



**Evidence for
Excellence in
Education**

Report

Key Data on Music education hubs 2015

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



Key Data on Music education hubs 2015

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1 Introduction

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

Music education hubs include schools – from primary to further education institutions – professional music organisations and arts organisations. They work in local areas to bring people together to create joined-up music education provision for children and young people. Core roles for MEHs were identified as follows:

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

DfE and DCMS, 2011, p. 26

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

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

Ofsted, 2013, p. 5

In particular, Ofsted recommended that by April 2014, MEHs should develop a School Music Education Plan, to enable them to have 'challenging conversations' with schools about the quality of music education in the school. These Plans had been in place for a full year at the time of the 2015 survey.

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

This year (2014/15) saw continuing changes in the relationships between schools, local authorities and MEHs. There was an increase in the number of schools with academy status in 2014/15 (DfE 2016), with a total of 757 new academies¹ opening in the 2014/15² school year. At the same time, MEHs experienced a reduction of 5.6 percentage points in funding or contributions from local authorities, following on from a reduction of 25.7 percentage points in local authority funding the previous year³. There was also an increase in the number of MEHs who had been part of the local authority but were looking at adopting other models, such as becoming a Trust or a Community Interest Company.

MEHs receive a grant from the Department for Education (DfE) which is administered by Arts Council England. In the 2014-15 financial year, the value of the grant was approximately £58 million, £5 million lower than in 2013-14. However, it increased to £75 million in 2015-16 and will remain at that level in 2016-17. The first two terms of the academic year covered by this report (the autumn term of 2014 and spring term of 2015) were covered by the £58 million grant. The final term (the summer term of 2015) was covered by the £75 million grant.

1.1 About this report

Arts Council England asked NFER to provide an external and independent secondary analysis of data collected by the MEH survey designed and administered by Arts Council England in October, 2015. NFER researchers extracted selected data from Excel spreadsheets comprising collated survey data which were provided by Arts Council England.

This report follows on from an analysis of the 2013 and 2014 results (Sharp and Sims, 2014; Sharp, 2015).

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

1. Number and percentage of pupils receiving Whole Class Ensemble Teaching (WCET) provided or supported by the MEH partnership
2. Number and percentage of pupils playing regularly in ensembles provided or supported by the MEH partnership

¹ 587 primary, 121 secondary and 49 other schools.

² Note that we have adopted the convention of using an oblique (e.g. 2014/15) to refer to academic years and a dash (e.g. 2014-15) to refer to financial years.

³ Local authority funding for MEHs was £14.3 million in 2012-13, £10.7 million in 2013-14 and £10.1 million in 2014-15.

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.

The report presents key survey data with brief explanatory text for each KPI and a comparison of findings from 2013 to 2015. Appendix A contains a copy of the questionnaire, giving the overall responses to each question and including a breakdown for each geographical area. Appendix B contains a copy of the guidance notes for completing the questionnaire.

2 Secondary analysis of data on Music education hubs

All 123 MEHs responded to the survey in October 2015. The data relates to the academic year (September 2014 to August 2015) for KPIs 1 to 5 and to the financial year (April 2014 to March 2015) for PI 1. Responses have been rounded to one decimal place.

2.1 Pupils receiving WCET

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

In order to establish this, Arts Council England sent MEHs a list of the state-funded schools in their 'reach' area (provided by the DfE), asking which of the schools they had provided with WCET in 2014/15, which year groups, how many pupils and whether the pupils were receiving WCET for the first time. The results 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 2014/15

Year Group	Pupils receiving WCET			National comparison	
	Pupils receiving WCET 2014/15	Pupils receiving WCET for the first time in 2014/15	% of pupils receiving WCET for the first time in 2014/15	Number of pupils per year group in 2014/5 ⁴	% of pupils receiving WCET ⁵ in 2014/15
1	27,177	24,860	91.5	640,614	4.2
2	47,024	33,315	70.8	645,268	7.3
3	133,780	116,649	87.2	619,791	21.6
4	238,095	188,717	79.3	599,439	39.7
5	97,802	57,788	59.1	586,507	16.7
6	38,298	12,584	32.9	574,891	6.7
7	16,867	11,879	70.4	553,805	3.0
8	4,926	1,265	25.7	536,430	0.9
9	3,704	1,211	32.7	542,481	0.7
10	779	208	26.7	555,894	0.1
11	498	30	6.0	564,698	0.1
12	38	0	0.0	250,615	0.0
13	59	0	0.0	201,076	0.0
Mixed/Year group not reported	22,176	11,032	49.7	-	-
Grand Total	631,223⁶	459,538	72.8	6,871,509	9.2

Sources: Arts Council England Music education hubs survey, 2015 and DfE national data.

Table 1 shows that MEHs provided WCET for 631,223 pupils in 2014/15, the majority of whom (72.8 per cent) were receiving it for the first time. Overall MEHs reached 9.2 per cent of the total population in state-funded primary and secondary schools. However, this figure could be misleading if taken in isolation, because most MEHs focus their WCET provision on particular year groups. As Table 1 shows, WCET was focused on pupils in primary schools (92.2 per cent of the pupils receiving WCET were in Years 1-6) and particularly on pupils in Year 4 (37.7 per cent), Year 3 (21.2 per cent) and Year 5 (15.5 per cent).

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

The number and proportion of pupils in Years 1-9 receiving WCET for the first time is shown in Table 2.

⁴ This is the number of pupils in each year group attending state-funded schools, as recorded in the spring National Schools Census collected in January 2015 (data provided by DfE).

⁵ This is the percentage of the national population of pupils receiving WCET.

⁶ This total includes WCET that was delivered for half a term or less, or where the delivery period was not specified.

It is only possible to compare WCET participation across Years 1-9 for the academic years from 2012/13 to 2014/15 because data was only collected for these year groups in 2012/13.

Table 2: Number and percentage of pupils in years 1-9 receiving WCET from 2012/13 to 2014/15

	2012/13	2013/14	2014/15
Number of pupils receiving WCET	531,422	565,496	607,673 ⁷
Number of pupils nationally	5,116,135	5,196,517	5,299,226
Percentage of pupils nationally receiving WCET	10.4%	10.9%	11.5%
Number of pupils receiving WCET for the first time	437,975	432,302	448,268
Percentage of pupils receiving WCET who received it for the first time	82.4%	76.4%	73.8%
Percentage of total pupils who received WCET for the first time	8.6%	8.3%	8.5%

Sources: Arts Council England Music education hubs surveys in 2013, 2014 and 2015.

Comparing WCET participation levels across the three-year period indicates that for each academic year the number of pupils in Years 1-9 receiving WCET has increased in both absolute terms and as a percentage of the total population. The number of pupils receiving WCET increased by 0.6 percentage points between 2013/14 to 2014/15, and 0.9 percentage points from 2012/13 to 2014/15.

The proportion of pupils in Years 1-9 who received WCET for the first time in 2014/15 was 8.6 per cent lower than in 2012/13, although they still comprised the majority of pupils receiving WCET. The number of pupils receiving WCET for the first time has increased during this period. They represent, however, a smaller proportion of those who received WCET than in previous years⁸.

2.1.2 Number of terms of WCET

The aspiration is for pupils to receive WCET for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument. The length of WCET received by pupils in 2014/15 is set out in Table 3.

⁷ Note that this total is less than shown in Table 1 because Table 2 excludes year groups other than 1-9.

⁸ Note that an increase in the number of pupils (or schools) nationally can affect the percentages reached, resulting in a decrease in the percentage reached, even if the total number reached has increased.

Table 3: Number of terms WCET received by pupils in the academic year 2014/15

No of Terms	No of pupils
0.5 or less	20,250
1	120,913
1.5	24,701
2	36,096
2.5	3,073
3	417,829
No. of terms not reported	8,361
Total	631,223

Source: Arts Council England Music education hubs survey, 2015.

The table shows that two thirds (66.2 per cent) of pupils receiving WCET experienced it for a year and the majority (72.4 per cent) experienced it for at least two terms.

2.1.3 Year on year comparison in the length of time that pupils received WCET

The number of terms of WCET received by pupils in the past two years is shown in Table 4. This table does not include 2012/13 because the data collected that year focused exclusively on Years 1-9 whereas the data in 2013/14 and 2014/15 included all year groups, mixed year groups and cases where the year group was not reported.

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

No of Terms	No of pupils (2013/14)	No of pupils (2014/15)
0.5 or less	13,246	20,250
1	101,784	120,913
1.5	19,797	24,701
2	35,086	36,096
2.5	3,262	3,073
3	415,274	417,829
No. of terms not reported	8,371	8,361
Total	596,820	631,223

Sources: Arts Council England Music education hubs surveys in 2013, 2014 and 2015.

The total number of pupils receiving WCET increased by 5.8 per cent between 2013/14 and 2014/15. The greatest increase was in the number who received half a term or less of tuition and there was a decrease in the proportion of pupils who

received at least two terms of WCET. In 2013/14 the percentage of pupils who had at least two terms of tuition was 76.0 per cent, whilst in 2014/15 it was 72.4 per cent: this represents a decrease of 3.6 percentage points between 2013/14 and 2014/15.

2.1.4 Characteristics of pupils receiving WCET

Arts Council England and the DfE are interested in the characteristics of pupils receiving WCET. In order to investigate this, they linked the survey data⁹ to the information from the Annual Schools Census for pupils in the schools and year groups receiving WCET (see DfE, 2015a, 2015b and 2015c). The characteristics available for analysis were: ethnicity, special educational needs (SEN) status and eligibility for the pupil premium¹⁰. This information is presented in Table 5.

Table 5: Characteristics of pupils receiving WCET provided or supported by the MEH partnership in the academic year 2014/15

Ethnicity	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 Years 1-13	% of national population
Pupils from a white ethnic background	460,756	74.6	5,237,872	76.2
Pupils from a mixed ethnic background	33,271	5.4	344,450	5.0
Pupils from an Asian or Asian British ethnic background	66,742	10.8	702,165	10.2
Pupils from a black or black British ethnic background	37,919	6.1	378,748	5.5
Pupils from any other known ethnic background	14,787	2.4	140,401	2.0
Pupils whose ethnic background is unclassified	4,116	0.7	67,833	1.0
Total	617,591¹¹		6,871,469	
Pupils with a statement of SEN	13,939	2.3	206,071	3.0
Pupils eligible for the pupil premium ¹²	176,877	28.6	1,870,650	27.2

Sources: Arts Council England Music education hubs survey, 2015 and DfE national data

⁹ This was done by hubs identifying the schools and year groups receiving WCET, DfE providing the data for the schools in question and extrapolating the numbers of pupils involved using data from the 2015 Annual Schools Census to identify the characteristics of pupils in the identified schools and year groups.

¹⁰ Pupils eligible for the pupil premium in 2014/15 were those eligible for free school meals (FSM) at any point within the past six years (Ever 6 FSM), children who were looked after by the local authority, those who have left local authority care for adoption; a special guardianship order or a child arrangements order. In addition, children with parents in the armed services are eligible for the service premium.

¹¹ Note that the total here is different to the total in Table 1, due to the use of different sources of data.

¹² This relates to 2014/15 pupil premium allocations (based on data collected in January 2015).

Table 5 shows that the majority (74.6 per cent) of pupils in year groups and schools receiving WCET were from a white ethnic background. This is lower than the proportion of pupils nationally who were from a white ethnic background (by 1.6 percentage points). Conversely, pupils from black and minority ethnic (BME) backgrounds comprise 25.4 per cent of pupils who received WCET, which is higher than the proportion of pupils nationally who were from BME backgrounds (23.8 per cent).

In relation to pupils with a statement of SEN¹³, this was lower in the WCET population than in the national population (by 0.7 percentage points).

The proportion of pupils eligible for the pupil premium in the year groups receiving WCET was 28.6 per cent which is higher than the proportion of pupils eligible for the pupil premium in all schools nationally (by 1.4 percentage points).

There were no major differences between the characteristics of pupils in 2013/14 and 2014/15 receiving WCET in terms of ethnicity, level of SEN or eligibility for the pupil premium (this analysis was not carried out in 2012/13).

2.2 Pupils playing regularly in ensembles

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

Table 6 shows the total number of ensembles and choirs provided or supported by MEHs.

Table 6: Number of ensembles and choirs provided or supported by MEHs in 2014/15

	Number
Organised by schools in partnership with the MEH	7,750
Area-based ensembles and choirs organised/delivered by the MEH lead organisation	4,233
Area-based ensembles and choirs organised/delivered by other MEH partners	2,608
Total ensembles and choirs	14,591

Source: Arts Council England Music education hubs survey, 2015.

