

# Cabinet

## DOCUMENTS FOR THE MEMBERS ROOM

Tuesday, 13th June, 2023  
at 4.30 pm

MEMBERS ROOM DOCUMENTS ATTACHED TO THE  
LISTED REPORTS

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# MEMBERS ROOM DOCUMENTS

10 **PROPOSED SOUTHAMPTON MUSIC HUB BID** □ (Pages 1 - 118)

Monday, 5 June 2023

Director of Legal Governance and HR



HM Government

# The power of music to change lives:

A National Plan for Music Education





# **The power of music to change lives**

**A National Plan for Music Education**

**June 2022**

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## Ministerial foreword

This country has a proud history of music-making. Down the generations, music has enriched our national identity, our community and our economy. Music education is essential to safeguarding and extending the musical life of our country for generations to come.

Excellent music education opens opportunities, but it is not simply a means to an end: it is also an end in itself. It gives children and young people an opportunity to express themselves, to explore their creativity, to work hard at something, persevere and shine. These experiences and achievements stay with them and shape their lives.

That is why music is an essential part of a broad and ambitious curriculum for all pupils. It must not be the preserve of the privileged few. Music should be planned and taught as robustly as any other foundation curriculum subject, as exemplified in the Model Music Curriculum we published last year.

In 2011, we published ‘The importance of music’, the first National Plan for Music Education, an unprecedented cross-departmental vision for delivering excellence in music. Since then, we have invested in and established a national network of Music Hubs across England, giving aspiring musicians up and down the country a chance to play, perform and create music. We have continued to support a range of programmes offering broader opportunities, including the National Youth Music Organisations and the Music and Dance Scheme, offering financial assistance to attend world-leading music schools.

But we know there is further to go – because there are children in our country who still do not realise their full musical potential, many of whom could achieve incredible things if given a chance.

This government has made it its mission to level up opportunity across the country, ensuring no one is disadvantaged on account of where they live.

We publish this refreshed plan, The Power of Music to Change Lives, with the clear ambition to level up musical opportunities for all children, regardless of circumstance, needs or geography. This builds on the investment of £75 million, announced in February, to boost culture and creativity outside London between 2022 and 2025. This support from the taxpayer, through Arts Council England, will generate more opportunities for people across the country, and provide better access to cultural activities, including music.

In our refreshed plan, which sets out our vision to 2030, we place a renewed emphasis on opportunities for all, from early years through to further and higher education and careers, with clear progression paths. We have the same high ambitions for children with special educational needs and disabilities as for every child, and the plan is clear that everyone must be able to participate.

The plan sets out clearly what we expect of high-quality music in schools. We know many already achieve this, but we would like the new plan to help support more schools and teachers to improve their provision and deliver better outcomes.

We know that the Music Hub network has done much to support schools since 2011 and provides a wide range of opportunities beyond the classroom. This new plan renews the focus on creating ever stronger partnerships at local levels, supported by new national centres of excellence in teacher development, inclusion, music technology and pathways into the music industry.

We want to see more children and young people supported to navigate the many exciting opportunities available to progress with music beyond their core school provision. This could mean taking music qualifications with a view to a career in music, or simply continuing with music for pleasure. It is vital that each part of the music pipeline – schools, community music, further and higher education, and employers in the music and wider creative sector – collaborates to create joined-up talent pathways. Opportunities should be available for all but we should not be hesitant in creating an elite of musicians, akin to the elites we celebrate in sport. We should be proud to support musical excellence.

The achievements of music education to date are undoubtedly due first and foremost to the dedicated efforts of teachers, tutors and education leaders, in and beyond the classroom. We want to thank them, not least for their tireless work to keep music alive during the Covid-19 pandemic. This new plan seeks to guide, support and inspire them to continue their life-changing work.

Equally, we recognise the vital importance of every child having access to the instruments and equipment they need to make progress with music, and we are pleased to be able to announce that we will invest £25 million in musical instruments and equipment. This includes music technology, as digital music platforms continue to break down barriers to equitable access to music education into the future. The new plan illustrates how technology can be used well.

We could not have created the plan without the expert guidance of our advisory panel, chaired by Baroness Fleet. Composed of leaders from across the music education sector and wider music industry, our expert panel have shared their time, expertise and passion for music education, and the plan is better and more ambitious for it. We would like to thank them for their support.

They have built on the contributions of thousands of young people, parents, teaching professionals and music industry representatives who responded to our Call for Evidence and engaged with us through roundtable discussions and meetings. We are extremely grateful to all those who shared their views and insights.

Now is the time to unleash the creativity of our children and young people, to support them to achieve their musical ambitions. We hope all of you reading this plan will join us in our commitment to realising this.



A handwritten signature in black ink that reads "Robin Walker".

**Robin Walker MP**  
**Minister for School Standards**



A handwritten signature in black ink that reads "Parkinson of Whitley Bay".

**Lord Parkinson of Whitley Bay**  
**Minister for the Arts**



## Executive summary

Since the publication of the first National Plan for Music Education (NPME) in 2011, much has changed, with curriculum and qualification reform, the growth of multi-academy trusts, and the publication of the Model Music Curriculum. In this plan, which is non-statutory guidance, we will be building on the 2011 vision, responding to the change of the past eleven years, and recognising that more needs to be done to support teachers, leaders, schools, trusts and Music Hubs to deliver the best for children and young people. Our vision is **to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally.**

We want to see music valued and celebrated in every early years setting and school. Schools should deliver **high-quality curriculum music for at least one hour a week in key stages 1 to 3, supported by co-curricular learning**, and musical experiences. This will take time to realise and Music Hubs will be a vital support. Introducing new functions, we want every Music Hub to **build a sustainable local ‘eco-system’ for music education**, through partnerships, with progression, access and inclusion central to their work.

The plan sets out how to build on the Model Music Curriculum and achieve our vision. The plan states that:

- music should be represented in every school’s leadership structure, with **a designated music lead or head of department at school and/or academy trust level**, for primary and secondary phases
- in partnership with their Music Hub, we would like every school (including multi-academy trusts) to **have a Music Development Plan** that captures the curricular and co-curricular offer and sets out how it will be staffed and funded
- we will pilot a **Music Progression Fund to support disadvantaged pupils with significant musical potential, enthusiasm and commitment**. It will be delivered through schools and Music Hubs from Autumn 2023, with match-funded government investment over four year
- in addition to the existing relationships they have with all local schools, **all Music Hubs will identify and partner with a small number of Lead Schools (including academies)** with high-quality music provision to work with the Music Hub on design and delivery of continuing professional development (CPD) and peer-to-peer support for schools on music in their area by Spring 2024
- we will establish **national Music Hub centres of excellence for inclusion, CPD, music technology and pathways to industry**. The centres will be appointed by Autumn 2024 and based in four Music Hubs, with additional funding to provide specialist support to all Music Hubs across England

- **all Music Hubs should develop and publish an inclusion strategy, and all Music Hub lead organisations should have an inclusion lead by 2024**

This refreshed NPME, realised through dynamic partnerships across the country, will ensure all pupils receive a high-quality music education, strengthen the creative pipeline, and help create the musicians and audiences of the future.

## Introduction: A plan for all children and young people

Music is a cornerstone of the broad and balanced education that every child should receive. It touches hearts and minds, it celebrates and challenges, and it connects us and moves us.

In the same way that we teach children literacy and numeracy to prepare them for adult life, we must also give them the musical tools they need for a lifetime of music-making and enjoyment. For some, music will be the foundation of a career in one of the country's most important and globally-recognised industries. For others, it will provide experiences and skills which develop their creativity. For many, music will simply be a source of joy, comfort and companionship throughout their lives.

While the value of learning, enjoying and making music is undeniable, so is the value of music to our economy. In 2019, the music industry contributed £5.8 billion to the UK economy, and although the impact of the pandemic reduced this to £3.1 billion in 2020, the sector represents a vital part of the UK economy and its global 'soft power'. Pre-pandemic, it generated £2.9 billion in exports and supported 200,000 jobs.<sup>1</sup> Music education fuels the talent pipeline into this world-leading industry. This industry not only offers employment opportunities but is also directly engaged in the education of our next generation of musicians, from the outreach programmes of our national orchestras to the paid internships offered by major record labels.

Music education is an ongoing and incremental journey and will not look the same for all children. Some will only wish to study music in class up to age 14. Others will pursue qualifications such as GCSEs, A levels, technical awards or graded music exams. Some will want to learn an instrument or create music without studying it at school. Others will continue music into further and higher education.

Many will engage in self-directed learning, often using technology. Some will play an instrument or sing for pleasure only. Others may be inspired to pursue a future in our wider arts and creative sectors, including the education of the next generation.

