£3,554
	3.2%	0.0%	4.4%	0.2%	0.1%
Other Earned/Generated Trading Income	£71,455	£137,230	£17,424	£2,823	£83,830
	12.5%	35.2%	0.3%	0.1%	1.2%
Other Income	£45,305	£23,318	£1,914,648	£19,046	£227,432
	7.9%	6.0%	30.2%	0.8%	3.3%
Total Income	£572,498	£389,343	£6,343,722	£2,075,604	£6,918,752
	100%	100%	100%	100%	100%

South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
£311,768	£59,312	£68,800	£8,600	£1,193,788
10.7%	3.3%	16.2%	0.7%	5.2%
£55,595	£108,135	£28,980	£28,728	£935,746
1.9%	6.0%	6.8%	2.2%	4.1%
£748,891	£460,167	-	£133,507	£6,975,647
25.7%	25.6%	0.0%	10.2%	30.7%
£1,387,693	£652,554	-	£496,515	£5,351,749
47.7%	36.3%	0.0%	37.9%	23.5%
£102,324	£148,400	£63,000	£199,369	£2,076,809
3.5%	8.2%	14.8%	15.2%	9.1%
£24,825	£8,680	£66,365	£10,800	£192,557
0.9%	0.5%	15.6%	0.8%	0.8%
£107,311	£149,018	£39,135	£52,486	£2,248,919
3.7%	8.3%	9.2%	4.0%	9.9%
£41,567	£21,677	£21,058	£70,836	£461,289
1.4%	1.2%	5.0%	5.4%	2.0%
£110,207	£144,354	£2,346	£24,485	£594,154
3.8%	8.0%	0.6%	1.9%	2.6%
£18,956	£47,056	£134,920	£283,463	£2,711,144
0.7%	2.6%	31.8%	21.7%	11.9%
£2,909,137	£1,799,353	£424,604	£1,308,789	£22,741,802
100%	100%	100%	100%	100%

Appendix B: Music education MEHs survey responses 2015

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 2014/15 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 is an analysis of all 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.

B12: 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.

- The amount of successful fundraising conducted by MEHs varied considerably between hubs
- Youth Music and Arts Council England Grants for the Arts were mentioned as the most common sources of funding.
- A few hubs had success with smaller trusts and foundations, but the rate of success was mixed. A few hubs had formed funding relationships with universities and other large bodies in support of their work
- Some one-off events or smaller schemes attracted some sponsorship.
- A number of hubs included income from schools as part of their funding successes.

Areas of work successfully funded

- Although there were many areas which saw funding success, activities related to the provision of opportunities for young SEND musicians saw the most success. There were also successes in attracting corporate sponsorship for music technology, though this was mostly confined to only a few hubs

Resourcing for fundraising and challenges faced

- A number of hubs cited staff capacity to engage in fundraising activity as a key challenge to attracting non-government sources of funding. This seemed to be particularly true for small hubs, which may have only a small core of staff able to dedicate time to such activity.
- Some MEHs raised issues relating to the time required to build partnerships that will facilitate applications to other sources of funding that the lead organisation alone cannot approach.
- Several MEHs had benefitted from 'in-kind' donations, including partnership delivery support in activities.

B13: Please describe how your Music Education Hub has built and continued to develop partnerships over the past year.

Partnerships

- MEHs have established good partnerships with schools and local authorities, with these being seen as key partners by MEHs
- MEHs have been forming partnerships with other music organisations, professional ensembles, and universities to offer new opportunities not possible without such partnership
- MEHs have been establishing partnerships with other local MEHs to offer events and CPD opportunities.
- Many MEHs are engaging partners to run projects outside school, with much of the school-based activity still being delivered by the MEH alone. However, some MEHs did acknowledge that this was changing.

Outcomes and in-kind support

- Partnerships with funding bodies have enabled longer-term projects to be carried out, though most partnership working for MEHs remains at a project-by-project level
- Partnerships have allowed MEHs to provide specific opportunities in particular musical genres, with a number of hubs providing specific examples of this type of work
- Many MEHs mentioned Charanga as a specific partner involved in the development of resources to support key MEH roles. Others also reported engagement with Charanga resources, though it was not clear whether this was part of a formal partnership
- Many MEHs reported that partnerships were supporting the delivery of Arts Awards

B14: 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.