The table shows that the MEHs provided and supported a total of 14,591, choirs and ensembles, over half of which (53.1 per cent) were organised by schools in partnership with the MEH, and the remaining 46.9 per cent were area-based. As in previous years, many MEHs reported difficulty in obtaining information on school-led

¹³ Note that the definition here refers exclusively to pupils with a statement of SEN. The proportion of pupils with SEN is 15.4 per cent when those with School Action or School Action Plus are included (see page 12).

ensembles¹⁴. Some also reported difficulty in obtaining data on SEN and pupil premium eligibility for pupils participating in ensembles.

Table 7 below shows the number of pupils in each key stage who attended at least one of the area-based ensembles and choirs identified in Table 6 above (excluding those organised by schools in partnership with MEHs). It shows the number of pupils playing regularly¹⁵ in these instrumental ensembles and choirs and compares this to the national population of pupils in each key stage in the 2014/15 academic year. Note that this represents the number of 'enrolments' in ensembles rather than the number of pupils attending one or more ensembles, because pupils attending more than one type of ensemble and/or choir could be counted more than once.

Table 7: The number and percentage of pupils playing regularly in area-based instrumental ensembles and choirs in the academic year 2014/15

Key stage	Number of pupils	National population	% of pupils nationally
Key stage 1	37,023	1,285,882	2.9
Key stage 2	186,166	2,380,628	7.8
Key stage 3	68,064	1,632,716	4.2
Key stage 4	37,512	1,120,592	3.3
Key stage 5	18,791	451,691	4.2
Total	347,556	6,871,509	5.1

Sources: Arts Council England Music education hubs survey, 2015 and DfE national data.

The table shows that a total of 347,556 pupils were playing regularly in instrumental ensembles and choirs, representing 5.1 per cent of the national population in these key stages in state-funded schools. The participation rate peaked among pupils in key stage 2.

The MEHs provided further information on the characteristics of pupils playing regularly in instrumental ensembles and choirs. This included their gender and whether they were identified with SEN¹⁶ (MEHs had to ask schools to provide this data and not all were able to provide it)¹⁷. Music education hubs were also asked to state the number of pupils who received an individual subsidy/remission of fees to support their participation in these ensembles and choirs. It is worth noting that MEHs have a variety of approaches and criteria to supporting pupils from disadvantaged backgrounds to access their provision. For example, in some cases, ensemble membership is free for all pupils so no pupils receive individual subsidies (see Appendix A, Question 14).

¹⁴ See Question 17 in Appendix A.

¹⁵ Regularly was defined as: once a week for a minimum of half a term; and/or several times a year for a more intensive experience, e.g. holiday residential/weekend courses/sub regional ensemble meetings (more than one day).

¹⁶ Note that SEN is being replaced by Education, Health and Care (EHC) plans from autumn 2014 onwards. All SEN statements must be transferred to EHC plans by April 2018.

¹⁷ See Question 17 in Appendix A. Note that survey instructions about how to report this data changed in 2015, so it is not appropriate to make comparisons with data collected in previous surveys.

The information on the characteristics of pupils showed that:

- More girls than boys participated in these ensembles and choirs (58.7 per cent of participants were girls). This is not representative of the national population in state-funded schools where 49.0 per cent are girls (DfE, 2015a).
- Overall, 4.2 per cent of pupils participating in ensembles and choirs were receiving an individual subsidy to assist with attendance and/or membership fees.
- Overall, 3.1 per cent of the pupils participating in ensembles and choirs were identified as having SEN (including pupils with a statement of SEN, School Action or School Action Plus). A further 1.2 per cent of pupils participating regularly in instrumental ensembles and choirs were both receiving a subsidy and had SEN, making a total of 4.3 per cent of ensemble participants with SEN. This is considerably lower than the 15.4 per cent of pupils with SEN¹⁸ in the national population (DfE, 2015b).

Data from this question is not comparable across the years due to a change in the instructions on how to answer the question¹⁹.

2.2.1 Type of ensembles provided or supported by MEHs

The survey also asked for information on the type of ensembles and choirs provided or supported by MEHs. These ranged from area-based ensembles, such as county youth orchestras, provided entirely by the MEH or by other MEH partners to ensembles organised by schools in partnership with the MEH. The survey also asked MEHs to report on ensembles organised independently by schools.

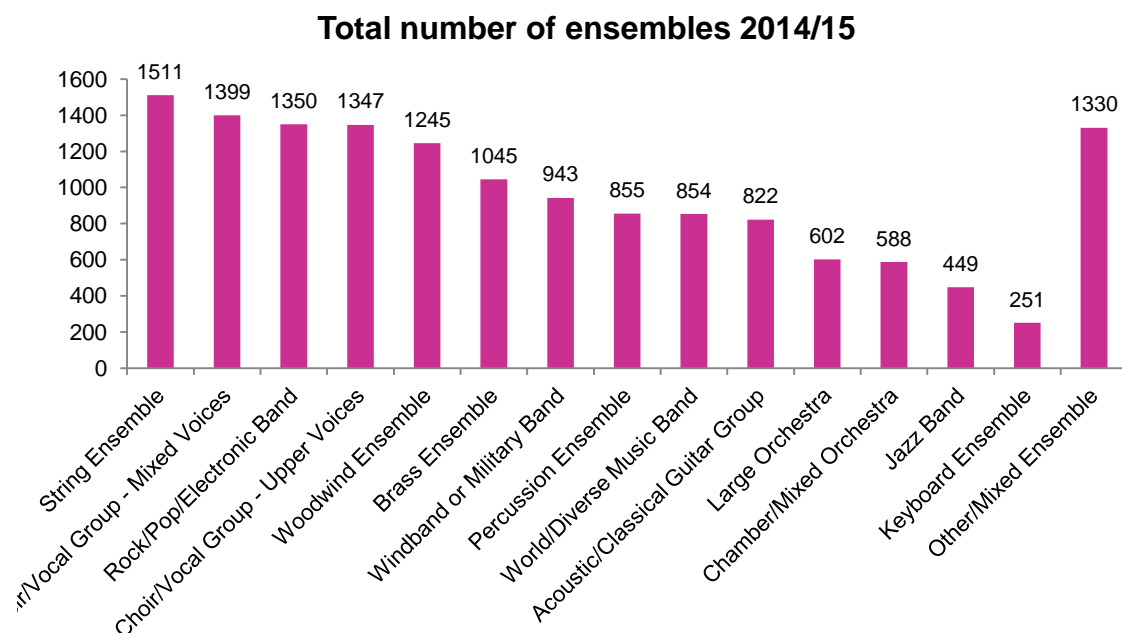
Fourteen different types of ensemble were listed in the survey as well as an option to record an 'other/mixed' ensemble. In total, MEHs provided or supported 14,591 ensembles in 2014/15. In addition, MEHs were aware of 27,294 ensembles that were organised independently by schools (see Appendix A, Table A7a).

Figure 1 shows the results from this question for ensembles organised or supported by MEHs (excluding those organised independently by schools).

¹⁸ This percentage is higher than the 3.0 per cent of pupils with a statement of SEN cited in Table 5 because it includes pupils with a statement of special needs, School Action or School Action Plus.

¹⁹ In 2015, MEHs were asked to record the characteristics of attendees (i.e. eligibility for FSM, pupil premium, SEN, receives a subsidy to attend), explicitly relating to individual subsidy based on need as opposed to a general subsidy to all attendees. This distinction had not been previously made, and so data from 2013/14 and 2012/13 would have included examples of both types.

Figure 1: Types of ensemble provided or supported by MEHs in 2014/15



Source: Arts Council England Music education hubs survey, 2015.

Figure 1 shows that MEHs provided and supported a wide range of different ensembles and choirs. There were at least 250 of each of the 15 types of ensemble listed in the survey, with most types represented by over 800 examples nationally. The most common types of ensemble provided or supported by MEHs were: string ensembles, choirs/vocal groups for mixed voices, rock/pop/electronic bands and woodwind ensembles.

In answer to a separate, open-ended question²⁰ about the types of ensemble opportunities they provided, some MEHs reported that rock and pop groups were becoming increasingly popular. However, a few MEHs reported a difficulty in encouraging pupils to participate in ensembles outside school time.

²⁰ See Question 17 in Appendix A.

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

Table 8 shows the types of ensemble provided or supported by MEHs and schools over a three-year period. Previous versions of the survey included ensembles provided by schools as well as MEHs, so Table 8 includes ensembles provided independently by schools. This means that the totals for 2014/15 given in Table 8 are much larger than the totals given in Figure 1.

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

	Total number of ensembles 2012/13	Total number of ensembles 2013/14	Total number of ensembles 2014/15
Large Orchestra	1,419	1,573	1,333
Chamber/Mixed Orchestra	1,746	1,773	1,744
String Ensemble	3,309	3,173	2,585
Jazz Band	1,429	1,440	1,275
Rock/Pop/Electronic Band	4,081	4,511	4,273
World/Diverse Music Band	2,019	1,805	1,731
Acoustic/Classical Guitar Group	1,179	1,950	2,227
Windband or Military Band	2,245	1,785	1,648
Brass Ensemble	2,023	2,031	1,876
Woodwind Ensemble	3,622	3,899	3,219
Percussion Ensemble	1,930	2,070	1,860
Keyboard Ensemble	968	1,064	877
Choir/Vocal Group - Upper Voices	8,785	8,101	7,443
Choir/Vocal Group - Mixed Voices	5,985	6,555	6,280
Other/Mixed Ensemble	4,289	3,835	3,514
Total	45,029	45,565	41,885

Source: Arts Council England Music education hubs surveys in 2013, 2014 and 2015.

This year saw a reduction in the number of ensembles that have been provided or supported by the MEHs and schools (a drop of 8.1 percentage points from 2013/14 to 2014/15).

The proportion of the different types of ensembles provided/supported by MEHs and schools has altered slightly over time. There has been a reduction in the proportion of upper voice choirs (19.5 per cent in 2012/13 to 17.8 per cent in 2014/15), whilst there have been increases in the proportion of mixed voice choirs (13.3 per cent in 2012/13 to 15.0 per cent in 2014/15) and acoustic/classical guitar ensembles (2.6 per cent in 2012/13 to 5.3 per cent in 2014/15).

As noted above, ensembles were categorised in four different ways, related to the body responsible for their organisation. From 2012/13 to 2014/15 there has been no major change in the proportion of ensembles that each contributed, with ensembles organised independently by schools comprising approximately 65 per cent of all ensembles organised each year and schools in partnership with the MEHs accounting for approximately 20 per cent each year.

One trend that is apparent over this timeframe is a change in the type of area-based ensembles organised/delivered by other MEH partners. The proportion of string ensembles in this category dropped from 16.8 per cent in 2012/13 to 6.8 per cent in 2014/15, whilst the proportion of rock/pop/electronic band ensembles organised/delivered by other MEH partners increased from 13.5 per cent to 20.1 per cent in the same period.

2.3 Pupils learning an instrument through the MEH partnership outside WCET

KPI3 concerns the number and percentage of pupils learning an instrument through the MEH partnership outside WCET. This links to the core MEH role of ensuring that clear progression routes are available and affordable to all young people. There were three questions which can be used to build a picture of instrumental and singing learning.

The 2015 survey included a new question on the number and characteristics of pupils receiving singing or instrumental tuition from the MEH lead organisation or its partners. This question was created to help the DfE and Arts Council England fully understand the number of children and young people receiving singing or instrumental tuition either individually or in groups. Small groups were defined as lessons comprising 2-10 pupils and large groups were defined as other lessons that did not fall under the categories of WCET and ensembles.

The results from this question are shown in Table 9. (Note that it is possible that pupils could be receiving lessons in more than one category, so the table does not give a total across the categories because this would include some double counting.)

Table 9: Pupils receiving singing or instrumental tuition outside WCET in 2014/15 from the MEH lead organisation or other MEH partners

	Total pupils
Individual singing/instrumental lessons	133,127
Singing/instrumental lessons in a small group	265,768
Singing/instrumental lessons in large group (not including WCET).	103,046

Source: Arts Council England Music education hubs survey, 2015.

The table shows that the largest number of pupils (over 265,000) received lessons in a small group (comprising between two and ten pupils).

In terms of their characteristics, over half of the participants in singing/instrumental lessons were girls (52.2 per cent of those taught in large groups; 56.7 per cent in

small groups; and 57.6 per cent of those receiving individual lessons). A minority of pupils receiving tuition were eligible for the pupil premium (ranging from 7.3 per cent in large groups to 3.7 per cent of those receiving individual tuition). These figures compare with a national percentage of 27.2 children and young people eligible for the pupil premium. A minority of those receiving tuition had a statement of SEN (ranging from 2.7 per cent in small groups to 3.9 per cent in large groups). A minority of pupils received an individual subsidy (ranging from 6.1 per cent of those in small groups to 7.5 per cent receiving individual tuition) and an additional small proportion were both eligible for the pupil premium or a subsidy and had a statement of SEN (ranging from 0.7 per cent of those in small groups to 1.4 per cent of those in large groups).