All these children and young people must be supported with high-quality opportunities to progress as far as their interests lie. This can only be delivered through a partnership of organisations putting children and young people first, not competing to 'own their talent', and through the dedication of brilliant music teachers up and down the country.

Government believes that all children, regardless of background, should have access to a high-quality music education, should understand their options, and be supported to make progress. This refreshed NPME will help us to ensure that ambition is realised. Everyone has a part to play.

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<sup>1</sup> UK Music (2020), Music by Numbers 2020, accessed online at <https://www.ukmusic.org/research-reports/music-by-numbers-2020/>, 24 June 2022.

## Our vision

Our vision is to **enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally.**

This means all children and young people:

- experience a broad musical culture in schools and education settings, **accessing high-quality curricular and co-curricular music**, and progressing into appropriate qualifications
- access the **expertise, instruments, technology and facilities they need to learn, create and share their music**
- engage with a range of **enrichment opportunities to play and sing, to perform, create and experience live music**, and have their music heard
- have opportunities to **progress their musical interests and talents, and routes into a variety of music careers**
- are supported by a **skilled and dynamic workforce**

We also expect music education to be fully inclusive, so that all music educators:

- commit to achieving greater access and more opportunity in music education, identifying and removing barriers, including for children in low-income families and children with special educational needs and disabilities (SEND)
- take action to support increasing access, opportunity, participation, and progression of groups that are currently under-represented in music
- support understanding of inclusive music education and skills development among teachers, tutors, practitioners and leaders, informed by high-quality research and evidence

The three goals of the NPME are as follows.

### **All children and young people receive a high-quality music education in the early years and in schools**

- Early years providers offer a strong grounding in music up to age five.
- Schools and trusts promote a broad musical culture, with opportunities to play and sing together, perform, create and experience live music.
- All primary and secondary schools deliver a quality music curriculum reflecting the breadth and ambition of the national curriculum, such as the [Model Music Curriculum](#).
- All special schools and alternative provision settings have equally high expectations.
- Music is represented in every school's leadership structure, with a designated lead or head of department at school or academy trust level, for primary and secondary.
- Staff are supported with appropriate skills development and resources.

### **All music educators work in partnership, with children and young people's needs and interests at their heart**

- A refreshed Music Hub programme with ever stronger partnerships that build a vibrant and sustainable offer of music education in every part of the country.
- Schools, academy trusts and Hubs work together to improve the quality and breadth of music education for children and young people.
- Music and arts organisations, and the music industry, contribute to music education as partners in Hubs, and working with education settings at local, regional and national level.
- All music educators have a stronger understanding of the role of technology in teaching music, including as a creative tool, and in enhancing teaching and in making music more accessible and inclusive.

### **All children and young people with musical interests and talents have the opportunity to progress, including professionally**

- Schools and trusts have clear approaches to supporting their pupils to progress music through and beyond the curriculum, including opportunities to study for qualifications, such as graded exams, GCSEs and A level and vocational and technical qualifications.
- Music Hubs proactively work with schools and, where relevant, trusts, to support children's progress, including specifically through group instrumental and/or whole-class ensemble tuition, with opportunities suited to their needs, ambitions and interests.
- Hubs, schools and trusts develop an understanding of opportunities for specialist and advanced musical tuition individually and in groups, and support children and young people to access local, regional and national youth music opportunities.
- All music educators, including in further and higher education, help young people to understand routes into careers in the music and wider creative industries.

To achieve these goals, we have built on the actions set out in the Schools White Paper, including on having an excellent teacher for every child, a broad and ambitious curriculum, a longer and richer school day, improved support for children with SEND and a stronger school system. We have also built on missions in the Levelling Up White Paper, with a greater focus on place, to improve educational and cultural opportunities for all young people in all parts of England and developing the skills we need to support our world-leading music and cultural industries.

Like the white papers, the timeline for the NPME is for eight years to 2030. We will also publish a progress report in 2025, to reflect on what improvements have been made, what we have learned and how the music sector may have further evolved.

The next three chapters (chapters 1, 2 and 3) set out how to achieve these three goals, and the last section sets out what government and partners will do next to take forward the NPME, and how we will monitor progress in future. Case studies (in blue) and explanations (in green) included throughout the document illustrate good practice and provide examples of how high-quality music education can be achieved and funded. Individual stories of young musicians exemplify what can be achieved. Further [case studies, including individual stories](#), are available alongside this plan.

While each chapter focuses on a different aspect of music education, we would encourage all audiences to read the whole plan. Reading all three chapters will support readers to build a stronger understanding of the various partners and opportunities that make up our rich music education ecosystem, and how building ever stronger links between them will help achieve our vision for children and young people.

## Background

### The original plan

In 2011, government commissioned Darren Henley to carry out a [review of music education in England](#). His review identified that there were inequalities in provision, with a divide between children and young people whose families could afford to pay for music tuition and those who came from lower socio-economic backgrounds and locations.

The review included key recommendations for schools and others; in particular that all schools should provide children with a broad music education, that children should have the opportunity to learn an instrument through Whole-Class Ensemble Teaching (WCET), and that music should continue to be offered as a study option through to key stage 4 and beyond.

Importantly, the review also recognised that no one teacher, performer, school or organisation alone could deliver every part of a rounded music education to every child, and that this was best served by collaboration between in- and out-of-school opportunities, locally and nationally.

Government's original National Plan for Music Education, 'The importance of music', was published in 2011 in response to the review and was an important moment for music education. For the first time, a cross-departmental plan set out what every child should expect at each stage of their education over the next ten years, and how music education providers would work together, as music education hubs, to ensure children in every circumstance could participate and progress.

## The story so far

Since publishing the first plan, government has made substantial commitments to music education. The Department for Education (DfE) has invested over £710 million of funding from 2016 to 2022 in a diverse portfolio of music and arts education programmes to ensure all children, whatever their background, have access to a high-quality education in music and arts, and will continue to invest around £115 million per annum in cultural education over the next two years, working closely with DCMS, Arts Council England (ACE) and others, over and above schools' core budgets. We have established a network of Music Hubs across England and prior to the Covid-19 pandemic, these Hubs worked with around 91% of primary schools and 88% of secondary schools. In addition to co-funding a number of programmes with the DfE, ACE has invested £96.5 million of National Lottery funding into youth music over the past 10 years, and has further invested in a range of music organisations working with and for children and young people.

But despite progress, the government's [Call for Evidence](#) on music education in early 2020 found that provision remains patchy. At the same time, much of the context has changed. Higher standards of music education have been required through both the [reformed national curriculum](#) from 2014 and the [reformed GCSE](#) and [AS and A level](#) from 2016, and further exemplified through the [Model Music Curriculum](#) published in 2021. The [2019 Ofsted Education Inspection Framework](#) placed the quality of education at the heart of their inspections, and re-emphasised the importance of a broad and balanced curriculum in schools. Maintained schools are required to teach the national curriculum, and academies are expected to teach a curriculum that is similar in breadth and ambition, including music.

## The impact of COVID-19

Government recognises that school and college restrictions have had a substantial impact on children and young people's learning and is committed to helping pupils make up learning lost due to the pandemic. The guidance to schools published during the height of the pandemic through to the end of the summer term 2021 made clear that all state-funded schools were expected to teach all subjects in their curriculum – including music – but could make use of existing flexibilities to create time to cover the most important content in which pupils are not yet confident.

We have committed nearly £5 billion to a comprehensive education recovery package to support children and young people to make up for learning lost during the pandemic. This includes direct funding to schools through the universal catch-up premium in the academic year 2020/21 and the recovery premium in the 2021/22 academic year, which builds on the pupil premium to support further the attainment of disadvantaged pupils. School leaders have had the freedom to dedicate some of this funding towards additional support for arts and music education. The recovery premium, which has been extended, will provide £1 billion over the next two academic years for 2022/23 and 2023/24, and will help schools to continue to provide evidence-based activities to support the most disadvantaged pupils.

During the pandemic, many children found music a source of great comfort, and learned new, innovative ways to engage in and make music despite the restrictions faced by our cultural and education sectors. We recognise the huge contribution the arts and cultural sector makes, not only to the economy and international reputation of the United Kingdom but also to the wellbeing and enrichment of its people and communities.

We also recognise the significant impact of the pandemic on the music sector: a 46% decrease in its contribution to the UK economy and a 35% drop in employment levels.<sup>2</sup> Our commitment has been demonstrated through the unprecedented Culture Recovery Fund. In total, over £1.5 billion has been allocated from the fund. This funding has helped to save around 5,000 individual organisations.

The state-funded school system has also undergone rapid change. The significant expansion of the academies and free schools programme has led to growing multi-academy trusts (MATs) which are creating new opportunities to pool resources and drive partnership working.