Local needs assessment

- MEHs reported widely on the gathering of written feedback after events and meetings, adding that this was used to inform the delivery of subsequent events
- Some MEHs received comments and feedback from pupils and parents through practice notebooks, though this was only true of those engaged in individual music lessons
- Conversations between peripatetic teachers, school teachers and head teachers was a common theme across many of the MEHs responses to this question
- Personal visits from strategic coordinators to schools and other organisations were identified as a way of assessing local needs by MEHs
- Several MEHs used online surveys to gather feedback on their school-based

- provision, though the response rate to such surveys was not always identified
- Many MEHs noted that they were engaged in ‘challenging conversations’ on SMEPs with schools, and that this was a key consultation tool
- Some MEHs identified that they had not been able to consult with young people to the extent that they would have liked.

Needs identified and steps taken to address these

- A number of MEHs noted the use of feedback in redesigning the programmes offered, including WCET
- One MEH had sought to address a lack of direct feedback from young people through engagement with the local youth parliament, though this initiative was still in development
- Some MEHs noted that feedback had led them to increase partner delivery in special schools
- A number of MEHs identified a mismatch between the ensembles offered locally and the local needs of young musicians

Remissions policies

- Some MEHs reported that they had been able to increase the coverage of their remission policy thanks to increased fundraising efforts
- The vast majority of MEHs reported that their remission policies targeted pupils eligible for Pupil Premium, offering discounts and bursaries to support these pupils.
- Some MEHs offered free instrumental hire to those in receipt of remission bursaries
- Other MEHs noted that their policies were either under review or in development.

B15: 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 opportunities

- There were three main models of WCET charging reported in the data return:
 - Some MEHs offered WCET free to schools for one year
 - Some MEHs offered WCET at a subsidised rate
 - Some MEHs offered one term at no cost and charged thereafter
- Some MEHs offered decreasing subsidies for schools continuing WCET into a second year
- Many MEHs reported that WCET was increasingly being used as a Planning, Preparation and Assessment cover activity
- Many MEHs reported an increased engagement in their WCET programmes, with

one amending the job description for WCET only teachers to reflect its status as a primary activity

- A few MEHs reported that they were moving to WCET sessions where tuition was combined with other ensemble activity to present joint concerts across school partnerships
- Some MEHs reported that partners were becoming involved in WCET delivery, freeing up MEH resource for other types of musical tuition

Data reporting and relationships with schools

- The vast majority of MEHs reported that they were engaged with a large proportion of the schools in their area. Some MEHs noted that they had moved to a bespoke WCET delivery, tailoring their WCET programme to the needs of the school
- A number of MEHs reported that, where required to work across a large geographical area, resources and staffing made engagement with a high proportion of schools very challenging
- Afternoon-only timetabling slots were raised by a number of MEHs as presenting challenges, sometimes insurmountable, to widespread WCET delivery

B16: What progress have you made in the delivery of your School Music Education Plan?

- The vast majority of MEHs reported positively on progress made in delivery of SMEP, with many of these citing WCET and other core services being delivered to nearly all primary, and increasingly most secondary, schools in the area.
- A number of MEHs pointed to their increasing role in the provision of CPD activities, and the positive impact that this was having upon music teaching in the classroom
- A few MEHs spoke of the development of toolkits and resources for use by class teachers. These were also linked with assessment and progression frameworks.
- Some MEHs have designed self-evaluation tools for schools to discuss their current music provision against Ofsted and MEH core and extension roles.
- A few MEHs noted that they had made progress in engaging schools that had been unresponsive in previous years.
- A few MEHs also reported that they had made funding available for schools to design bespoke activities that could jumpstart musical activity.

B17: 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 reported a wide range of ensemble opportunities and activities covering a multitude of musical styles. These included orchestras, choirs, jazz bands, world music groups, rock and pop bands, folk groups, brass and wind bands.

- Some MEHs referred to these ensemble opportunities as progression routes from WCET.
- Some MEHs identified ability levels within ensembles, forming progression routes from the early stages of playing, to more advanced ensemble opportunities.
- MEHs reported the involvement of their ensembles in local and nationally significant music festivals
- A few MEHs identified challenges in recruiting ensemble members to music centres, citing difficulties travelling to ensemble opportunities as a key factor in this trend.
- Many MEHs referred to challenges in collecting data from schools on this point, with some identifying plans to improve the efficiency and accuracy of reporting in the future. A few MEHs reported particular difficulties in obtaining SEN data from mainstream schools.

B18: 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.