In addition to those receiving lessons from the MEH lead organisation or other MEH partners, MEHs reported that they were aware of 76,043 pupils who received instrumental or singing lessons from external providers.

The number of pupils receiving instrumental or vocal tuition delivered by the MEH lead organisation, its partners and/or external providers in 2014/15 was 53,127 higher than in 2013/14.

MEHs were asked how many children continued to learn an instrument through the hub partnership following WCET in the previous year. This is shown in Table 10.

Table 10: The 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 (2013/14)	Total number continuing to learn an instrument in 2014/15	Continuation rate %
564,814 ²¹	150,485	26.6

Source: Arts Council England Music education hubs survey, 2015.

The table shows that MEHs identified a total of 150,485 pupils who continued to learn to play a musical instrument (and/or to receive vocal tuition) through the MEH outside WCET in 2014/15 after receiving WCET in 2013/2014. This represents 26.6 per cent (just over a quarter) of those receiving WCET in the previous year. However, some MEHs noted that this information was difficult to establish with certainty, due to the challenge of tracking which pupils currently learning an instrument had received WCET in the previous year. Please note that data from this question is not comparable across the years due to a change in the instructions on how to answer the question²².

²¹ This is the total provided by MEHs in answer to Question 5 of the 2015 survey. The total number of pupils receiving WCET in 2013/14 was reported in the 2014 survey as 596,820 (see Sharp, 2015). There is therefore a discrepancy between the figures given in answer to the two surveys, possibly influenced by some double counting in 2014.

²² In 2014, the survey specified that respondents should count pupils once only whereas they could count pupils more than once in their response to the 2012/13 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.

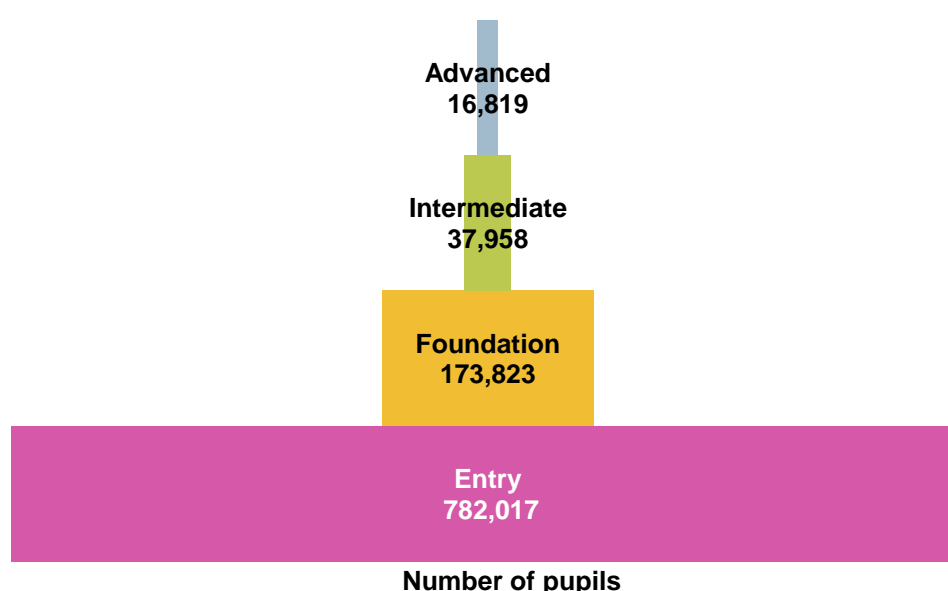
2.3.1 Standards achieved by pupils receiving instrumental and/or vocal tuition

The survey provided information on standards achieved by pupils receiving instrumental and/or vocal tuition provided or supported by the MEH lead organisation and its partners, which is relevant to their core role of providing clear progression routes. The survey requested information on the highest level achieved by each pupil²³ in relation to four levels of the national qualifications framework:

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

The results from this question are shown in Figure 2.

Figure 2: Number of pupils receiving lessons delivered by the MEH lead organisation and its partners²⁴, achieving different standards



Source: Arts Council England Music education hubs survey, 2015.

MEHs provided information on 1,010,617 pupils receiving instrumental or vocal tuition from MEHs and their partners in 2014/2015. The figure shows that the majority of pupils receiving tuition (77.4 per cent) were at entry level.

²³ In 2013/14 and 2014/15, the survey specified that respondents should count pupils once only whereas they could count pupils more than once (for example at both Foundation and Entry levels) in the 2012/13 survey.

²⁴ Note that this question was changed in 2014/15 to distinguish between tuition provided by MEHs, partners and external providers (see Table A9 in Appendix A).

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

Table 11 shows the standards achieved by pupils receiving instrumental or vocal tuition delivered by the MEH lead organisation, its partners and external providers in 2013/14 and 2014/15. Note that this table includes pupils receiving tuition from external providers for consistency with 2013/14. The total number of pupils in 2014/15 reported in Table 11 is therefore higher than the equivalent total reported in Figure 2. It is not possible to make comparisons with data collected in 2012/13 due to a change in the instructions on how to answer this question.

Table 11: Two-year comparison in the standards achieved by pupils receiving instrumental and/or vocal tuition delivered by the MEH lead organisation, its partners and external providers

	2013/14	2014/15
Entry	748,235	821,305
Foundation	205,077	193,252
Intermediate	48,874	43,375
Advanced	22,356	19,737
Total no of pupils	1,024,542	1,077,669²⁵

Source: Arts Council England Music education hubs surveys in 2014 and 2015.

The proportion of pupils at entry level in 2014/15 increased by 3.2 percentage points. During the same period there was a drop of 2.1 percentage points in the proportion of pupils who were at foundation level.

2.4 Support for singing

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

This report is unable to state the number and percentage of pupils singing regularly as the survey did not ask this question. However, the survey did include questions on the number of choirs/vocal groups and the development of singing strategies. The number of choirs and vocal groups is reported in Table 12.

²⁵ This includes 67,052 pupils receiving lessons from external providers.

Table 12: Number of choirs/vocal groups provided or supported by MEH partnerships in the academic year 2014/15

	Choir/Vocal Group - Upper Voices	Choir/Vocal Group - Mixed Voices	Total
Organised by schools in partnership with MEH	889	950	1,839
Delivered by MEH lead organisation	259	233	492
Delivered by other MEH partners	199	216	415
Total	1,347	1,399	2,746

Source: Arts Council England Music education hubs survey, 2015.

The table shows that MEHs provided or supported a total of 2,746 choirs and vocal groups, almost equally divided into groups for upper and mixed voices. Most of these were organised by schools in partnership with the MEH.

In answer to a separate open-ended question²⁶ about their support for school singing strategies, the majority of MEHs noted CPD as part of their approach and several referred to developing teachers' skills and confidence. Several MEHs mentioned embedding singing within their WCET provision and/or described specific projects to encourage singing, such as group productions and mass singing events.

2.4.1 Year-on-year comparison in support for singing

A comparison of MEHs' support for vocal groups over three years is shown in Table 13.

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

	2012/13	2013/14	2014/15
Choir/Vocal Group - Upper Voices	1,117	1,355	1,347
Choir/Vocal Group - Mixed Voices	1,404	1,573	1,399
Total	2,521	2,928	2,746

Source: Arts Council England Music education hubs surveys in 2013, 2014 and 2015.

The number of choirs/vocal groups that the MEHs provided or supported reduced by 6.2 per cent to 2,746 in 2014/15 from its peak of 2,928 in 2013/14. However, the number of choirs/vocal groups supported by the MEHs in 2014/15 was still 8.9 per cent higher than in 2012/13.

Answers to another question provided a further insight into MEHs' support for singing. In 2014/15 MEHs were supporting a lower proportion of the schools they worked with to develop a singing strategy than in 2013/14 (65.6 per cent of all schools in 2014/15 compared to 69.3 per cent in 2013/14) but still more than they were in 2012/13 (60.4 per cent). It is not surprising that this figure is reducing. The

²⁶ See Question 19 in Appendix A.

number of schools needing continued support for developing singing strategies might be expected to decrease over time as the effect of support in previous years becomes embedded in schools.

2.5 Number of schools and colleges MEHs have worked with

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

The DfE and Arts Council England provided MEHs with a list of the state-funded schools and colleges in their areas, asking which ones they had worked with on one or more of the core roles in the last academic year. This information is presented in Table 14.

Table 14: the number and percentage of state-funded schools working with MEHs in the academic year 2014/15

	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
Primary schools	14,975	16,762	89.3
Secondary schools	2,816	3,243	86.8
All other schools ²⁷	1,020	1,874	54.4
Total number of schools	18,811	21,879	86.0

Source: Arts Council England Music education hubs survey, 2015.

The table shows that MEHs were engaging with 18,811 state-funded schools. This was the majority (86.0 per cent) of state-funded schools in their areas. MEHs were working with a larger percentage of primary schools (89.3 per cent) than secondary schools (86.8 per cent) or other types of school (54.4 per cent).

MEHs reported that they were supporting a number of schools as part of their School Music Education Plan. MEHs were working with 10,747 primary schools (64.1 per cent of state-funded schools) and 2,214 secondary and 16 plus schools (61.6 per cent of state-funded schools) to raise the quality of music education offered in schools. In response to a further open-ended question about their work on School Music Education Plans²⁸, many MEHs reported that they had made good progress in supporting schools to develop the quality of their music education. A number of MEHs had developed their own audit tools and were encouraging school self-assessment. Nevertheless, MEHs reported that some schools were harder to reach and cited challenges around pressures on schools' capacity and resource, a lack of communication from schools and turnover of music specialists or senior management. Some of those raising these challenges stated that they were seeking

²⁷ This includes Pupil Referral Units, Special Schools, and All Through Schools. Please note that this also includes 16+ schools which were categorised as secondary schools in previous reports.

²⁸ See Question 16 in Appendix A.

to develop more innovative approaches to engage with schools and meet their needs.

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

Overall both the number and the proportion of schools that the MEHs are working with have increased in 2014/15. In 2013/14 the MEHs were working with 18,157 schools (83.8 per cent of all schools), which increased by 2.2 per cent to 18,811 schools in 2014/15. This increase in both the number of schools and proportion of the schools working with the MEHs was present in all sectors: primary, secondary and 'other'. As in previous years, MEHs were working with a larger proportion of primary schools than secondary schools or other types of school. It is worth noting that in real terms the number of open state-funded schools increased during 2014/15, meaning that MEHs were expected to work with an additional 645 schools across England.

The percentage of state-funded schools that MEHs were supporting as part of their School Music Education Plan (SMEP) has increased by 1.9 per cent since 2013/14.

2.6 MEH income

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

MEHs had a total income of £183,084,320 in the 2014-15 financial year. The percentage from different sources is given in Table 15 below.

Table 15: Amount and percentage of MEHs' income from different sources in the financial year 2014-2015²⁹

Income source	2014-15 £	Percentage of income (%)
MEH Grant <i>This ranged from 10 per cent for a MEH in the South West to 100 per cent for a MEH in the South West</i>	58,155,501.00	31.8
LA Grants/Contributions <i>This ranged from 0 per cent for MEHs in all regions to 32 per cent for a MEH in the South East</i>	10,064,520.00	5.5
Other ACE Grants <i>This ranged from 0 per cent for MEHs in all regions to 21 per cent for a MEH in the East Midlands</i>	880,056.00	0.5
School Contribution <i>This ranged from 0 per cent for MEHs in all regions to 76 per cent for a MEH in London</i>	58,397,022.00	31.9
Parental Contribution <i>This ranged from 0 per cent for MEHs in all regions to 68 per cent for a MEH in London</i>	31,665,087.00	17.3
Youth Music Grant <i>This ranged from 0 per cent for MEHs in all regions to 16 per cent for a MEH in the South West</i>	956,656.00	0.5
Sponsorship <i>This ranged from 0 per cent for MEHs in all regions to 1 per cent for a MEH in the South West</i>	145,306.00	0.1
Charitable Foundations/Trusts <i>This ranged from 0 per cent for MEHs in all regions to 10 per cent for a MEH in London</i>	789,194.00	0.4
Donations	380,414.00	0.2
Other Earned/Generated Trading Income <i>This ranged from 0 per cent for MEHs in all regions to 73 per cent for a MEH in London</i>	15,719,015.00	8.6
Other Income <i>This ranged from 0 per cent for MEHs in all regions to 71 per cent for a MEH in London</i>	5,931,549.00	3.2
Total	183,084,320.00	100.0

Source: Arts Council England Music education hubs survey, 2015.

²⁹ Please note that this represents the income for the hub lead organisations only. Some hubs may have worked with partner organisations to generate income from sources other than the DfE grant (such as parents and schools) which is not represented here because it did not go through the hubs' accounts.