Significant technological advancements are giving children, including those with disabilities, new opportunities to learn, create and explore music – and a quarter of young people now say they are making music digitally.<sup>3</sup> Technology is now an integral part of the landscape for those teaching, learning, composing and performing music. This is opening the door to a range of new and exciting creative careers young people can pursue, and not just in the music industry. The film, television and gaming industries, for example, are increasingly seeing the value of employing those with music technology skills.

It is in this context that we are refreshing the music education plan for 2022 and beyond, to encourage an ever more connected approach across the range of partners involved in music education. This plan will continue to embed the higher standards of the national curriculum, support its enrichment through co-curricular provision and music beyond school, and enable teachers, leaders and wider music educators to level up opportunities for children and young people by working together in partnership.

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<sup>2</sup> UK Music (2021), This is Music 2021, accessed online at [www.ukmusic.org/wp-content/uploads/2021/10/This-is-Music-2021-v2.pdf](http://www.ukmusic.org/wp-content/uploads/2021/10/This-is-Music-2021-v2.pdf) 24 June 2022.

<sup>3</sup> ABRSM (2021), Learning, Playing and Teaching in the UK In 2021: ABRSM Making Music Report, accessed online at [gb.abrsm.org/media/66373/web\\_abrsm-making-music-uk-21.pdf](http://gb.abrsm.org/media/66373/web_abrsm-making-music-uk-21.pdf) 24 June 2022.



## **What has the plan been informed by?**

The refreshed NPME builds on the extensive experience and expertise of music educators across the country and in a range of settings, through the work of the advisory panel, chaired by Baroness Fleet, with experts from schools and multi-academy trusts, music teachers, leaders from Music Hubs, ACE, UK Music and the wider music sector. It has also been informed by a series of consultations and roundtable meetings with teachers, headteachers, music specialists, disabled musicians, Music Hub chairs and others.

This refreshed plan has also been shaped by broad consultation through the [Call for Evidence](#), which received over 5,000 responses from parents, teachers and students and 275 responses from young people.

## **Key findings**

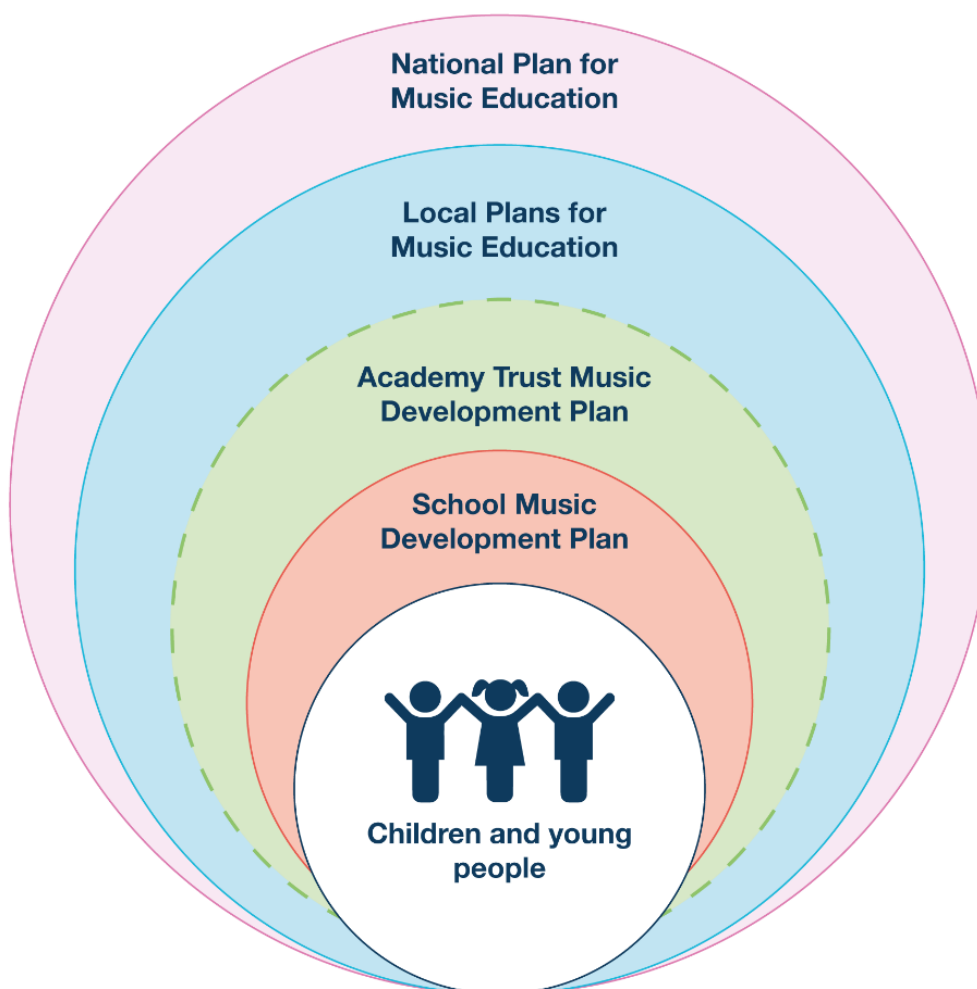
- Around half of respondents said that music education is being delivered in line with the government's vision, whilst half of respondents did not, indicating that there is still progress to be made.
- The responses emphasised the need to make sure that music opportunities are inclusive and accessible to all children, in particular pupils from disadvantaged backgrounds and pupils with SEND.
- Many thought the approach to music was inconsistent among schools, with some delivering music more effectively than others.
- Many respondents praised their local Music Hubs and detailed the excellent support and broad range of opportunities that they provide, and almost two-thirds of headteachers and leaders in education said that their relationship with their local Hub was either good or excellent. But responses also highlighted challenges in ensuring that the level of provision is consistent across regions and that the role of Hubs is clearly communicated with schools.
- A large number of those responsible for delivering music education said that they felt quite or very confident in doing so. However, the responses also indicated that training and CPD opportunities to help them further improve their skills and knowledge would be welcomed.
- Music technology and how this has transformed the way music is made, composed and orchestrated was cited as a valuable tool by many.

We also reviewed a range of research, reflecting on these past ten years and proposing approaches for the future, including recent studies on the impact of Covid-19 and remote learning.

We are very grateful for the time and expertise shared with us.

## How should the plan be used locally?

Together, the vision and three goals set out the overarching ambition for music education and explain the national framework for its delivery. This will be realised at a local area level through the Music Hub partners, captured in the Local Plan for Music Education, covering music education in and out of school and co-ordinated by the Music Hub lead organisation. At school level, it will be captured in the school's Music Development Plan, helping to show parents and children what they can expect from music education. For academies, these school-level plans should draw from and link back into the trust's improvement plans. We would also like to see more trusts adopting a trust-wide Music Development Plan. The purpose of local and school/trust plans is explained further in chapters 1, 2 and 3.



# Chapter 1: High-quality music education for all

## Introduction

Our first goal is to see **all children and young people receive a high-quality music education in the early years and in schools**. Early years settings and schools should start from the premise that all children are musicians – embracing music in their provision, sparking children’s musical curiosity and developing their ability and interest. The main focus of this chapter is how early years settings and schools, including their leadership teams and academy trusts that drive them, can achieve this for all children and young people. As children get older, those with talent and interest in continuing with music should be supported to do so through qualifications, further study and beyond (see chapter 3 for more detail).

We know music education is already excellent in many early years settings and mainstream and specialist schools throughout the country. But it is not yet the case everywhere. This chapter therefore sets out our clear non-statutory expectations and the support available, with case studies of effective delivery in practice.

Ensuring that classroom music provision is high quality is essential. This starts in the early years, and once children start school, through high-quality classroom teaching, embedding the high standards set by the national curriculum, as exemplified by the Model Music Curriculum.

But for pupils to develop, it must be more than that. Early years providers and schools should build a musical culture, identify potential and talent and enrich children’s experience with music beyond the classroom. Music can help build community, including with parents and carers.

Music education must be more than a set of activities. It should provide young people with knowledge and understanding of the music they will encounter throughout their lives. As Ofsted’s recent research review states: “A central purpose of good music education is for pupils to make more music, think more musically and consequently become more musical”.<sup>4</sup>

Effective leaders at school and trust level who are committed to music and supportive of their music leads and teachers are vital. Early years providers, schools and trusts should be ambitious about what they expect for music, in and beyond the classroom.

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<sup>4</sup> Ofsted (2021), Research review series: music, accessed online at [www.gov.uk/government/publications/research-review-series-music](https://www.gov.uk/government/publications/research-review-series-music) 24 June 2022.