- Most MEHs reported clear plans for progression routes. Several MEHs provided evidence of the establishment of new beginner ensembles to facilitate progression from WCET into more advanced ensembles.
- Many MEHs identified progression routes through levels of Arts Award or other externally-accredited musical examinations (Trinity, ABRSM, etc.). For some MEHs, these awards were tied to specific levels of activity and formed an integral part of the progression plan.
- Some MEHs highlighted specific barriers to continuing involvement in music making and progression, with funding pressures and school timetables being cited as key issues. However, a number of MEHs acknowledged these challenges and reported they had developed strategies to address them
- Many MEHs reported that they were working to address gaps in current provision, with one highlighting their work to ensure that pupils did not fall into the ability gap between beginner and advanced ensembles.

B19: 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.

- Most MEHs reported that singing strategies were supported through CPD activities, with some MEHs reporting that they had either recruited new staff to provide CPD sessions, or had engaged external tutors to meet this need.
- Other types of support reported by MEHs included the building of classroom teacher confidence in singing through targeted support by a music specialist for a short period of time
- Several MEHs described large-scale singing events and projects, including MEH involvement in events on a national scale

- A few MEHs reported on specific activities designed to increase the number of boys, particularly in their teenage years, that were involved in singing
- The vast majority of MEHs reported that singing was embedded in their WCET provision.

B20: 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).

Instrumental loans and musical experiences

- MEHs reported on a variety of instrumental loan and hire purchase schemes for schools and parents, with many seeing this as a big part of their extension role in music making
- Some MEHs reported that financing repairs was a challenge, and a few MEHs had to rely upon charitable donations to facilitate the maintenance of their instrumental collections. A few MEHs gave specific details on their instrumental tracking systems, though many MEHs did not give specific information on this.
- Many MEHs reported that their instrumental loan schemes had put instruments into the hands of thousands of children within their local areas. A few MEH lead organisations had been able to supply extra instruments to facilitate large-scale musical performances for some other MEHs.
- A few MEHs reported challenges that the lack of ‘mid-range’ performance spaces posed to ensemble performance opportunities. However, most MEHs were able to report significant success in ensemble performance opportunities at local music festivals and nationally significant events
- Some MEHs reported that, where partnership organisations were involved, costs were increasing and that this was impacting on the level of activity they were able to offer.
- Transportation costs for high-quality experiences outside of the local area were also cited as challenges for a number of MEHs
- A few MEHs were able to report that partnerships with universities had led to masterclasses being offered to some of the most talented musicians engaged in hub-related activities.

Continuing professional development

- MEHs reported mainly on the successes of their CPD provision for schools, with a few MEHs detailing events which had involved a collaboration between pupils and teachers for CPD activity.
- Some MEHs had organised conferences and other events in partnership with other MEHs in their local area.
- Low attendance at some CPD events was highlighted by a number of MEHs, with the reasons being given for this including: difficulty in releasing teachers; challenges in covering all primary ages within a single session; lack of extended sessions.

- However, some MEHs reported that they had seen an increase in CPD attendance over the last few years, especially with regards to training for the Arts Award.

B21: 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 policies and processes

- Most MEHs referred to rigorous quality assurance policies that were evaluated through observations and appraisal systems. Some MEHs recognised that these practices were still developing, but were discussed as an important part of the MEH offer.
- Many MEHs referred to performance management systems for staff to ensure the overall high quality of individual staff, not just quality at a broader programme level.
- Some MEHs referred to quality assurance training being conducted in partnership with HEIs through mentoring schemes for instrumental teachers. These partnerships were also used for CPD and other developmental activities.
- A few MEHs noted explicitly that if partner organisations did not follow quality assurance policies and practices, then the partnership with that organisation would be terminated.
- Some MEHs noted that they collected feedback from schools, parents and pupils, and used this as part of their quality assurance procedures. Some MEHs also noted that SMEP meetings with schools provided opportunities to discuss these in greater detail.
- A few MEHs had recruited external consultants to give advice on quality assurance processes and policies.
- A number of MEHs reported that their staff had engaged with the level 4 CME (Certificate for Music Educators) qualification.

Quality frameworks

- A large number of hubs spoke of their own quality assurance frameworks, operating at the MEH's local level
- Ofsted framework was referred to by some MEHs
- A number of MEHs referred to Youth Music Quality Framework
- A number of hubs reported that they had engaged with the ACE Quality Principles
- A few MEHs had commissioned outside organisations to design new quality assurance frameworks

B22: 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?

Use of digital technology

- MEHs identified widespread use of digital technology in the deployment of e-resources, with Charanga being mentioned by many MEHs. MEH staff were

regularly using music notation software, recording equipment and software suites, interactive whiteboards, and tablets. Interactive whiteboards were typically used during WCET programmes.