As the table shows, the majority of MEHs' income came from the MEH grant and schools, which, taken together, accounted for just over two-thirds of the MEHs' total income. The remaining one-third of MEHs' total income came from parents/carers, local authorities and other income sources (including earned income, grants and donations). Note that the proportion of income from parents and carers is likely to be under-estimated in these figures and the proportion of school income over-estimated, as schools often re-charge parents for some or all of the costs of individual/group music tuition and instruments.

In their answers to a separate open-ended question³⁰ about the successes and challenges of their fundraising strategy, some respondents mentioned successes in raising funds from Grants for the Arts and Youth Music. Other common sources were: parents' and friends' associations and local charities. A few had established schemes to encourage individual donations, including the ability to claim Gift Aid.

2.6.1 Year-on-year comparison of MEH income and income sources

Table 16 shows the year-on-year changes in the amount and percentage of MEH income derived from different sources. It compares the two years for which full information is available.

Table 16: Two-year comparison of the amount and percentage of MEHs' income from different sources³¹

	2013-14		2014-15	
	£	(%)	£	(%)
Music education hub grant	62,582,801	33.3	58,155,501	31.8
Local authority grants/contributions	10,659,296	5.7	10,064,520	5.5
Other Arts Council grants	709,807	0.4	880,056	0.5
School contribution	61,121,596	32.5	58,397,022	31.9
Parental contribution	32,129,767	17.1	31,665,087	17.3
Youth Music grant	1,001,218	0.5	956,656	0.5
Sponsorship	166,044	0.1	145,306	0.1
Charitable foundations/trusts	688,830	0.4	789,194	0.4
Donations	358,079	0.2	380,414	0.2
Other earned/generated trading income	14,523,348	7.7	15,719,015	8.6
Other income	3,881,436	2.1	5,931,549	3.2
Total	187,822,222	100.0	183,084,320	100.0

Source: Arts Council England Music education hubs surveys in 2013, 2014 and 2015.

³⁰ See Question 12 in Appendix A.

³¹ Please note that this represents the income for the hub lead organisations only. Some MEHs may have worked with partner organisations to generate income from sources other than the DfE grant (such as parents and schools) which is not represented here because it did not go through their accounts.

The table shows that MEHs' total income dropped in the 2014-15 financial year by £4,737,902 (2.5 per cent) from 2013-14. The proportion of MEH income from each source has remained mostly consistent over the past two years, although the proportion of income from the Music education hub grant (which represented 31.8 per cent in 2014-15) has reduced by 1.5 per cent.

Despite the national drop in funding, over half of MEHs had an increase in their DfE grant in 2014-15. Changes in funding from local authorities also played a part. The regional breakdown (see Appendix) showed that local authorities in London, the South East and the South West reduced funding for MEHs, but the local authority contribution increased in all other regions.

3 Discussion and conclusion

This report provides quantitative evidence on the extent of MEH activity in 2014/15. Music education hubs have been engaging with an increasing number of schools. The survey results show that MEHs worked with 18,811 schools this year, representing 86.0 per cent of the state-funded schools in their areas. They were focusing their efforts on reaching the remaining schools, and using a variety of approaches to engage with schools against a backdrop of increasing academisation and competing priorities.

Music education hubs provided WCET to over 631,000 pupils in 2014/15 (which represents an increase of 42,177 pupils in Years 1-9 since the previous year) and also represents a 0.6 per cent increase in the proportion of the school population in those year groups receiving WCET. Music education hubs also provided individual or group tuition as well as providing opportunities for pupils to play and sing in a wide range of ensembles and groups. However, the number of ensembles provided by MEHs and schools reduced by 8.1 percentage points this year.

Music education hubs provided a range of support for singing in 2014/15, through organising and delivering over 2,700 choirs and vocal groups, as well as supporting school singing strategies through embedding singing within their WCET, providing CPD for teachers and organising a range of choral events.

Over a quarter of pupils who had received WCET in 2013/14 continued to learn an instrument through the MEH partnership in 2014/15. It should not be assumed that the remainder stopped altogether. Music is a statutory subject in the national curriculum for 5-14 year olds and all pupils to whom the national curriculum applies should be taught to play musical instruments in key stages 1, 2 and 3. It is up to schools to decide how this should be done.

As may be expected, the majority of pupils receiving tuition from MEHs and their partners (77.4 per cent) were at entry level, with fewer at higher levels. This represents a higher proportion of pupils at entry level compared with the previous year (though this should be considered in the context of an increase in the number of pupils receiving tuition – most of whom will be at entry level).

The information on the characteristics of pupils engaging with MEH provision is interesting and appears to indicate that participation in WCET and ensembles is broadly representative of the population as a whole in terms of ethnic background and deprivation. WCET provision is serving an ethnically diverse population, with a slightly higher proportion of pupils eligible for the pupil premium in the schools and year groups receiving WCET than in the national population. However, as identified in previous reports, pupils with SEN are considerably under-represented among those participating in ensembles and choirs, as are boys. They are also under-represented amongst those having individual or group lessons. Music education hubs should therefore consider what more could be done to make such lessons and

ensembles more attractive and/or accessible to those from the under-represented groups.

In financial terms, overall MEHs experienced a drop in income in the 2014-15 financial year, which reduced the income available from September 2014 – March 2015 (winter and spring terms) until a rise in hub income from April to July 2015 (summer term). Yet despite the challenging financial climate, parental and school contributions remained at the same level and MEHs increased their income generation from other sources.

In conclusion, the findings from this survey show that MEHs have continued to deliver on their core roles and worked with an increased number of schools and pupils in 2014/15.

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Appendix A: Music education MEHs survey responses 2015

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

Notes

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

The responses to Questions 12-23 are based on an analysis of responses from MEHs in each area, provided by Arts Council England.

Music education hubs

2014/15 academic year Annual Statistical Data Return

Music education hub lead organisations are required to complete this survey annually, as a condition of their grant agreement with Arts Council England. This template is for guidance only – final figures must be submitted via the online survey form. You must also complete the school form for Questions 1-4.

Questions 1-11 are about the impact of the music education grant in terms of subsidising activities which support the core roles of the National Plan for Music Education. The data should demonstrate the reach and range of activities, accessibility and quality. In Questions 12-23, respondents can briefly highlight specific activity, successes or challenges that have taken place since the last annual survey. Respondents may also wish to outline in brief any new activities that took place outside the 5-18 year old age range, such as work with EYFS and any other activities they feel illustrate the extent of their music education activities, this includes work involving independent and private schools.

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

Core roles delivered in schools

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 & 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 the relevant year groups ³²
East	11	2,164	2,569	84.2	872,340
East Midlands	7	1,816	2,051	88.5	670,930
London	29	2,157	2,534	85.1	1,231,902
North East	6	1,075	1,151	93.4	379,746
North West	13	2,657	3,186	83.4	1,053,903
South East	15	2,308	2,649	87.1	1,212,694
South West	14	2,597	3,096	83.9	717,802
West Midlands	13	2,030	2,384	85.2	870,586
Yorkshire and The Humber	15	2,007	2,259	88.8	803,918
Total	123	18,811	21,879	86.0	7,813,821

³² This represents the number of pupils in the year group population where the hub have reported working with the year group

A1b – Primary Schools

Area	Number of MEHs in each area	Number of primary schools working with MEH	Total number of primary schools in each area	% of primary schools working with MEH
East	11	1,725	2,000	86.3
East Midlands	7	1,450	1,632	88.8
London	29	1,630	1,801	90.5
North East	6	834	865	96.4
North West	13	2,168	2,449	88.5
South East	15	1,827	2,022	90.4
South West	14	2,112	2,433	86.8
West Midlands	13	1,583	1,772	89.3
Yorkshire and The Humber	15	1,646	1,788	92.1
Total	123	14,975	16,762	89.3

A1c – Secondary Schools

Area	Number of MEHs in each area	Number of secondary schools working with MEH	Total number of secondary schools in each area	% of secondary schools working with MEH
East	11	345	395	87.3
East Midlands	7	271	286	94.8
London	29	376	435	86.4
North East	6	166	179	92.7
North West	13	354	446	79.4
South East	15	345	385	89.6
South West	14	347	420	82.6
West Midlands	13	336	401	83.8
Yorkshire and The Humber	15	276	296	93.2
Total	123	2,816	3,243	86.8

A1d – all other schools (including PRUs, Special Schools, and All Through)

Area	Number of MEHs in area	Number of schools working with MEH	Total number of schools in each area	% of schools working with MEH
East	11	94	174	54.0
East Midlands	7	95	133	71.4
London	29	151	298	50.7
North East	6	75	107	70.1
North West	13	135	291	46.4
South East	15	136	242	56.2
South West	14	138	243	56.8
West Midlands	13	111	211	52.6
Yorkshire and The Humber	15	85	175	48.6
Total	123	1,020	1,874	54.4

- A2** Please complete the school form to include information about the whole class ensemble teaching (WCET) opportunities in the academic year 2014/15 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.

Area	Pupils receiving WCET			National comparison	
	Pupils receiving WCET 2014/15	Pupils receiving WCET for the first time in 2014/15	% receiving WCET for the first time in 2014/15	Number of pupils per year group ³³	% of pupils receiving WCET in 2014/15
East	52,454	36,142	68.9	872,340	6.0
East Midlands	56,612	47,149	83.3	670,930	8.4
London	105,956	74,337	70.2	1,231,902	8.6
North East	65,001	30,788	47.4	379,746	17.1
North West	80,928	63,350	78.3	1,053,903	7.7
South East	95,019	81,604	85.9	1,212,694	7.8
South West	59,165	40,490	68.4	717,802	8.2
West Midlands	56,726	40,950	72.2	870,586	6.5
Yorkshire and The Humber	59,362	44,728	75.3	803,918	7.4
Grand Total	631,223³⁴	459,538	72.8	7,813,821	8.1

³³ Note that the national figures here are taken from DfE (2015a). They are slightly different to those reported in Table 1 in the main report, which were provided direct to the NFER team by the DfE.

³⁴ This total includes WCET that was delivered for half a term or less, or where the delivery period was not specified.

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 2014/15.

2014/15															
Area	Primary Schools in Area	Primary Schools Supported	Primary %	Secondary Schools in Area	Secondary Schools Supported	Secondary %	16+ Schools in Area	16+ Schools Supported	16+ %	Other (All Through/No Applicable) Schools in Area	Other (All Through/No Applicable) Schools Supported	Other (All Through/No Applicable) %	Total Schools in Area	Total Schools Supported	Total %
East	2,000	1,434	71.7	395	328	83.0	35	12	34.3	139	84	60.4	2,569	1,858	72.3
East Midlands	1,632	935	57.3	286	193	67.5	22	5	22.7	111	52	46.8	2,051	1,185	57.8
London	1,801	1,383	76.8	435	286	65.7	57	9	15.8	241	95	39.4	2,534	1,773	70.0
North East	865	707	81.7	179	122	68.2	20	10	50.0	87	46	52.9	1,151	885	76.9
North West	2,449	1,166	47.6	446	211	47.3	59	10	16.9	232	91	39.2	3,186	1,478	46.4
South East	2,022	1,253	62.0	385	305	79.2	40	4	10.0	202	83	41.1	2,649	1,645	62.1
South West	2,433	1,563	64.2	420	270	64.3	47	11	23.4	196	93	47.4	3,096	1,937	62.6
West Midlands	1,772	1,155	65.2	401	233	58.1	39	6	15.4	172	86	50.0	2,384	1,480	62.1
Yorkshire and The Number	1,788	1,151	64.4	296	192	64.9	35	7	20.0	140	62	44.3	2,259	1,412	62.5
Total	16,762	10,747	64.1	3,243	2,140	66.0	354	74	20.9	1520	692	45.5	21,879	13,653	62.4

A4 Please complete the school form to indicate which schools and colleges your hub has supported to develop singing strategies in the academic year 2014/15.