Enabling pupils to progress in music requires flexibility from leadership and wider school staff, too. For example, where a pupil needs time away from their other lessons to attend an instrumental or vocal lesson, or where school premises are to be used out of hours for music. But its rewards are substantial, not only in supporting individual pupils but also enhancing a school or provider's identity and culture.

We do not expect early years providers, schools and trusts to do this alone. They should draw on the offer from their local Music Hub, and (when established) its Lead Schools for Music to help develop and embed high-quality curricular and co-curricular music, captured in the school's Music Development Plan, explained further in 'music in schools' (page 18). There are also a wide range of organisations providing resources and support to empower teachers to deliver high-quality music education, including the BBC, ABRSM and singing-focused programmes such as Sing Up and the Voices Foundation. Further [information on the resources](#) are available alongside this plan.

### **Creating networks of best practice: Lead Schools for Music**

Under the plan, all Music Hubs will be asked to appoint Lead Schools for Music – at least one focussed on primary, and one secondary – working with the schools and (for academies) their academy trusts to become active partners in their work, in order to support others in the area and champion best practice. These named partners will not take the place of the partnerships all Hubs should build with all local schools, but rather will play a distinct and additional role in supporting other schools to improve their music provision.

These schools and (where relevant) their trusts will work with Hubs in the design and delivery of peer-to-peer support and development for other schools in their area. This could include lesson observations, workshops, mentoring on curriculum planning or delivering music inclusively. Through this, each region can secure a local network of music teaching peers.

If this exceeds normal peer support and networking, Hubs should consider funding these schools or academy trusts for the work. Such arrangements should be determined locally.

Further information regarding reforms to the Music Hubs, and their CPD offer, is outlined in chapter 2.

## Music in early years settings

A strong foundation of music in the early years is vital for all children, but particularly for disadvantaged children or children with SEND. All early years providers are required to deliver an educational programme in Expressive Arts and Design as part of the [early years foundation stage \(EYFS\) statutory framework](#), for children from birth to age five. By the end of the EYFS, children at the expected level of development should be able to: sing a range of well-known nursery rhymes and songs, perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.

Government has recently published [Development Matters](#), non-statutory curriculum guidance for early years practitioners and teachers which gives further examples of how to deliver music in their settings. Many of our great national and regional orchestras have accessible early years workshops.

Many of those teaching music in early years settings will be non-specialists. While not specifically funded by government to do so, many Music Hub partnerships have developed expertise in supporting early years music, and we encourage this to continue. Early years practitioners should consider seeking support and training from their Hub, who may also be able to provide specialist music teaching and link early years providers with music in local schools.

### Case Study

#### Tri-Borough Music Hub – Early years

The Tri-Borough Music Hub (TBMH) works across the three West London boroughs of Hammersmith and Fulham, Kensington and Chelsea, and Westminster. There are 154 state schools in the area, with around 16% SEND pupils and 31% Pupil Premium.

Early years is an integral part of TBMH's offer, with the development of the Tri-Borough Early Years Music Consortium (TBEYMC), which has created a set of shared commitments to music in the early years. TBMH's offer includes a workforce development programme with training for leaders of partner organisations, early years educators, and key stage 1 teachers to enable them to understand and support progression from early years.

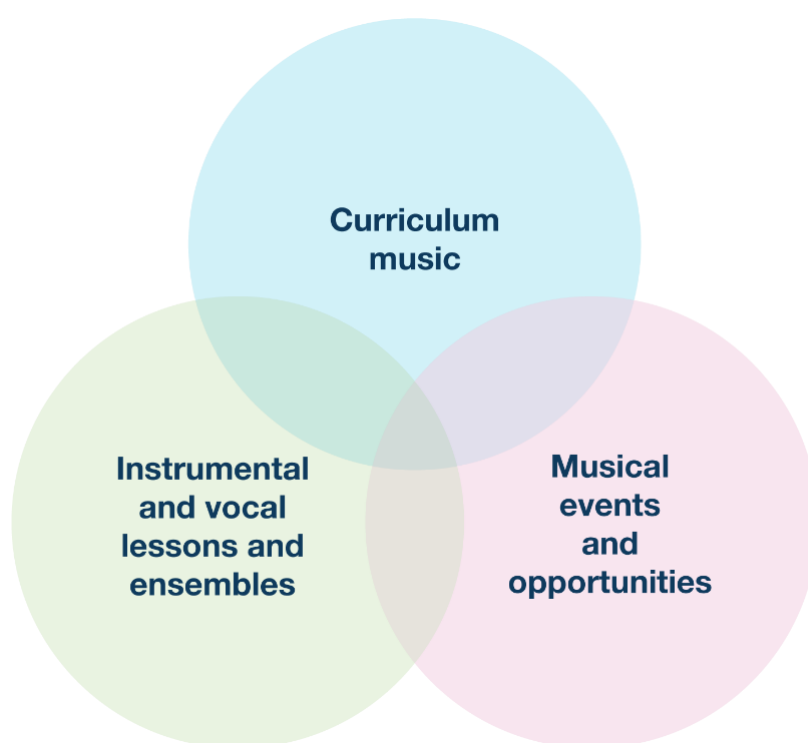
TBMH has also created supportive guidance material, including a self-evaluation tool to help early years educators assess their provision, and guidance for Music Hubs looking to develop their early years provision. The partnership approach and resources are pooled to match-fund a grant to enable the delivery of the early years offer, including sourcing funding for an EYFS strategic lead. The EYFS strategic lead is involved in team meetings to ensure early years is an equal part of the TBMH's strategy.

See [case studies](#) for further details.

## Music in schools

Schools should aim high with their music provision, to embed and exceed the national curriculum and to support their pupils to realise their musical potential. A high-quality school music education consists of three distinct, but interlinked areas of provision.

- Curriculum music, compulsory from key stages 1-3, then optional for examination classes (e.g. GCSE, vocational and technical qualifications and A level).
- Instrumental and vocal lessons, and ensemble membership.
- Musical events and opportunities, such as singing in assembly, concerts and shows, and trips to professional concerts.



**Model of music education originally created by Hampshire County Council's Music Service, 2013.  
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These three areas, which should be accessible to all pupils, build on each other, starting from a foundation set in curriculum music time, supporting progression through co-curricular learning, playing and creating, and enriching this with musical experiences.

In practice, we have learned from schools doing this well that there are some key common features of excellent provision. We would like to see these offered in every school, and made available to every pupil.

## Key features of high-quality school music provision

- Timetabled curriculum music of at least one hour each week of the school year for key stages 1-3.
- Access to lessons across a range of instruments, and voice.
- A school choir and/or vocal ensemble.
- A school ensemble/band/group.
- Space for rehearsals and individual practice.
- A termly school performance.
- Opportunity to enjoy live performance at least once a year.

There are many schools already delivering this, and we want others to feel supported to achieve the same. We understand it will take time for some schools to achieve all that is set out here, but the sooner changes start to happen, the sooner children will benefit. We therefore encourage all schools to consider this guidance for implementation over the course of the next academic year (i.e. from September 2022 onwards) and aim to have a revised or new Music Development Plan in place for academic year 2023/24 at the latest (see next section). While this guidance is non-statutory, we will be monitoring progress against it to understand if there is more we need to do to enable all pupils to access high-quality music education (see 'next steps' on page 75).

The case studies included with this plan illustrate how excellent music education is being delivered now across the country within existing school budgets, and how the support available can enhance that. Teachers should consider their provision as one part of a wider ecology of music education. This includes (but needn't be limited to) building relationships with their Music Hub. All schools should reach out to connect their pupils with wider opportunities to learn and progress. This should include promoting access to instruments and equipment for all children and young people. We know that this is an area where additional support is needed and we will be working with the Hubs and wider partners to build on existing best practice around developing sustainable instruments stocks. Even where a school has strong music provision, building these connections will widen their pupils' horizons, and open up opportunities for these excellent schools to support others in their wider community.

The recent Schools White Paper set out the DfE's clear vision to move to a fully trust led system so that, by 2030, all children will benefit from being taught in a family of schools, with their school in a strong multi-academy trust (MATs) or with plans to join or form one. This in turn creates new opportunities for ever stronger collaboration in the delivery of music education. Strong academy trusts already leverage their collective resource and expertise to enhance provision across their schools, and enable these schools to work with each other to broaden and strengthen the opportunities available for musical learning. We want to see this happening more.