- Several MEHs noted that they regularly recorded performances as a way of tracking pupils' work and progress.
- Many MEHs pointed to the positive impact the use of software was having in allowing pupils to compose, record, and edit their music in ways previously not possible.
- Some MEHs pointed to the use of cloud-based systems to facilitate the sharing of work between MEH staff and school staff. Cloud-based systems were also used in some cases to give pupils access to software and resources outside of the classroom.
- A few MEHs noted that technology has allowed them to better track the effectiveness of SMEPs.
- A few MEHs reported the use of social media as a way to engage with parents and other partners, and as a promotional tool for core MEH work.
- A few MEHs reported the recruitment or continued employment of specialists in music technology to enhance their provision.
- Most MEHs reported that plans for increased use of technology were in place for the next academic year.

B23: 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.

- Several MEHs reported that they had increased their engagement with early years provision and, in many cases, had been able to attract some external funding to support these activities.
- Many MEHs reported concerns about continuing funding reductions in some areas. Many MEHs also raised concerns over the continuation of MEH activity in schools as school budgets become more restricted. However, several MEHs also reported success in attracting external funding.
- Several MEHs raised timetabling issues for WCET provision with some schools. Many of these MEHs noted that they were only able to deliver sessions in the afternoons because of constraints from schools, posing significant challenges for MEHs with limited capacity.
- Several MEHs identified that they had been able to gather more data, particularly regarding ensemble attendances. However, a significant number of MEHs highlighted issues with gathering some data from schools and the problems that this posed to their work. Issues of data gathering were particularly challenging for some MEHs when working with SEN/D students and those eligible for pupil premium.

- Several MEHs reported that they had revised existing policies or restructured aspects of their programmes to meet changing demand.
- Many MEHs were able to report positively on improved continuation rates after WCET. However, several MEHs reported either a drop in continuation rates, or noted that continuation was taking place in non-traditional forms.
- Several MEHs reported success in forming partnerships across art forms, and highlighted new partnerships as a key feature of the development of the MEH.

Appendix C: Academic year 2015/16 Guidance notes for the annual return Autumn 2016

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Introduction

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. 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.

An annual report will be produced, with results presented at a national and regional level, where possible. It is also likely that some of the data will 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.

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.

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.

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

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).

Q	Short Description	Long Description
1	Core roles delivered in schools and colleges	<p>School form: 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 with in the academic year 2015/16 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>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>
2	Whole class ensemble teaching	<p>School form: 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 2015/16.</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"> 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 The number of pupils in each year group receiving WCET The number of pupils in each year group receiving WCET for the first time For how many terms (in autumn, spring, summer) did the programme run in that year group? If you have 6-term academic years please use the 0.5, 1.5 and 2.5 term entries on the pull down menu if necessary. Note: If you have mixed year groups you need to add a row for each year group, following steps A–D for each data row you create. <p>You may provide additional narrative on your WCET provision at Question 15. 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>School form:</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.</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>School form:</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> <p>By ‘support’ we mean any action by the hub lead organisation or hub partners which resulted in a change of activity or intended activity in a school’s singing strategy, for example an ongoing conversation with the school, teachers taking part in singing CPD, pupils engaged in choirs etc.</p>
5	Continuation	<p>Please provide the total number of pupils who received whole class ensemble teaching (WCET) in the previous academic year and indicate how many of these continued to learn to play a musical instrument in the academic year 2015/16. 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). 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 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 each school or college please state yes or no, whether or not you delivered or supported WCET and then provide information on:</p> <ul style="list-style-type: none"> a) organised independently by schools b) organised by schools in partnership with the hub c) area-based ensembles and choirs organised/delivered by the Hub lead organisation d) area-based ensembles and choirs organised/delivered by other hub partners. <p>Please break these down by type of group. Please indicate under Question 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>

7		<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>New this year is a category to record 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>There is also a category for 'folk mixed ensemble'.</p> <p>A new 'unknown' column allows you to report on those where you are unsure of the instrumentation or genre of the ensemble.</p> <p>The 'Other/Mixed Ensemble' category can be used for less common instrumentations or where the instrumentation of the ensemble varies or is flexible.</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 2015/16. 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>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 2015/16 academic year. You may reference recent reports, or other submissions to your RM, to avoid duplication where necessary.

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	<p>Please provide a narrative that describes the range and quality of your ensemble provision. What activities (performance, touring, workshops, residencies, etc.) did your hub engage in? You can use this space to provide commentary on the information in Questions 7–8.</p> <p>Please record 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.</p>

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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