2014/15																				
	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	% of secondary schools in region supported developing a singing strategy	16+ schools supported developing singing strategies	16+ schools working with MEHs	% of other schools working with MEHs supported developing a singing strategy	16+ schools in region	% of other schools in region supported developing a singing strategy	Other schools supported developing singing strategies	Other schools working with MEHs	% of other schools working with MEHs supported developing a singing strategy	Other schools in region	% of other schools in region supported developing a singing strategy
East	1,086	1,725	63.0	2,000	54.3	181	345	52.5	395	45.8	7	14	50.0	35	20.0	45	80	56.3	139	32.4
East Midlands	1,026	1,450	70.8	1,632	62.9	181	271	66.8	286	63.3	5	10	50.0	22	22.7	45	85	52.9	111	40.5
London	1,238	1,630	76.0	1,801	68.7	205	376	54.5	435	47.1	6	16	37.5	57	10.5	74	135	54.8	241	30.7
North East	573	834	68.7	865	66.2	94	166	56.6	179	52.5	10	16	62.5	20	50.0	37	59	62.7	87	42.5
North West	1,223	2,168	56.4	2,449	49.9	193	354	54.5	446	43.3	9	17	52.9	59	15.3	69	118	58.5	232	29.7
South East	1,251	1,827	68.5	2,022	61.9	216	345	62.6	385	56.1	3	16	18.8	40	7.5	27	120	22.5	202	13.4
South West	1,451	2,112	68.7	2,433	59.6	162	347	46.7	420	38.6	4	14	28.6	47	8.5	80	124	64.5	196	40.8
West Midlands	1,064	1,583	67.2	1,772	60.0	181	336	53.9	401	45.1	0	11	0.0	39	0.0	42	100	42.0	172	24.4
Yorkshire and The Humber	1,167	1,646	70.9	1,788	65.3	176	276	63.8	296	59.5	2	6	33.3	35	5.7	51	79	64.6	140	36.4
Grand Total	10,079	14,975	67.3	16,762	60.1	1,589	2,816	56.4	3,243	49.0	46	120	38.3	354	13.0	470	900	52.2	1,520	30.9

Whole class ensemble teaching (WCET) and continuation

A5 Please give the number of pupils continuing their musical education beyond WCET.

Area	a) Total number of pupils who received WCET in the previous academic year (2013/14):	b) Total number of pupils who continued to learn to play a musical instrument in 2014/15 after they received WCET in 2013/14:	c) % continuation rate
East	42,937	10,580	24.6
East Midlands	47,914	12,049	25.1
London	102,486	32,431	31.6
North East	49,957	18,021	36.1
North West	76,115	16,476	21.6
South East	70,870	17,069	24.1
South West	76,408	21,689	28.4
West Midlands	52,066	11,595	22.3
Yorkshire and The Humber	46,061	10,575	23.0
Total	564,814	150,485	26.6

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													
	KS1		KS2		KS3		KS4		KS5		Grand Totals		
Area	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Total
East of England	1,184	1,780	4,258	6,598	2,629	4,489	1,370	2,058	811	1,016	10,252	15,941	26,193
East Midlands	691	609	2,134	2,931	2,019	3,050	810	1,015	306	451	5,960	8,056	14,016
London	1,078	1,164	5,430	7,237	4,008	5,543	2,326	3,230	945	1,595	13,787	18,769	32,556
North East	14	8	11	25	24	39	30	40	36	53	115	165	280
North West	129	162	1,672	2,166	1,499	2,066	843	1,308	271	310	4,414	6,012	10,426
South East	80	166	1,906	2,646	1,500	2,092	732	927	477	583	4,695	6,414	11,109
South West	832	964	4,435	5,290	2,002	2,284	1,205	1,479	395	546	8,869	10,563	19,432
West Midlands	134	159	1,703	2,001	1,831	2,216	973	1,196	328	391	4,969	5,963	10,932
Yorkshire and The Humber	156	156	1,149	1,545	1,136	1,689	728	1,028	239	357	3,408	4,775	8,183
Grand Total	4,298	5,168	22,698	30,439	16,648	23,468	9,017	12,281	3,808	5,302	56,469	76,658	133,127

A6b Singing/instrumental lessons in small groups													
	KS1		KS2		KS3		KS4		KS5		Grand Totals		
Area	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Total
East of England	160	191	2,772	4,378	1,160	1,801	454	562	186	223	4,732	7,155	11,887
East Midlands	460	681	7,419	10,337	1,963	2,626	762	929	307	396	10,911	14,969	25,880
London	984	1,463	11,850	15,990	3,431	4,629	1,033	1,377	304	349	17,602	23,808	41,410
North East	284	548	3,839	5,950	1,793	2,398	732	907	262	320	6,910	10,123	17,033
North West	587	860	13,024	17,418	3,426	4,968	974	1,515	348	407	18,359	25,168	43,527
South East	466	731	4,222	6,535	2,395	3,066	818	1,001	275	294	8,176	11,627	19,803
South West	1,555	1,660	10,368	13,580	2,111	2,772	656	881	405	363	15,095	19,256	34,351
West Midlands	893	1,194	11,426	15,562	3,634	4,909	1,133	1,417	258	363	17,344	23,445	40,789
Yorkshire and The Humber	983	705	9,290	8,848	3,699	3,867	1,532	1,472	370	322	15,874	15,214	31,088
Grand Total	6,372	8,033	74,210	98,598	23,612	31,036	8,094	10,061	2,715	3,037	115,003	150,765	265,768

A6c Singing / instrumental lessons in large groups (not including WCET)													
	KS1		KS2		KS3		KS4		KS5		Grand Totals		
Area	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Total
East of England	61	51	1,005	1,235	74	68	48	49	24	34	1,212	1,437	2,649
East Midlands	1,376	1,348	4,260	5,022	494	1,307	314	306	10	18	6,454	8,001	14,455
London	1,023	1,101	9,481	10,335	905	848	274	293	115	122	11,798	12,699	24,497
North East	202	294	454	525	35	50	22	28	15	21	728	918	1,646
North West	1,751	1,708	4,079	4,108	337	306	121	160	12	9	6,300	6,291	12,591
South East	817	861	1,369	1,676	689	797	65	66	5	5	2,945	3,405	6,350
South West	2,061	2,362	4,389	5,245	287	247	81	109	32	56	6,850	8,019	14,869
West Midlands	2,554	2,685	6,166	6,598	281	410	46	132	22	38	9,069	9,863	18,932
Yorkshire and The Humber	905	557	2,658	2,032	280	462	50	93	9	11	3,902	3,155	7,057
Grand Total	10,750	10,967	33,861	36,776	3,382	4,495	1,021	1,236	244	314	49,258	53,788	103,046

Ensemble opportunities and provision (including choirs)

A7 For the academic year, please state the total number of ensembles and choirs. * Please indicate under Q17 if you have had any difficulties in obtaining this data from schools in your area.

A7 total number of ensembles/choirs

Area	Orchestra: (Large)	Orchestra: Chamber/ Mixed	String Ensemble	Band: Jazz	Band: Rock/Pop/ Electronic	Band:: World/ Diverse Music	Group: Acoustic/ Classical Guitar	Wind band or: Military Band	Brass Ensemble:	Woodwind:: Ensemble	Percussion Ensemble	Keyboard: Ensemble	Choir/Vocal Group - Upper Voices:	Choir/Vocal Group - Mixed Voices::	Other/ Mixed Ensemble:	Total
East	130	217	333	124	377	92	240	144	187	343	165	77	632	530	287	3,878
East Midlands	109	159	292	155	370	133	233	227	213	369	147	99	613	661	287	4,067
London	301	328	486	275	905	411	456	241	291	585	376	190	1,573	953	457	7,828
North East	25	46	110	34	120	89	62	59	109	168	213	43	239	180	124	1,621
North West	159	182	284	120	324	358	312	242	339	357	197	138	1,228	797	351	5,388
South East	252	380	457	260	1,145	226	427	293	297	672	316	165	1,603	1,335	1,005	8,833
South West	107	161	199	130	491	158	145	112	144	246	204	54	602	563	386	3,702
West Midlands	131	128	204	76	325	132	113	139	138	171	85	68	439	368	268	2,785
Yorkshire and The Humber	119	143	220	101	216	132	239	191	158	308	157	43	514	893	349	3,783
Total	1,333	1,744	2,585	1,275	4,273	1,731	2,227	1,648	1,876	3,219	1,860	877	7,443	6,280	3,514	41,885

A7a organised independently by schools

Area	Orchestra: (Large)	Orchestra: Chamber /Mixed	String Ensemble:	Band: Jazz	Band: Rock/Pop/ Electronic	Band:: World/ Diverse Music	Group: Acoustic/ Classical Guitar	Wind band or: Military Band	Brass Ensemble:	Woodwind: Ensemble	Percussion: Ensemble	Keyboard Ensemble	Choir/Vocal Group - Upper Voices:	Choir/Voca l Group - Mixed Voices	Other/Mixed Ensemble:	Total
East	68	135	115	86	314	55	149	55	89	215	90	51	560	443	174	2,599
East Midlands	54	127	156	109	284	93	160	145	135	249	113	74	551	607	187	3,044
London	174	181	251	191	666	220	312	119	141	383	233	147	1,289	736	282	5,325
North East	10	29	42	11	51	43	19	15	15	57	37	35	141	113	84	702
North West	100	133	126	62	229	149	166	87	145	209	94	84	1,045	682	224	3,535
South East	173	295	193	191	896	172	305	114	140	453	230	122	1,365	1,186	745	6,580
South West	54	121	73	89	218	49	116	54	73	129	85	40	443	358	175	2,077
West Midlands	62	56	51	46	162	50	62	46	37	76	56	45	314	265	121	1,449
Yorkshire and The Humber	36	79	67	41	103	46	116	70	56	203	67	28	388	491	192	1,983
Total	731	1,156	1,074	826	2,923	877	1,405	705	831	1,974	1,005	626	6,096	4,881	2,184	27,294

A7b organised by schools in partnership with the hub

Area	Orchestra: (Large)	Orchestra: Chamber /Mixed	String Ensembl e:	Band: Jazz	Band: Rock/Pop/ Electronic	Band:: World/ Diverse Music	Group: Acoustic/ Classical Guitar	Wind band or: Military Band	Brass Ensemble:	Woodwind:: Ensemble	Percussion Ensemble	Keyboard :	Choir/Vocal Group - Upper Voices:	Choir/Voca l Group - Mixed Voices::	Other/Mixed Ensemble:	Total
East	24	46	117	13	29	15	52	26	58	80	41	17	37	48	50	653
East Midlands	17	19	63	3	10	17	37	32	50	71	10	6	34	17	11	397
London	49	93	121	30	94	86	91	39	99	125	81	21	211	147	111	1,398
North East	3	6	26	8	11	13	28	8	46	105	143	4	87	18	10	516
North West	18	33	79	25	58	176	113	76	110	90	70	46	142	59	60	1,155
South East	20	43	91	18	106	39	72	58	66	92	36	30	116	88	128	1,003
South West	20	27	49	16	78	19	14	11	36	85	86	13	121	162	154	891
West Midlands	33	48	71	10	95	54	25	34	61	70	13	17	60	66	45	702
Yorkshire and The Humber	33	33	62	12	55	47	67	21	57	64	51	9	81	345	98	1,035
Total	217	348	679	135	536	466	499	305	583	782	531	163	889	950	667	7,750

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

Area	Orchestra: (Large)	Orchestra: Chamber /Mixed	String Ensemble:	Band: Jazz	Band: Rock/Pop/ Electronic	Band:: World/ Diverse Music	Group: Acoustic/ Classical Guitar	Wind band or: Military Band	Brass Ensemble:	Woodwind: Ensemble	Percussion: Ensemble	Keyboard: Ensemble	Choir/Vocal Group - Upper Voices:	Choir/Vocal Group - Mixed Voices::	Other/Mixed Ensemble:	Total
East	23	27	76	19	23	15	28	45	32	44	25	8	23	22	52	462
East Midlands	28	10	50	31	76	23	35	30	19	23	23	18	19	20	88	493
London	51	47	94	38	67	40	48	76	43	68	44	16	54	50	36	772
North East	4	5	34	7	9	9	0	27	24	1	10	1	5	7	10	153
North West	22	7	49	16	6	10	16	45	43	26	18	5	19	28	39	349
South East	52	34	149	38	23	12	36	100	52	91	39	13	71	41	63	814
South West	18	4	47	15	18	8	14	39	16	24	9	0	20	18	13	263
West Midlands	27	22	78	17	50	27	26	55	37	22	13	6	26	27	15	448
Yorkshire and The Humber	38	8	77	31	18	21	48	85	30	26	24	2	22	20	29	479
Total	263	164	654	212	290	165	251	502	296	325	205	69	259	233	345	4,233

A7d area-based ensembles organised and delivered by other hub partners, broken down by type of group.

Area	Orchestra: (Large)	Orchestra: Chamber /Mixed	String Ensemble	Band: Jazz	Band: Rock/Pop/ Electronic	Band:: World/ Diverse Music	Group: Acoustic/ Classical Guitar	Wind band or: Military Band	Brass Ensemble:	Woodwind: Ensemble	Percussion Ensemble	Keyboard: Ensemble	Choir/Vocal Group - Upper Voices:	Choir/Vocal Group - Mixed Voices::	Other/Mixed Ensemble:	Total
East	15	9	25	6	11	7	11	18	8	4	9	1	12	17	11	164
East Midlands	10	3	23	12	0	0	1	20	9	26	1	1	9	17	1	133
London	27	7	20	16	78	65	5	7	8	9	18	6	19	20	28	333
North East	8	6	8	8	49	24	15	9	24	5	23	3	6	42	20	250
North West	19	9	30	17	31	23	17	34	41	32	15	3	22	28	28	349
South East	7	8	24	13	120	3	14	21	39	36	11	0	51	20	69	436
South West	15	9	30	10	177	82	1	8	19	8	24	1	18	25	44	471
West Midlands	9	2	4	3	18	1	0	4	3	3	3	0	39	10	87	186
Yorkshire and The Humber	12	23	14	17	40	18	8	15	15	15	15	4	23	37	30	286
Total	122	76	178	102	524	223	72	136	166	138	119	19	199	216	318	2,608

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; and/or several times a year for a more intensive experience, e.g. holiday residencies/weekend courses/sub regional ensemble meetings (more than one day).