On 28 March 2022, the government announced through the Schools White Paper the introduction of a new minimum expectation on the length of the school week of 32.5 hours for all mainstream-state-funded schools to work towards as soon as possible and at the latest by September 2023. This is to ensure all children have fair access to high-quality time in school regardless of where they live. We are also encouraging mainstream state-funded schools to go further where possible in order to provide their pupils with more opportunities for high-quality teaching or more time in high quality enrichment activities including music. Specialist settings should share the overall ambition to extend and enrich their school week where this is beneficial to pupils and taking into account operational and financial considerations. We will be publishing guidance on best practice in the summer which will include case studies of how additional time can be used to help ensure all pupils have a rounded education.

## Case Study

### Ark Schools

Ark Schools is a multi-academy trust operating a network of 39 schools in London, Birmingham, Portsmouth, and Hastings. 40% of Ark's 30,000 students are eligible for free school meals.

Ark Music was launched in 2009 to raise the profile of music in Ark Schools. All schools in the trust deliver a minimum of 30 to 50 minutes of music curriculum teaching per week. Teachers are provided with resources and training: all teach with Ark Music's complete curriculum programme, and over 250 teachers at primary and 48 at secondary take part in music training each year.

There is a choir in every school, and over 1,000 children a year aged 9 to 18 are currently in after-school clubs. In the last five years, take-up of GCSE Music at Ark has increased by 80%, and students who want to enter the music industry are provided with mentoring and advice from Ark's network of 100 professional artists. A music scholars programme supports 15 students who demonstrate exceptional potential.

Ark has been able to systematize how it wants music to be delivered and achieve that quality consistently across its 39 schools through the leadership of a Director of Music. The quality of the curriculum is improved by iterations from teachers, who collaborate across a network.

A number of Ark primaries engage with their local Music Hubs, buying into services including instrumental lessons.

See [case studies](#) for further details.



Schools should consider how they can communicate their music offer (such as on their websites) and individual pupils' progress with parents and carers and help them to support their children to take their learning further, for example signposting local Music Hub opportunities. Musical events and performances are a powerful opportunity to engage parents in the life of the school, and in their children's musical learning.

Throughout the design and delivery of school music, teachers and leaders should also consider how their provision is inclusive of and accessible to all pupils, with adjustments where needed, and embrace the cultural diversity of their pupils and encourage them to bring their own individual experiences to their musical learning, whilst also shining a light on the many musical possibilities that exist in the wider world.

### **School Music Development Plans**

Every school should be able to articulate their plan for delivering high-quality music education and supporting pupils to progress, just as they would in any other curriculum subject. This should be connected to the school's wider offer and development, as supported by their School Improvement Plans and, where relevant, trust Improvement Plans.

We would like to see every school drawing out their subject-specific approach in a Music Development Plan that links back to their broader school development approach and priorities. The School Music Development Plan should set out how the school will deliver high-quality music provision for all pupils in the three areas of curriculum, co-curricular and enrichment, and against the key features set out above:

- timetable curriculum music of at least one hour each week of the school year for key stages 1 to 3
- provide access to lessons across a range of instruments and voice
- develop a school choir and/or vocal ensemble
- develop a school ensemble/band/group
- provide space for rehearsals and individual practice
- develop a termly school performance
- provide opportunity to enjoy live performance at least once a year

### **Music Progression Fund pilot**

The Music Progression Fund pilot will involve testing a range of interventions to support disadvantaged pupils with significant musical potential, enthusiasm and commitment. Eligible pupils will receive small-group and/or individual support in learning an instrument and/or learning to sing to a high standard over a sustained period.

Our aim is to reach around 1000 disadvantaged pupils in 4 to 6 pilot Music Hub areas, mainly from any of the 55 [Education Investment Areas](#) first announced in the Levelling Up White Paper.

The pilot will support disadvantaged pupils after first access to develop their musical ability to a high standard over four years through key stages 2 and 3, making progress equivalent to, for example, at least a grade a year in their chosen instrument or singing, and give pupils greater opportunity to progress in music from key stage 4 onwards, either at school, college or through a music organisation.

The pilot will be delivered through a partnership between schools and Music Hubs from Autumn 2023, with additional government funding **over four years** and matched funding identified by organisations leading or working in partnership with Music Hubs.

In designing the pilot, we will draw on evidence of impact from a wider range of initiatives, including the London Music Fund, the Music in Secondary Schools Trust, Music Masters, Awards for Young Musicians, local ensemble projects organised by Music Hubs, and Sistema-based projects in the UK such as In Harmony.

Plans should consider how the school will staff and fund this provision, including how staff development will be supported, how the school will work with its Music Hub to support and build on this provision, and how the school will monitor success. We would also encourage all schools to consider developing a music progression strategy as part of their Music Development Plan, considering opportunities for pupils to pursue music beyond the core curriculum, and how they can be supported to access those. This is discussed in the 'Musical progression' sections for primary schools (page 33) and secondary schools (page 39). Capturing this in a Music Plan will help a school to:

- engage critically with its music offer
- feed music into wider school improvement
- open a dialogue with Music Hubs both to enhance in-school provision and connect pupils to broader opportunities
- publicise their music offer to pupils and parents, including on the school website, so they have an understanding of what to expect

All schools should produce a Music Development Plan in a form that works for them, and while producing one is not a statutory requirement, we would encourage schools to develop them over the course of next academic year (i.e. from September 2022), to help drive improvements in provision for all children and young people, with the aim of having a revised or new Music Development Plan in place for academic year 2023/24 at the latest.

We also want to see academy trusts thinking strategically about how they can support the delivery of music across their schools, especially as more schools join multi-academy trusts towards 2030. We would therefore encourage trusts to develop trust-wide Music Development Plans, in addition to the Music Development Plans held by each of their schools. These should consider how the trust will support the delivery of quality music, considering the key features identified above, across its family of schools, and in particular how it will leverage the opportunities of collective resource and expertise, and support collaboration in design and delivery to maximise opportunity and quality in their music provision.

## The school music curriculum

**Music is a statutory subject in the [national curriculum](#) for all children in primary school and for the first years of secondary (from key stage 1 to 3).** This applies to mainstream and special schools. Music should be planned, sequenced and taught as robustly as any other foundation subject.

[Ofsted's education inspection framework](#), which came into effect in September 2019, has a strong emphasis on ensuring that schools provide a broad and balanced curriculum for all pupils, and building pupils' cultural capital informs Ofsted's judgement about the quality of education. This applies equally to academies and maintained schools, and to special schools. In July 2021, [Ofsted also published a research review on music](#), summarising key learning on effective music curriculum design and delivery.

To support schools to deliver music effectively, in 2021 we published a non-statutory [Model Music Curriculum](#), with an emphasis on sequencing learning in areas which, when taken together, contribute steadily towards pupils becoming more musical. The model provides a blueprint for progression through primary and secondary towards GCSE and other qualifications. In line with the national curriculum's aims, it outlines a sequence of learning across singing, listening, composing and performing/instrumental performance. It emphasises that delivering this requires meaningful time in the curriculum of at least one hour a week.

The new arms-length national curriculum body will work with teachers across the country to co-create a package of free, optional, adaptable digital curriculum resources that are built around a rigorous, high-quality curriculum. This will include resources for music education, building on the guidance in the Model Music Curriculum.

We expect all primary and secondary schools to embed high-quality music education either by adopting the Model Music Curriculum, or implementing a curriculum that is at least comparable in breadth and ambition.

## Supporting the school workforce

The quality of teaching remains the most important in-school factor in improving outcomes for children, especially those from disadvantaged backgrounds. This is why the Schools White Paper sets out the DfE's plans for all teachers to have access to world-class training and professional development at every stage of their career.

Excellent progress is being made in rolling out the Early Career Framework reforms and the refreshed National Professional Qualifications (NPQs) which now include the NPQ on Leading Teaching for teachers who have, or are aspiring to have, responsibilities for leading teaching such as in music. We have also established a national network of Teaching School Hubs, local centres of excellence in teacher development, to ensure that the benefits of these reforms deliver for teachers and pupils right across England.

The quality of subject leadership in schools and trusts also matters. That is why music should be represented in every school's leadership structure, with a designated music lead or head of department at school and/or academy trust level, for primary and secondary. We would encourage trusts to designate leads or heads of department for music in each of their schools as well as within the trust itself, where this is appropriate to their settings. These music leads and heads of department should be given the time, resource and access to regular training to develop effective programmes of study; and to plan and deliver the wider musical offer, with support where needed. Trust-wide leads for music can play an additional, strategic role in coordinating provision across a group of schools, drawing links and building efficiencies through access to collective resources and expertise.

In turn senior leaders (executive leaders, headteachers, members of senior leadership teams, trusts and governing bodies) should proactively interrogate the quality of their school or trust's music provision, including the accessibility and inclusivity of the curriculum and how that is improving over time, and how it supports pupil progression.

### **Considerations for senior leadership, trusts and governing boards**

Music leads and heads of department are not only responsible for curriculum provision. Unlike many other subject leads, music leads and heads of music – at primary and secondary – will have wider responsibilities for developing the musical culture of the school, including co-curricular provision, experiences and performances. Primary school leaders in particular should consider what this means for the time classroom staff are afforded for being a music lead. They should also consider how their staff could be supported by funding visiting music tutors, including through support from their Music Hub, or inviting professional musicians into school to deliver a breadth of co-curricular opportunities.

Broadly, senior leaders should think with care about how they help music leads and heads of department to deliver quality provision, and how their processes, procedures, policies and general approach could impact on the capacity of music leads, teachers and heads of department to realise their ambitions for pupils.

Academy trust and maintained school governing boards should be aware of how music fits into the curriculum, co-curricular and enrichment provision of their organisation and how the trust or school ensures the quality of the music offer. This could be supported by the Music Development Plan(s), which could, as outlined above, be linked to the overarching School Improvement Plan(s). ACE and the subject association Music Mark have published guidance for governors with the National Governance Association, which will be updated following publication of this refreshed plan. Further [information on resources](#) are available alongside this plan.

### **Continuing professional development**

We want to ensure the school workforce is supported with the right training and professional learning to deliver music well. School leadership (headteachers, music leads and heads of department) should proactively consider the development needs of their staff in the context of the school's wider priorities and plans.

We encourage schools to take a broad view of continuing professional development (CPD). Primary classroom teachers, often not music specialists, may benefit from a different approach. For example, singing lessons, membership of a staff choir, or keyboard lessons could be used to develop musicianship. Schools should consider whether they could offer such music opportunities to staff for interest, too. This can further embed a culture of music throughout the school. Schools should also consider how CPD could support teachers in nurturing pupils' creativity and teaching composing – a national curriculum requirement and a part of qualifications at key stage 4 and above.

### **Building expert support: The national Hub centres of excellence**

In addition to the network of local Music Hubs, supporting curricular, co- and extra-curricular music, four Music Hubs will be appointed and funded from Autumn 2024 to act as national centres of excellence in inclusion, CPD, music technology and pathways to industry. These national leads will be expected to support the Music Hub network as a whole through the following.

#### **Inclusion**

To include modelling best practice, disseminating resources and providing training in inclusive music-making, including for children and young people with SEND.

#### **CPD**

To include developing and disseminating a bank of national CPD resources, providing support to Lead Schools and building partnerships with subject associations, CPD organisations, and multi-academy trusts to support national CPD initiatives.

#### **Music technology**

To include building expertise, developing resources and guidance for schools on the effective use of music technology, and acting as a central point of contact for music technology industry leaders.

## **Pathways to industry**

To include developing and disseminating a bank of careers education resources, feeding into relevant national skills initiatives on behalf of Music Hubs and acting as a central point of contact for the commercial music industry and cultural sector.

Further information is set out in chapter 2.

To support teacher development, we will be placing a stronger emphasis on CPD as part of the Music Hub programme in future. Schools should engage with their Hub's offer of CPD and discuss their needs, so the offer can be tailored to meet them. This includes special schools, who should work with Hubs to identify appropriate training to support their delivery of music education.

We will be appointing a national Hub Centre of Excellence for CPD, with national responsibility for coordinating a bank of teacher development resources, aligned to the national curriculum and building on the Model Music Curriculum, working closely with Music Hubs.

The Lead Schools (which may be part of trusts) appointed to each Hub partnership will complement the national CPD offer, providing peer-to-peer support for other schools and helping to build a network of music teaching colleagues in each area. Further information regarding reforms to the Music Hubs, and their CPD offer, is outlined in chapter 2. Information on further CPD opportunities can be found within the [resources information](#) available alongside this plan.

Alongside formal CPD opportunities, we know teachers and leaders benefit from the chance to network with peers and learn from each other. This is especially important in music, given the smaller size of departments in comparison to core subjects. A number of membership bodies support teachers with music education, these include the subject associations Music Mark and the Incorporated Society of Musicians, the Music Teachers' Association, the Musicians' Union and the Music Education Council. Additionally, many Music Hubs have developed peer networks across regions, or at a local level.

## **Trainee and early career teachers**

We will continue to implement and embed the Early Career Framework first set out in the 2019 DfE recruitment and retention strategy, so that every teacher enjoys their entitlement to evidence-based training and support at the start of their career.

In the recruitment and retention strategy, DfE also committed to reviewing initial teacher training (ITT) that leads to Qualified Teacher Status (QTS). The review was focused on the quality, consistency and coherence of ITT in line with the ITT Core Content Framework, including in relation to curriculum and subject specific elements, such as music. The government announced policy reforms in December 2021, following a report from an external expert advisory group, public consultation and extensive stakeholder engagement. The announcement included £35.7 million to support implementation.

The reforms require existing and new providers to demonstrate that they meet a set of new quality requirements, through a new accreditation process. Successful providers will be accredited to offer ITT courses from September 2024. These reforms are designed to ensure that we create an ITT system of the highest possible quality, from which all teachers and the young people they teach stand to gain.

The training curriculum designed by providers must set out in detail the approaches for each subject and phase, including, where appropriate, music teaching, and be clear about how subject-specific approaches will be taught to trainees.

We will also establish the Institute of Teaching to become England's flagship teacher development provider to deliver cutting-edge training, including targeting disadvantaged areas of the country, and build the evidence base on effective teacher development, including in music teaching. The Institute will provide training for a new cadre of National Leaders of Education (NLEs), drawn from the country's leading schools and trusts to turn around struggling schools.

## Case Study

### Daniel's story

Daniel, 25, is a self-taught pianist and a subject leader and music teacher at a non-selective state school in Westminster, London. He recalls engaging with music from an early age, at home, in church and at his Catholic state primary and secondary schools.

During his time at school, Daniel, who identifies as Black British, was supported to take up singing lessons as he was eligible for free school meals. He was part of the Chapel Choir and he successfully studied for his Grade 7 singing and Grade 5 music theory qualifications. His enjoyment of music led him to study it at university. However, when it came to graduation, Daniel was unsure what career he wanted to pursue. He had not previously contemplated becoming a music teacher but was given the opportunity to test this out when one of his former teachers offered him a role as a gap-year student.

Inspired by this experience, after graduation, Daniel applied for a full-time music teacher role at an inner-London comprehensive school. Four years later, he is now the subject lead, which he describes as a rewarding and satisfying role:

"I love how music is a universal language and how it can connect with children in ways that other subjects can't. It is always a joy to see other teachers' jaws drop when on occasion some of their underperforming or badly-behaved students perform flawlessly and professionally in a school concert. It is such a pleasure to work in an environment of constant creativity and camaraderie."

"I remain as motivated and dedicated as I did when teaching notes on the keyboard to my siblings. Music can lead to extraordinary pathways and career opportunities."

See [case studies](#) for further details.

## Music in primary schools

Music should be embedded in every primary school. Singing should be the golden thread through these years, with a clear commitment to quality teaching and opportunities for progression for all children from the start of their school education.

A primary school's music curriculum should be developed and ideally delivered by a music specialist wherever possible, but where it isn't possible, by a designated music lead, supported with appropriate training and connected to support from their local Music Hub. Music should be represented in the leadership of every primary school with a designated music lead at school and/or trust level.

Music is a compulsory subject in the national curriculum at primary school. As the Model Music Curriculum sets out, children in primary school should receive a minimum of one hour of music teaching a week; this may take the form of short sessions spread across the week. This should, as a minimum, cover the subject content set out in the [national curriculum programmes of study](#). The Model Music Curriculum provides an example of a more detailed framework for delivering this curriculum content, providing support for teachers when they are planning the music curriculum for their own school. For schools following the ambition of the Model Music Curriculum, key outcomes schools should be looking to achieve by the end of primary school include that pupils:

- sing with accurate pitch in unison or harmony with attention to phrase and dynamics
- are capable of playing a simple melody on an instrument in an ensemble and to learn it from, for example, staff notation
- are able to create short phrases of new melodic music
- demonstrate knowledge of music from a range of musical traditions
- increasingly enjoy both their music lessons and taking part in the wider musical life of the school

### Singing

Singing is key to developing musicianship and will be a core part of the curriculum offer at primary. It is already a strength of many primary schools.

In addition to dedicated curriculum singing time, some schools find that incorporating short bursts of singing into every school day works well. Assemblies also offer an opportunity to sing, as a whole school or in year groups, and to perform as a class or ensemble. Regular singing prior to and continued during instrumental teaching can support its success.

Teachers should consider how pupils can progress their singing beyond the classroom, within and outside school (further detail on co-curricular opportunities is set out below).