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

		East of England	East Midlands	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
KS1- KS2	Pupils receiving individual subsidy/fee remission	325	178	6,896	836	260	499	820	192	335	10,341
	Pupils eligible for pupil premium	284	14	2,375	1,124	2,484	420	1,448	2,403	5,070	15,622
	Pupils with SEN	285	355	461	762	549	369	484	594	4,534	8,393
	Both pupil premium/subsidy and SEN	82	0	224	319	661	85	131	387	1,419	3,308
	Total subsidy + SEN	692	533	7,581	1,917	1,470	953	1,435	1,173	6,288	22,042
KS3- KS5	Pupils receiving individual subsidy/fee remission	187	588	2,056	136	164	614	181	212	188	4,326
	Pupils eligible for pupil premium	126	68	1,483	126	314	94	297	993	278	3,779
	Pupils with SEN	9	273	251	489	117	66	295	266	742	2,508
	Both pupil premium/subsidy and SEN	38	28	144	146	54	63	61	84	156	774
	Total subsidy + SEN	234	889	2,451	771	335	743	537	562	1,086	7,608
Total	Pupils receiving individual subsidy/fee remission	512	766	8,952	972	424	1,113	1,001	404	523	14,667
	Pupils eligible for pupil premium	410	82	3,858	1,250	2,798	514	1,745	3,396	5,348	19,401
	Pupils with SEN	294	628	712	1,251	666	435	779	860	5,276	10,901
	Both pupil premium/subsidy and SEN	120	28	368	465	715	148	192	471	1,575	4,082

Progression routes/standards

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.

Pupils receiving individual or group lessons, including WCET, through the hub lead organisation or hub partners:

Area	a) Entry: Pre-level 1 NQF / Initial / Prep		b) Foundation: Level 1 NQF / Grade 1-3		c) Intermediate: Level 2 NQF / Grade 4-5		d) Advanced: Level 3 NQF / Grade 6 and above		e) Total	
	Receiving lessons through MEH or MEH partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH partners	Receiving lessons from external providers	Receiving lessons through MEH or MEH partners	Receiving lessons from external providers
East	54,300	1,741	15,316	891	3,652	360	1,871	230	75,139	3,222
East Midlands	78,019	4,355	11,874	3,712	3,394	986	1,684	475	94,971	9,528
London	132,318	12,657	37,153	3,091	9,615	970	3,812	489	182,898	17,207
North East	56,974	386	8,932	173	941	136	403	122	67,250	817
North West	111,323	3,241	17,750	2,732	2,657	827	894	433	132,624	7,233
South East	109,229	6,567	34,680	5,911	9,967	1,505	4,239	614	158,115	14,597
South West	60,616	2,720	10,468	2,031	1,748	330	1,023	178	73,855	5,259
West Midlands	99,583	20	22,074	-	3,059	-	1,718	-	126,434	20
Yorkshire and The Humber	79,655	7,601	15,576	888	2,925	303	1,175	377	99,331	9,169
Total	782,017	39,288	173,823	19,429	37,958	5,417	16,819	2,918	1,010,617	67,052

Finance

A10 For the 2014-15 financial year, please complete the figures below for the hub lead organisation, rounding figures to the nearest pound.
These are the figures for the MEH lead only and activity going through their accounts

A10a INCOME

		East	East Midlands	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Total
Music education hub grant	£	6,353,603	4,952,091	8,936,079	2,848,211	8,044,770	9,203,585	5,370,564	6,315,590	6,131,008	58,155,501
	%	26.3	33.6	26.3	45.4	46.9	29	41.8	26.9	32.6	31.8
LA Grants/ Contributions	£	1,640,101	878,956	1,719,550	227,111	124,851	1,870,080	481,426	1,224,426	1,898,019	10,064,520
	%	6.8	6	5.1	3.6	0.7	5.9	3.7	5.2	10.1	5.5
Other ACE Grants	£	13,744	200,000	417,158	0	109,677	15,000	677	108,800	15,000	880,056
	%	0.1	1.4	1.2	0	0.6	0	0	0.5	0.1	0.5
School Contribution	£	10,519,958	4,862,359	9,132,534	1,885,998	3,395,482	5,889,720	3,896,290	12,995,283	5,819,398	58,397,022
	%	43.6	32.9	26.9	30	19.8	18.6	30.3	55.3	30.9	31.9
Parental Contribution	£	4,659,879	1,277,002	7,307,182	927,361	382,918	10,857,701	1,096,742	1,254,168	3,902,134	31,665,087
	%	19.3	8.7	21.5	14.8	2.2	34.3	8.5	5.3	20.7	17.3
Youth Music Grant	£	72,493	146,951	17,779	5,640	86,918	129,073	342,445	143,357	12,000	956,656
	%	0.3	1	0.1	0.1	0.5	0.4	2.7	0.6	0.1	0.5
Sponsorship	£	0	50,000	24,323	519	14,520	24,665	29,779	0	1,500	145,306
	%	0	0.3	0.1	0	0.1	0.1	0.2	0	0	0.1
Charitable Foundations/Trusts	£	23,750	47,933	516,257	0	33,418	101,929	12,050	31,044	22,813	789,194
	%	0.1	0.3	1.5	0	0.2	0.3	0.1	0.1	0.1	0.4
Donations	£	10639	35472	153421	4603	10663	59487	17769	21004	67356	380414
	%	0	0.2	0.5	0.1	0.1	0.2	0.1	0.1	0.4	0.2
Other Earned/ Generated Trading Income	£	361,899	1,953,729	3,320,789	255,789	4,518,178	2,684,644	1,174,165	566,568	883,254	15,719,015
	%	1.5	13.2	9.8	4.1	26.3	8.5	9.1	2.4	4.7	8.6
Other Income	£	461,090	352,385	2,370,126	124,870	437,988	862,122	426,963	825,155	70,850	5,931,549
	%	1.9	2.4	7	2	2.6	2.7	3.3	3.5	0.4	3.2
Total Income	£	24,117,156	14,756,878	33,915,198	6,280,102	17,159,383	31,698,006	12,848,870	23,485,395	18,823,332	183,084,32
	%	100	100	100	100	100	100	100	100	100	100

A10b EXPENDITURE

		East	East Midlands	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Total
Core Roles	£	18,484,281	9,393,962	23,882,791	4,279,933	10,076,943	23,514,808	8,901,371	17,536,635	13,820,721	129,891,445
	%	76.8	74.9	70.2	76.1	65.4	73	68.1	76.2	77	73
Extension Roles	£	1,383,261	624,757	2,454,484	350,549	1,143,379	2,663,564	942,758	1,166,270	834,611	11,563,633
	%	5.7	5	7.2	6.2	7.4	8.3	7.2	5.1	4.6	6.5
Administrative Costs	£	3,223,787	1,561,718	4,506,632	553,369	1,810,919	3,933,276	1,762,322	2,838,122	2,134,843	22,324,988
	%	13.4	12.5	13.2	9.8	11.7	12.2	13.5	12.3	11.9	12.5
Instrument Costs	£	335,828	373,558	731,763	148,034	378,566	717,777	330,225	673,066	369,752	4,058,569
	%	1.4	3	2.2	2.6	2.5	2.2	2.5	2.9	2.1	2.3
Other	£	655,861	582,737	2,448,393	290,131	2,007,566	1,385,269	1,134,084	800,900	794,591	10,099,532
	%	2.7	4.6	7.2	5.2	13	4.3	8.7	3.5	4.4	5.7
Total expenditure		24,083,018	12,536,732	34,024,063	5,622,016	15,417,373	32,214,694	13,070,760	23,014,993	17,954,518	177,938,167
		100	100	100	100	100	100	100	100	100	100

Partnership investment

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

		East	East Midlands	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Total
Cash Investment	£	198,559	294,575	298,704	165,675	2,385,455	1,069,715	824,922	7,500	39,360	5,284,465
	%	89.2	84.8	59.4	56.4	90.9	82.8	92.9	88.2	8.5	79.5
Support in kind	£	18,500	52,025	150,318	128,025	238,133	196,161	55,045	1,000	301,054	1,140,261
	%	8.3	15	29.9	43.6	9.1	15.2	6.2	11.8	64.9	17.2
Other	£	5,450	880	53,900	0	1,800	26,166	7,605	0	123,500	219,301
	%	2.4	0.3	10.7	0	0.1	2	0.9	0	26.6	3.3
Total	£	222,509	347,480	502,922	293,700	2,625,388	1,292,042	887,572	8,500	463,914	6,644,027
	%	100	100	100	100	100	100	100	100	100	100

A11b Income raised by partners (if any) Please do not include any income that went through the hub lead organisation's accounts

		East of England	East Midlands	London	North East	North West	South East	South West	West Midlands	Yorkshire and The Humber	Grand Total
LA Grants	£	15,450	35,986	195,752	14,024	221,627	430,413	200,965	68,800	167,300	1,350,317
	%	4.6	4.4	4.9	0.5	3.2	11.7	21.9	9.0	8.9	6.2
Other ACE Grants	£	62,500	137,565	378,917	15,599	7,050	121,797	97,432	25,000	258,065	1,103,925
	%	18.6	17.0	9.5	0.6	0.1	3.3	10.6	3.3	13.7	5.0
School Contribution	£	10,853	8,961	541,660	1,510,993	4,681,897	1,089,817	158,923	11,280	99,633	8,114,017
	%	3.2	1.1	13.6	57.2	67.8	29.7	17.3	1.5	5.3	37.0
Parental Contribution	£	0	151,692	115,029	299,399	1,237,260	1,465,202	175,456	0	330,701	3,774,739
	%	0.0	18.7	2.9	11.3	17.9	40.0	19.1	0.0	17.5	17.2
Youth Music Grant	£	31,000	230,968	183,850	723,830	270,424	217,644	97,561	258,610	512,237	2,526,124
	%	9.2	28.5	4.6	27.4	3.9	5.9	10.6	33.8	27.2	11.5
Sponsorship	£	0	2,150	63,170	37,541	3,000	7,860	0	70,675	20650	205,046
	%	0.0	0.3	1.6	1.4	0.0	0.2	0.0	9.2	1.1	0.9
Charitable Foundations/Trusts	£	13,000	104,850	1,273,078	5,549	97,207	199,050	69,216	229,750	63,870	2,055,570
	%	3.9	12.9	32.0	0.2	1.4	5.4	7.5	30.1	3.4	9.4
Donations	£	200	23,000	38,555	10,537	14,284	21,842	42,330	90,000	36,318	277,066
	%	0.1	2.8	1.0	0.4	0.2	0.6	4.6	11.8	1.9	1.3
Other Earned/Generated Trading Income	£	9,100	15,030	97,900	1,851	283,178	66,719	36,399	0	233,787	743,964
	%	2.7	1.9	2.5	0.1	4.1	1.8	4.0	0.0	12.4	3.4
Other Income	£	194,604	99,763	1,096,379	22,227	93,558	45,799	41,376	10,000	162,877	1,766,583
	%	57.8	12.3	27.5	0.8	1.4	1.2	4.5	1.3	8.6	8.1
Total	£	336,707	809,965	3,984,290	2,641,550	6,909,485	3,666,143	919,658	764,115	1,885,438	21,917,351
	%	100	100	100	100	100	100	100	100	100	100

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.

12 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.

Income generation from sponsorship, donations and trusts

- The amount of successful fundraising activity varied considerably between MEHs
- The most common sources of funding mentioned were Arts Council England Grants for the Arts and Youth Music. Other common sources were: parents and 'friends' associations, local charities and local authorities.
- A few had established schemes to encourage individual donations, including gift aid.
- A minority had raised funding from commercial sponsors. Individual MEHs had raised money from universities, the National Health Service (for a carers' choir) and European funding

Areas of work successfully funded

- The most common focus of successful fundraising was for inclusion and disability. This included funding for: fee remission and scholarships for children from disadvantaged backgrounds; instrument purchase; and projects designed for special schools.

Resourcing for fundraising and challenges faced

- The main challenges were the lack of success in raising funds (especially through corporate sponsorship) and the lack of capacity for fundraising within senior leadership teams
- One local authority had employed a consultancy to review music provision in their area, including fundraising.
- Several MEHs had moved out of local authorities which had provided both challenges (such as a lack of capacity for fundraising) and opportunities (such as the ability to apply for funding streams not available to local

authorities). A few MEHs located within local authorities had formed a charitable arm which enabled them to apply to other charities for funding.