## Instrumental teaching

### The opportunity to learn an instrument – what does this mean?

- Initially, pupils should experience the mechanics of how instruments create sound, exploring simple class instruments, such as simple hand or tuned percussion and recorders, in early years/key stage 1.
- Subsequently they should explore further instruments, such as flute, violin or djembe, through Whole-Class Ensemble Tuition (WCET) or large/small-group tuition in key stage 2.
- Those who wish to might then begin the process of mastering a chosen instrument (perhaps progressing to smaller group tuition).
- For the instrument to become a means of expression, the pupil will continue to learn both as an individual and in ensembles (1:1/small-group tuition and school ensembles).
- To become more technically proficient, learning music of increasing technical and emotional demand, and meet musical peers, pupils will need access to further specialist teaching (1:1 tuition, more advanced school or local ensembles and potentially progress on to regional and/or national ensembles and other specialist provision, for example, to junior departments of conservatoires or national ensembles, many of which offer subsidised places).

In addition to singing, ensuring every child has an opportunity to learn an instrument and to make progress with instruments is also essential.

To support children with learning an instrument, primary schools should offer group instrumental teaching programmes in class time – either WCET or large/small-group tuition.

Schools or their trusts may have the capacity to deliver such programmes in house, but where they do not, Music Hubs will identify specialist teachers to do so, working closely with the school. We would expect schools to pay Music Hubs for such provision and also expect Hubs to set charges that demonstrate value. When working with Hubs, schools and trusts should expect high-quality lessons from specialist tutors, and should challenge poor teaching practice in dialogue with providers and Hub lead organisations where necessary.

Under the existing Music Hub programme, WCET has been a core Hub role. But some schools have built on their WCET with an offer of smaller-group tuition in class time (for example around 10 pupils or one-third of a class in each group). This can be a very effective step towards individual instrumental tuition. But, with smaller groups, it may cost more to deliver and need more timetable time. Schools and trusts should consider whether this extra investment could provide an even stronger foundation in instrumental learning.

Whichever model is chosen, it is important that all children in the class take part, and that parents and carers are not charged for it.

Further points for schools and trusts to consider in designing and delivering classroom instrumental teaching are as follows.

- WCET or large/small-group programmes should not be viewed as a bolt-on activity, or external to the music curriculum, but as a key part of the school's curricular music offer.
- Such programmes should be adopted at an appropriate point within the music curriculum, most likely in key stage 2, and on instruments suitable for the pupils and the school. Teachers and specialist tutors should consider how pupils will use prior musical knowledge to support these instrumental lessons.
- Schools and trusts should consider how they will access high-quality instruments and equipment to enable this provision, and work with their Music Hub to facilitate this where needed.
- Ideally any such programme should run for at least one academic year.
- Where schools or trusts are seeking support from their Music Hub to deliver this provision, the music lead and class teacher should work with the Hub to determine how and when this tuition would work best for their pupils, and to understand how each pupil has progressed through the programme. Ideally, the classroom teacher should participate in the lessons, and support the specialist teacher in enabling pupils to engage fully.
- Tuition should be inclusive of all pupils. Reasonable adjustments must be made for pupils as needed.
- The school and Hub should develop a clear and shared understanding of how pupils will be supported to take instrumental learning beyond the core WCET or large/small group teaching offer, and to progress on their chosen instrument, including support for those who might face financial or other barriers.

Further detail on the role of Music Hubs and instrumental teaching is outlined in chapter 2.

### **Classroom instrumental teaching – what should the outcomes be?**

Understanding the impact of instrumental teaching programmes for the whole class should be part of the ongoing assessment of musical progression throughout the individual pupil's time at school, by their teacher and in discussion with their specialist instrumental tutor, where relevant. Outcomes to look for could include:

- children developing in confidence playing instrument(s), with the basic skills to produce an effective sound and the beginnings of a range that enables them to play a simple tune in an ensemble with others
- children confident to engage in a performing opportunity by the end of the provision
- children able to make effective use of their developing instrumental skills in the curriculum music lessons that follow the provision
- children interested in music, with some inspired to pursue further instrumental learning beyond the classroom and to progress to smaller group and 1:1 tuition. Schools should expect to see higher levels of interest in instrumental lessons, and should proactively support pupils' progression to these opportunities, working with the Hub

Schools should consider how they communicate pupils' progress in instrumental teaching with parents and carers, so they can together support pupils to progress to further opportunities for musical learning.

### **Music technology**

As in early years settings, music technology can also play an important role in teaching and developing musical concepts for primary school children. Technology can be an exciting way to introduce children to more complex musical concepts in a format they are increasingly familiar with from a young age. One of the [case studies](#) available alongside this plan details how Croft Primary School in Nottinghamshire utilises music technology in the classroom with primary-age children, and how the school builds on its use of technology with early years children.

### **Composing and creating music**

Creating music is another core tenet of the national curriculum and should be explored from the start of a child's school music education. For example, as pupils travel through the key stages, they can develop the craft of creating melodies and fashioning these into short pieces. Teachers may find it useful to consider the detail provided by the Model Music Curriculum, which supports the development of these skills through guidance for each year group in primary school, building musical understanding and providing regular opportunities for creating and sharing music.

### **Listening**

Listening to music is fundamental to musical understanding, and so is at the heart of the music curriculum. By learning to listen critically, pupils not only expand their musical horizons but also gain a deeper understanding of the context of when a piece of music was written, how it is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing.

Teachers should be proactively inclusive in their approach to choosing repertoire for listening exercises and may find it useful to consider the repertoire suggested in the Model Music Curriculum.

A range of free-to-use resources are available to support teachers in accessing music for listening. Links to some of these are included in the [resources information](#) available alongside this plan.

## **Music beyond the classroom – co-curricular provision**

We would like to see more primary school teachers playing a proactive role in identifying children who could benefit from one-to-one or small-group instrumental or vocal tuition, over and above their classroom experience, regardless of their personal circumstances. Starting on this journey early in their education will open up future opportunities for pupils and give them the strongest start. Wherever possible, schools should support children to undertake such lessons by, for example:

- using Pupil Premium funding to subsidise the cost
- incorporating instrumental and vocal tuition into the school day through the timetable
- providing practice spaces
- enabling pupils to come out of lessons in order to take part in instrumental and vocal tuition by supporting pupils in catching up on missed learning in other subjects and considering mitigations to reduce the time missed, for example, varying the timetabling of instrumental tuition each week
- working with the Music Hub to identify appropriate provision or other options for support, such as instrument loans or weekend, after-school or holiday provision like Saturday music centres
- helping with instrument storage

All primary schools should have at least one vocal and one instrumental/music technology-based ensemble. This could include a choir or an orchestra, but schools needn't be restricted only to these types of groups. Schools will consider their local communities, and the interests and needs of their pupils. Also, they should reflect on how to complement the school's curriculum provision and local out-of-school opportunities.

They must also be mindful of when and where such activities should take place to support broad pupil engagement. For example, running a choir over lunchtime could avoid clashes with after-school sport activities or complications with family arrangements. School leaders will consider carefully how to support music teaching staff providing such activities outside usual teaching hours, just as they would for other areas such as sport or drama. This is discussed in the 'supporting the school workforce' section on page 24.

## **Live music events and performance**

Children should be given the opportunity to perform, as is set out in the national curriculum, regardless of whether they pursue co-curricular music. This can be both in school, peer to peer and to parents or carers (in concerts, assemblies, shows), and beyond school wherever possible. We would encourage all schools to aim to deliver at least one musical concert or show involving music every term, offering pupils the opportunity to perform and have their music heard.

Equally, all primary school pupils should experience live music as an audience member at least once a year – whether large-scale performances or smaller-scale workshops, professional, amateur, within school or between schools.

Primary music leads should think about opportunities to invite performances from local secondary pupils or local ensembles (Hub ensembles or broader community groups), to help build links and provide role models for younger pupils. Teachers will want to consider how such opportunities can be linked into their curriculum delivery, so that they build on the pupils' learning, and how they can reflect and build on pupils' own musical interests and passions. Schools should seek support with this from professional music organisations in their area, as well as national organisations with online and outreach programmes, such as national orchestras and the Royal Opera House, whose online learning platform hosts free creative learning content written for and by teachers. Again, Music Hubs can help make links between such organisations and schools.

### **Musical progression**

School leaders and music teachers should be able to articulate how any aspiring musician in their school can access high-quality opportunities. To reach their full potential, pupils may want to attend a Saturday Music Centre or a local ensemble, in school or beyond.

## **Case Study**

### **Dersingham Primary School, Norfolk**

Dersingham Primary School serves the coastal village of Dersingham. Of the 239 pupils, 25% are pupils with SEND and 21% are eligible for Pupil Premium. The music lead develops a curriculum map each year, now aligned to the Model Music Curriculum. The school focuses on motivation and enjoyment of music-making, with planned support to ensure every child is included.