- Some MEHs commented that they had decided to focus on income-generation instead of applying for funding because the latter was time-consuming and difficult to maintain in the longer-term. Examples of income generation included: fees to parents and schools, ticket sales and advertising, sales of DVDs and providing training for teachers.

Partners and third parties

- Several MEHs mentioned applying for funding with neighbouring MEHs and other partners. This was largely successful, although one larger consortium had experienced little success this year.
- Several MEHs had benefitted from 'in-kind' donations (including free publicity), interns and volunteers.

13 Please describe how your Music education hub has built and continued to develop partnerships over the past year.

Partnerships

- MEHs consider schools and local authorities to be their key partners
- Several MEHs were partnering with one another, ranging from small-scale and informal partnerships to larger and more formal ones.
- Other key partners included Higher Education Institutes and Further Education Colleges
- MEHs had built partnerships with Bridge Organisations, National Portfolio Organisations, and other locally-based arts/music organisations including festivals, orchestras and churches
- Many partnerships operated on a project-by-project basis rather than working together to provide core activities. However, others are working more collaboratively, sharing resources and engaging in joint training.

Outcomes and in-kind support

- Individual MEHs reported strengthening their partnership agreements and using partners to strengthen the expertise of their own boards. One MEH's partnership structure had designated roles such as strategic partner, delivery partner, school host venue partner, together with regular partnership meetings
- Specialist partners provided specific expertise (such as supporting disadvantaged groups, offering experience in a variety of musical genres, working with socially isolated communities or supporting work in the early years).
- Partners have helped MEHs to deliver large-scale projects and events. Partnering offers opportunities to develop broader programmes of activity rather than one-off events.

- MEHs used partners to deliver some of their extension roles. Several MEHs reported that partners help to deliver Arts Awards. One reported partnering to develop exam centres.
- Examples of in-kind support included: access to venues including rehearsal space and recording facilities; advice and mentoring support; volunteers for events
- One MEH described working with Charanga³⁵ to provide 'music school' licences for 20 primary schools, including providing training for music co-ordinators
- Most MEHs did not provide financial estimates of their in-kind support, but one MEH estimated that its partnership work was worth over £1 million of in-kind support.

14 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.

Local needs assessment

- MEHs reported a wide variety of methods of identifying needs. Needs assessment was primarily reported to take place through ongoing dialogue and evaluation of events rather than more specific needs assessment, though there were examples of systematic service reviews. They commonly obtained feedback from network meetings and discussions with MEH staff, headteachers, LA officers, music leaders and coordinators.
- Several MEHs mentioned that they ensured wide representation on their governing bodies including service users (schools and parents) and also partners. A few MEHs said they ensured representation from young people. For example, one had a 'Young Ambassadors' group which developed its own governance, aims and objectives. Another MEH reported that it has youth councils in its music centres and 'flagship groups' which meet each term and identify needs.
- Several MEHs used surveys to obtain 'customer satisfaction' feedback from schools and parents. One MEH reported using a survey to conduct a county-wide consultation with over 550 young people.
- Several MEHs referred to conversations with schools relating to service-level agreements and/or in relation to school music education plans. Some provided individual school reports on music provision. Some analysed data (for example on progression rates). A few MEHs used demographic data to identify gaps in uptake within their reach areas.
- A few MEHs used other methods to gather feedback, such as forms on their websites or requests for feedback via social media.

³⁵ <http://charanga.com/site/>

- One MEH used a report from an external consultant. Another was involved in a joint initiative with a university, which involved conducting structured research in schools as part of a five year city wide music survey.

Needs identified and how they were addressed

- MEHs identified a wide range of different needs which related to the following themes: uptake/participation, breadth of service and transition/progression.
- In relation to uptake and participation, one MEH worked with its local bridge organisation to identify demographic trends and planned accordingly. Another reported that schools had identified transport as a barrier to students taking part in performances so they arranged a 50 per cent discount on transport for schools in greatest need.
- Several MEHs reported that they had broadened their offer in response to feedback from users. For example, MEHs had added musical styles and genres to their teaching repertoire. Another common example of MEHs broadening their provision resulted from requests to offer more CPD for schools. In addition, one MEH reported responding to a demand for more non-formal independent music-making by providing access to studio and rehearsal spaces.
- Several MEHs highlighted the need to encourage young people to maintain their music making from early years to adulthood, and to help young musicians progress to the next level of achievement.

Remissions policies

- Some MEHs reported ad hoc approaches to fee remission (reporting that requests were dealt with on a case-by case basis). Some pointed out that where tuition is paid for by schools, remission of tuition fees is a decision for the school.
- Some MEHs said they have a policy of offering discounts for pupils from disadvantaged backgrounds (defined as those eligible for free school meals, those eligible for the pupil premium or pupils with parents in receipt of working tax credit).
- Discounts usually applied to instrumental lessons, after-school programmes and ensembles. Some MEHs also mentioned providing individuals with subsidised or free hire/purchase of musical instruments.
- In some cases, remissions policies also applied to other pupils, such as siblings of children already receiving tuition and young people studying music.

- 15 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

- Several MEHs reported an increase in WCET in their area in 2015. One MEH mentioned that focusing provision at secondary level (and Year 7 in particular) meant they could reach pupils who had not had WCET provision in primary school. A few MEHs reported providing WCET in special schools. A few MEHs reported that some schools were opting out of WCET to focus on small group work for interested children
- There were three main models of WCET charging: some MEHs offered it free to schools, some offered WCET at a subsidised rate and some provided it free for a term and charged thereafter. One MEH allocated a funding allowance to schools for WCET, which could be used towards progression support if the school delivered WCET themselves
- Several MEHs mentioned plans to increase both WCET and continuation. In relation to this, a few MEHs were linking Arts Award to WCET. Several MEHs arranged for school WCET groups to take part in concerts, to encourage high performance and sustain pupils' interest beyond free first access. One MEH work with a partner to develop a WCET best practice project to integrate WCET into school music schemes and increase continuation numbers.
- MEHs mentioned offering WCET in diverse genres (including world music, jazz, Indian classical music and Samba). They mentioned a wide range of instruments (including violin, flute, djembe, trombones, trumpets, clarinet, recorders, keyboards, guitars and ukuleles).
- Several said that they were supporting staff to deliver WCET. A few were using online communications to enable teachers to share ideas and lesson plans.
- Several MEHs said that partners were involved in delivering WCET. MEHs were aware of WCET provision by other organisations but were not able to quantify it accurately

Data reporting and relationships with schools

- Several MEHs reported that it was difficult to gather data from schools, especially those running their own WCET programmes and non-engaged schools. One reported receiving data from only 36 per cent of schools even

though they were working with almost all of them. A few had found it difficult to obtain data from academy chains

- MEHs covering large geographic areas reported that it was challenging to engage all their schools in WCET. In particular, MEHs reported that it was difficult to engage with small rural schools.
- Several MEHs reported that it was difficult to accommodate afternoon-only timetabling in cases where schools focused exclusively on numeracy and literacy in the morning.

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

- Many MEHs reported that they had made good progress in supporting schools to develop the quality of their music education. Some gave examples of providing First Access, WCET and other services to almost all primary schools in their area. One reported focusing attention on secondary schools through a programme targeted on Year 7.
- A number of MEHs reported developing their own audit and accreditation tools to assess schools' music provision, using various grade descriptors (such as 'red, amber, green' or 'developing, establishing, enhancing, focusing'). The process involved school self-assessment and/or assessment by a member of the MEH or by an external consultant.
- Several mentioned providing CPD to help improve standards in schools. One described working with a university to provide secondary music PGCE students with experience of their first access programme.
- One MEH created schemes of work, together with an assessment and progression framework explicitly linked to the national curriculum for music.
- Several MEHs reported identifying and targeting high priority schools to visit. Where visits had taken place, some of the schools subsequently signed up for MEH services. However, several MEHs reported that some schools were unresponsive, especially those not already engaged with the MEH. One MEH had appointed a specific SMEP officer to engage with schools.

17. Please describe 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.

Type of ensemble opportunities

- MEHs reported a broad range of ensemble opportunities overall including orchestras, choirs and jazz bands, brass and wind bands, guitar and

keyboard groups, folk, world music groups (including steel bands and Indian classical groups), folk and early music, military bands and show choirs. Some MEHs reported that rock and pop groups are increasingly popular.

- Some MEHs ran beginner ensembles for pupils continuing from WCET. One offered extra support to pupils attending ensembles who did not have music tuition. Several MEHs provided mixed-age and mixed-ability groups.
- Several MEHs provided centres for evening or weekend ensembles.
- Some MEHs reported they were struggling to encourage pupils to participate in ensembles outside school time. One MEH had to close two music centres. Another MEH appointed two ensemble development officers to develop ensembles
- Some cross-MEH partnerships were reported, for example to run joint youth orchestras.

Special initiatives

- Professional orchestras and music organisations were partners in ensemble delivery. BBC Ten Pieces concerts were frequently mentioned as providing opportunities for ensemble performances. There were several examples of young people's ensembles performing in prestigious venues.
- Some MEHs offered residential opportunities and tours, including international tours. A number of MEHs cited involvement in regional and national festivals (such as those organised by Music for Youth).
- One MEH reported working with a local authority to form a music intervention group for children and young people at serious risk of exclusion or self harm.

Difficulties in collecting information from schools

- Many MEHs reported difficulty in obtaining information on school-led ensembles. Some reported difficulty in obtaining data on SEN and pupil premium for pupils participating in ensembles.

18 Please describe any developments in your music education hub's approach to progression, both in and outside of school.

- Several MEHs provided evidence of clear progression routes (a minority did not appear to have a detailed progression plan). Several reported encouraging progression from First Access/WCET to small group or 1:1 tuition. Some gave examples of progression from WCET to school ensembles, area bands and ensembles at different levels. A minority reported progression to national youth music organisations.
- Several MEHs mentioned encouraging progression through schemes of work, assessments and graded exams. A few had linked young people's progression through ensembles with the different 'levels' of the Arts Award.

- Several mentioned bursary and scholarship schemes to encourage talented young musicians – especially those from disadvantaged backgrounds. Several highlighted initiatives designed to identify and nurture talent and potential.
- Barriers to progression included: some schools finding it uneconomic to sustain small group teaching; lack of opportunities for young people to explore a range of instruments; lack of performance opportunities; lack of ensemble opportunities for some instruments; lack of continuity in the transition from primary to secondary school; and timetabling clashes at secondary school.
- Several MEHs mentioned identifying progression gaps and seeking to address these. One MEH reported that they had totally re-planned their entire WCET programme to address a lack of progression. One had improved the viability of its advanced ensembles by opening them to pupils from neighbouring authorities and one MEH reported on the success of its 'Golden Ticket' programme whereby all children taking part in WCET were encouraged to join a local ensemble.
- One MEH noted that a lack of a shared definition of progression across MEH partners was making it difficult to map progression routes. They had commissioned research and intended to categorise their provision according to the ABRSM level definitions³⁶.

19 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.

- Several MEHs described specific singing projects, including group productions, mass singing events, competitions and festivals. Several MEHs mentioned taking part in national events such as Children in Need and The Big Sing.
- MEHs reported embedding singing in WCET.
- MEHs mainly supported singing in schools through CPD, to raise teachers' confidence and develop their skills. CPD content included collaboration between instruments and voices; and how to provide daily vocal opportunities in primary classes.
- A few MEHs mentioned forming choirs specifically for boys. One mentioned developing choirs for young children.
- Several MEHs employed specialist vocal singing coordinators to provide support to schools.

³⁶ ABRSM is the examinations board of the Royal Schools of Music. Levels are defined as follows: **Entry** Pre-level 1 NQF/Initial/Preparatory; **Foundation** Level 1 NQF/Grade 1-3; **Intermediate** Level 2 NQF/Grade 4-5 and **Advanced** Level 3 NQF/Grade 6 and above.

- A few MEHs mentioned developing vocal resources for schools. For example, one MEH had developed a new vocal resource for early years and primary teachers, including over 60 songs. Another said its self-assessment tool for schools had several sections devoted to singing.
- Quality assurance was provided through using professionals to deliver support and training. Several MEHs reported working in partnership with other MEHs, bridges and professional music organisations to deliver their singing strategies.

20 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).

Continuing professional development

- The answers to this question focused mainly on successes in providing CPD for schools.
- Several MEHs in one region had collaborated to provide training for schools outside their own areas.
- Several MEHs had provided training for students on teacher training courses.
- Several MEHs offered CPD relating to Artsmark and Arts Award.
- Challenges related to funding for CPD and the challenge of releasing teachers to attend. A few MEHs reported difficulties in attracting teachers to attend CPD on music in competition with training for literacy and numeracy. Some MEHs had responded to this by providing more in-school support during school time.

Instrument loans

- MEHs reported a wide range of schemes for free instrument loans, hire purchase and subsidised purchase schemes for schools and parents. Some MEHs offered a free instrument loan scheme to schools as part of their WCET programmes.
- The main challenges reported were: shortages of instruments and insufficient funds to purchase them; and stock management and repair.
- However, some MEHs reported large-scale initiatives including one which had provided free instrument loans to all 26,000 pupils learning to play an instrument. Another reported re-locating its stock to a single site and implementing a software management system to allow real-time viewing of stock level and hires.

Large-scale and high quality music experiences

- Several MEHs gave examples of high-profile events. One event involving 33 schools was streamed live to 16,500 viewers around the world.
- Several MEHs mentioned participating in national campaigns/events such as BBC's Ten Pieces.
- One MEH serving a large city authority reported that every Year 7 pupil was guaranteed attendance at a concert by a leading symphony orchestra based in the city.
- Some MEHs reported challenges in finding suitable venues able to accommodate large numbers of children and young people.
- A few MEHs reported difficulties in sourcing ensembles to play repertoire included in GCSE and A-level syllabuses.
- A few MEHs reported difficulty in arranging events that required pupils to travel and commented that schools preferred music 'to come to them'. A MEH in a rural area noted the particular challenge of enabling young people living in widely dispersed areas to attend events. They had attempted to address this by rotating the event venues.

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

Quality assurance processes

MEHs reported using a variety of approaches to quality assurance.

- Most MEHs referred to classroom observation and customer satisfaction feedback surveys in their answers to this question. One MEH reported that they have a youth council, meeting termly, who report directly to the MEH board.
- Many MEHs referred to performance management systems for MEH staff, including lesson observation, self-evaluation, performance management and peer review. Some explained that they provided tailored support programmes for any members of staff performing less well.
- Several MEHs highlighted the importance of rigorous recruitment of MEH teachers and said their staff were employed on teachers' terms and conditions. A few mentioned specific induction programmes for new staff.
- MEHs commonly reported that they required their staff to attend regular CPD. Some MEHs provided peer challenge and support through team teaching, peer observation and mentoring. One MEH reported that small-group tutors were learning from WCET tutors.
- A few MEHs mentioned that ensemble teaching was also subject to quality assurance.
- Several MEHs collected feedback from schools, parents and pupils. School Music Education Plan visits provided an opportunity to discuss quality with

headteachers. Some MEHs referred to assisting schools to implement quality assurance processes for school music teachers

- A few MEHs reported that their quality assurance processes extended to delivery by partner organisations and freelance teachers, including service-level agreements which include details of quality assurance processes.
- A few MEHs mentioned drawing on independent sources of quality assurance including: consultants; teaching schools; partner organisations and universities.

Quality frameworks mentioned by individual MEHs

- Youth Music Quality Assessment Framework
- Use of Ofsted categories to assess MEH teachers
- Margaret Griffiths' standards for the evaluation of instrumental/vocal tuition
- ACE Quality Principles.

22 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?

Current use of digital technology

- MEHs reported widespread use of E-learning resources, especially Charanga. MEH staff were using a range of technology, including tablets, interactive white boards, projectors, video cameras and recording devices. Some MEHs said they had equipped all their staff with tablets.
- MEH staff used tablets, smart phones and apps to record pupils' work and progress. One MEH explored the use of wearable technology. MEHs reported using a wide range of music software to enable young people to compose, record and edit their music.
- Several MEHs reported using music technology to widen access for pupils with special educational needs, including through sound beams. One MEH had developed the use of tablets to enable young people with SEND to compose and perform alongside their mainstream peers. This culminated in a live performance with the BBC concert orchestra.
- Several MEHs worked with partners who specialised in music technology. One MEH reported employing a music ICT consultant to work with schools.
- A few MEHs reported using webcasting and online collaboration to overcome geographical barriers.
- Some MEHs reported developing their own websites and using social media to promote their services. One MEH had involved a group of young people in developing their website.

- One MEH reported taking part in a large digital research project supported by NESTA, looking at the use of Sonic Pi in educational settings.
- Several MEHs mentioned a demand from schools for CPD to help teachers use music technology.

Plans for development

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

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

MEHs highlighted a variety of issues and activities. The main points are summarised below.

- Several MEHs reported substantial reductions in funding this year, especially from local authorities. They also expressed concern about the impact of cuts to funding of partner organisations. On the other hand, a few MEHs reported that they had increased experienced funding and activity this year.
- Several MEHs reported restructuring. Some had adopted different business and governance models, including changing from local authority to trust status. One reported that becoming a trust had increased its capacity and delivery.
- Some MEHs reported overcoming challenges and highlighted improved partnerships this year. A few said they had increased the extent of regional collaboration between MEHs.
- Two MEHs reported concerns about falling numbers of pupils participating in their services.
- Several MEHs reported that they were actively extending their work into early years education and family learning.
- A few MEHs mentioned developing cross-arts projects, for example involving song writing, creative writing and art appreciation.
- One MEH reported that it has provided apprenticeship/internship opportunities for a small number of young people.
- A few MEHs reported extending their specialist work to include projects for looked after children and young people with mental health issues.
- Several MEHs reported difficulties in getting data from schools, including pupil premium data. There were particular difficulties in tracking pupils beyond WCET.

Appendix B: Survey completion guidance notes



Music education hubs

Academic year 2014/15 Guidance notes for the annual return Autumn 2015

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	Introduction
	<p>This document provides guidance for completing the Music education hubs annual data return. The return consists of information to be collected by all hub lead organisations for the previous academic year, as a condition of their grant agreement with Arts Council England.</p> <p>The data and information you provide is used by the Arts Council and the Department for Education to monitor how Music education hubs are supporting the achievement of the National Plan for Music Education objectives. We use it to help measure the impact of the investment made in Music education hubs and equality of access. The Arts Council also uses the information to identify trends and areas where further support for hubs could be offered. The information you provide will be held securely.</p> <p>An annual report will be produced, with results presented at a national and regional level, where possible. This will provide relevant stakeholders, including hubs, with rich information on the work of Music education hubs in England. It is hoped that the data will also provide a valuable tool for hubs as part of their self-evaluation and to drive self-improvement and learning from peers.</p> <p>The school form is pre-populated with the school names, DfE numbers, type of establishment, phase and local authorities for your area. Please complete this form to support Questions 1–4 of the data return. Your form will be sent to you by your Relationship Manager via email. You will be able to attach your completed form at the same time you submit the rest of your data.</p> <p>The data return is divided into two sections. Questions 1–11 relate to the hub core roles for pupils aged 5–18 years in state-funded schools, special schools, 6th form colleges and FE only. The data will provide information on the hubs’ reach, range of activities, accessibility and quality. Hub lead organisations must ensure they regularly collect this data for all activities they provide and support.</p> <p>Questions 12-23 provide hubs with an opportunity to briefly highlight specific activity, successes or challenges that have taken place since the last annual survey. This may include activities that are outside the 5–18 age range, work with Early Years Foundation Stage (EYFS) and work involving independent and private schools.</p> <p>If a Music education hub covers more than one local authority area, figures should be aggregated for the purpose of this return.</p>

Q.	Short description	Long description
1	Core roles delivered in schools and colleges	<p><u>School form</u></p> <p>Please use the drop down menu to select Y (yes) or N (no) in column 5 to show which schools and colleges your hub worked with in the academic year 2014/15 to deliver one or more of the core roles. This question refers only to the core roles.</p> <p>You may insert an extra line if a school or college is not on this list. Please do not include early 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>
2	Whole class ensemble teaching	<p><u>School form</u></p> <p>This question refers to whole class ensemble teaching (WCET) provision for all Key stages. It also asks hubs to provide information on WCET activities they 'delivered' (updated from 'provided' as termed last year) 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 2014/15.</p> <p>For each school or college please state yes or no, whether or not you delivered or supported WCET and then provide information on:</p> <ol style="list-style-type: none"> a) The year group - please select the year group from the drop down menu, adding one row for each group receiving WCET. Please see the note (e) below regarding mixed year groups b) The number of pupils in each year group receiving WCET c) The number of pupils in each year group receiving WCET for the first time d) For how many terms (in autumn, spring, summer) did

Q.	Short description	Long description
		<p>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.</p> <p>e) Note: If you have mixed year groups you need to add a row for each year group, following steps A-D for each data row you create.</p> <p>You may provide additional narrative on your WCET provision at Question 15.</p> <p>If you are aware of pupils who moved school (into or out of your hub area), please refer to this in Question 15. This may be relevant if it affects the percentage of children who participated or continued.</p> <p>If any schools in your area provide their own WCET and you are aware of it, you may report this in Question 15.</p>
3	Singing strategies	<p><u>School form</u> - this question has moved to the schools form to allow you to indicate activity by specific school.</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.</p>
4	School Music Education Plans	<p><u>School form</u> - this question has moved to the schools form to allow you to indicate activity by specific school.</p> <p>Please indicate which primary and secondary schools and</p>

Q.	Short description	Long description
		<p>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>
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 2014/15.</p> <p>You may aggregate local authority data to reach the WCET total.</p> <p>For the purpose of reporting continuation outcomes, the definition of continuation is when a pupil chooses to continue their musical education beyond WCET, regardless of the instrument/s learned (for example the child might have had WCET on the recorder, but decide to continue their musical education on the flute). 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	*NEW QUESTION* 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 that don’t fall under the categories of WCET and ensembles provision.</p> <p>Please give the numbers receiving individual subsidy/fee remission (i.e. not general subsidies that apply to all pupils). As this is the first year this question has been asked, please include, if known, how many pupils were eligible for Pupil Premium and how many had statements of Special</p>

Q.	Short description	Long description
		<p>Educational Need (SEN), School Action or School Action Plus. If both categories 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>Please provide details of your remissions policy in Question 14.</p>
7	Number of ensembles by category	<p>For the academic year 2014/15, please state the total number of ensembles and choirs:</p> <ul style="list-style-type: none"> a) organised independently by schools b) organised by schools in partnership with the hub c) area-based ensembles and choirs organised/delivered by the Hub lead organisation d) area-based ensembles organised/delivered by other hub partners. <p>Please break these down by type of group. Please indicate under Question 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. The category 'Choirs/Vocal' ensemble refers to all organised vocal groups meeting regularly.</p> <p>The category 'Choir/ Vocal Group Upper Voices' refers to choirs or vocal groups featuring only upper voices, including girls and unchanged boys' voices.</p> <p>The category 'Choir/ Vocal group Mixed Voices' refers to choirs or vocal groups featuring both upper voices and older/changed male voices (for example SATB) or lower voices only.</p> <p>You can provide more detailed information such as a breakdown of genres and styles and details of the category 'Other/Mixed' in Question 17.</p> <p>Where the figures in (a) for ensembles organised independently by schools or (d) for ensembles</p>

Q.	Short description	Long description
		organised/delivered by other Hub partners are not available, please provide details in Question 17.
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). Please note this question has changed from last year – we no longer require pupil characteristics data for 7 a) and 7 b).</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, and if known, how many pupils were eligible for Pupil Premium and how many had Statements of Special Educational Need (SEN), School Action or School Action Plus. If both categories apply to a pupil, please count them once only in the final column, 'Both'.</p> <p>Please provide details of your remissions policy in Question 14.</p>
9	Progression routes/ standards	<p>This year this question has been divided into 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 2014/15. 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	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

Q.	Short description	Long description
		<p>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 please 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>

Q.	Short description	Long description
<p><u>Questions 12-23</u></p> <p>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 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.</p>		
12	Fundraising strategy	<p>This question relates to income generated from sponsorship, donations and trusts, including other Arts Council funding, sought and/or received by the Hub lead or their partners.</p> <p>Please provide a short description of your fundraising and development activities including financial targets, successful and unsuccessful applications. Please describe how you resourced this work and what challenges you faced. Please also let us know if your Music education Hub has benefited from fundraising work carried out by a partner or third party.</p>
13	Partnerships	<p>Please describe your partnership development work and its outcomes in terms of finance, skills, reach and range of provision. Please quantify the in-kind support this work has brought to your Music education Hub.</p>
14	Local need, activities and resources	<p>Please tell us how you have undertaken local needs analysis. What have been the major findings of this work and how have you addressed any gaps? What gaps remain and how will you seek to address them? Please describe your remissions policy. Please describe how stakeholder feedback (e.g. pupil surveys) has informed your planning.</p>
15	Whole class opportunities	<p>Please describe the whole class opportunities delivered or supported by your Music education hub and your relationship to the schools in your 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.</p>

Q.	Short description	Long description
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 Question 7.</p> <p>Please record any difficulties you had in obtaining the data requested for Questions 6-8 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. 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 3.
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?

Q.	Short description	Long description
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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