The school partners with Norfolk Music Hub, which has provided staff with CPD, resources and webinars to enable them to deliver curriculum music with confidence. Members of staff work alongside a specialist teacher provided by the Hub to deliver WCET. All key stage 2 pupils are given the opportunity to learn an instrument, including trumpet, violin and keyboard, and 46% of pupils continue with tuition beyond the initial WCET offer.

Pupils are taught how to sing in their dedicated music lessons and singing is an important part of the wider school day. Pupils who enjoy singing can join the school choir. Pupils have regular opportunities to perform, including as part of regional and national events, such as the Music for Youth Proms at the Royal Albert Hall, through partnership with the local Music Hub.

The school's annual music budget is £8,000. Pupil Premium funding is also used to ensure all children can participate in events, with travel grants sometimes sourced to support the cost of transport.

See [case studies](#) for further details.

When families are less familiar with what is possible, mentoring for pupils (organised by a Music Hub, for example), can help to support and track progression. Publishing the school Music Development Plan on the school website may also help families to understand how their children will benefit from school music.

The school should also consider developing a music progression strategy, as part of their Music Development Plan, developed with their Music Hub. The strategy should consider the barriers pupils may face and the role of the school in helping them, setting out, for example:

- first access to instrumental learning as part of classroom teaching
- access to small-group and 1:1 instrumental tuition
- how they will help children to access instruments
- access to space to practice, and to store instruments
- relevant local and national opportunities such as ensembles, choirs, workshops
- routes into specialist music provision, such as local opportunities with the National Children's Orchestra or Tomorrow's Warriors

Further information on progression opportunities is set out in chapter 3.

## Music in secondary schools

Music in secondary schools continues the journey of developing pupils' musical understanding helping them to experience the joy of music and opening up opportunities for progression. It is expected that pupils will arrive at secondary school having had experience of performing, composing and listening and will be able to understand, interpret and perform from simple musical notation. We expect that secondary schools will have a Head of Department for Music and that the music curriculum will be delivered by specialist teachers. In academies, this may be effectively supported by trust-level leadership on music, too.

As set out in the Model Music Curriculum, all pupils, including those with SEND, should receive a minimum of one hour a week of music lessons throughout key stage 3. Carousels, where music is taught in rotation with other subjects, are not a substitute. Music at key stage 3 should, as a minimum, cover the subject content set out in the national curriculum [programmes of study](#). The Model Music Curriculum illustrates how this can be delivered effectively. For schools following the ambition of the Model Music Curriculum, key outcomes they should be looking to achieve by the end of key stage 3 include that pupils:

- sing or play with sufficient control to be able to perform or compose with purpose, expression and musical understanding, including when using music technology
- perform with connection and co-ordination when making music with others
- can use a system, e.g. staff notation or tab, to learn and perform music appropriate to the instrument and musical style
- demonstrate knowledge of Western classical music and music from a range of musical traditions and understand some of the context that brought the music to being

## Transition from primary to secondary music

It is important that early secondary music teaching supports a smooth and steady progression from the primary curriculum. The Model Music Curriculum approach supports this, pointing towards the development of fluency, using what pupils already know.

Teachers should consider how they could use appropriate, light-touch, formative assessment to support their baselining of pupils arriving in year 7, so that provision can be tailored around them. Where secondary schools can, they should work collaboratively with their feeder primaries and Music Hubs to support transition.

Mixed-phase academy trusts should take advantage of the more formal connections they may have with primaries within the trust family to support transition in music, as they will for other subjects. The [Model Music Curriculum](#) provides an example of how this could work, through a year 6 to year 7 project intended to encourage dialogue, interaction between primary and secondary teaching staff with each informing the other of what has been achieved, and what is intended as follow-on activity.

Schools should also look to understand new pupils' co-curricular music experience, even when they are not undertaking this at school. Some schools use a 'passport', for example, facilitated by their Music Hub, which sets out the pupil's engagement with music education during primary – whether they have had instrumental lessons, taken part in choirs or ensembles – and helps the secondary school build from this. Again, multi-academy trusts may wish to explore adopting such an approach across their family of schools where this includes primaries feeding into secondaries.

## Singing

Singing continues as a core element of musical learning in early secondary, building on the excellent practice in many primary schools. Secondary teachers need to give specific consideration, though, to the challenges for pupils through their early teenage years. Despite these challenges, good singing is nonetheless possible for all pupils in these years, with high-quality teaching and support.

Teachers may find it useful to refer to the Model Music Curriculum, which outlines specific points for the secondary teacher to consider when planning singing, including warm-ups, supporting pupils who may feel self-conscious, thinking about range and, importantly, ensuring singing continues to be a regular activity for pupils through these years.

## **Instrumental teaching**

As with singing, instrumental teaching should build on progress in primary school.

Instrumental performance is likely to be the area of greatest diversity: whole-class and small-group ensembles will be dependent on the teachers and facilities of each school. The specifics of approach taken in secondary will reflect this diversity of experience and interest of the teachers and pupils. Again, the Model Music Curriculum provides examples of how the music curriculum can support key stage 3 pupils to play an instrument.

As in primary school, teachers should consider how to support pupils to take their instrumental learning beyond the classroom, through co-curricular and out-of-school opportunities.

## **Use of music technology in the classroom**

Music technology is playing an increasingly important role in the delivery of the key stage 3 curriculum but should be used with consideration. When using technology, music teachers and departments should ensure they fully understand its use and place in the curriculum. They should consider seeking support from their Music Hub, for example in securing appropriate CPD.

Beyond assisting with instrumental teaching, technology can be a key component in teaching children composing, production and recording. A wide range of software and hardware is available to support the development of pupils' musical skills, knowledge and understanding. Some technology is easily available with a number of free and low-cost applications that, for example, help pupils to recognise intervals and scales, or tune instruments from guitars to woodwind.

More advanced music technology may vary from school to school, but schools can make use of existing facilities such as IT suites, and recent software advances are levelling the playing field. The advent of cloud computing and faster internet speeds means that free online Digital Audio Workstations (DAWs) or those with educational discounts can be accessed widely. Cloud-based software does have its drawbacks due to its reliance on internet speed and quality, but it represents a good and more affordable starting point. More information about free applications is available in the [resources information](#) alongside this plan.

Basic music production skills have never been so accessible and can support wider learning, too. For example, using microphones and DAWs to record podcasts with students.



## **Listening**

Listening to music is fundamental to musical understanding, and so is at the heart of the music curriculum. By learning to listen critically, pupils not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing.

Teachers should be proactively inclusive in their approach to choosing repertoire for listening exercises and may find it useful to consider the repertoire suggested in the Model Music Curriculum. Listening exercises can build on pupils' existing musical interests, while broadening their musical horizons to different genres and eras of music.

A range of free-to-use resources are available to support teachers in accessing music for listening. See the [information on the resources](#) available alongside this plan.

## **Composing and creating music**

Composing is a core element of the music curriculum. It gives pupils a chance to create their own music and express themselves. As such it can be a powerful lever for engaging pupils in curriculum music. Effective teaching in this area is also vital to support transition to GCSE and other qualifications at key stage 4 and above. The Model Music Curriculum offers alternative models of progression for composing across years 7, 8 and 9.

Effective composing is supported by a developing understanding of the building blocks of music, and by critically listening to a broad range of music. Supported with this knowledge and understanding, pupils should be given the opportunity to improvise, create and share their own music, as a key part of their classroom curriculum provision.

## **Music beyond the classroom – co-curricular provision**

Co-curricular music enables pupils to make substantial progress as instrumentalists and singers, soloists and ensemble members, and makes a significant impact upon the development of pupils' musical identity. School music departments should develop a rounded picture of their pupils' musical lives, knowing their musical interests, their involvement in musical groups, choirs, ensembles and community activities outside school, and use this knowledge to develop co-curricular activities that will nurture their pupils' musicianship and build a vibrant musical community at school. The co-curricular offer at school should be accessed by the widest possible group of pupils, so that no child with an interest in music misses out.

Every secondary school should have:

- a rich co-curricular offer
- support for pupils to access music education where they may face barriers
- at least one vocal and one instrumental ensemble, such as an orchestra or jazz band, working towards a diverse range of groups/ensembles which cater for a range of pupils
- opportunities for pupils to perform

- support from their Music Hub, captured in their Music Development Plan, to provide as broad a range of opportunities to pupils as possible, in and beyond school

Schools are uniquely positioned to bridge gaps between pupils and musical opportunities. They should consider how they could encourage broad pupil interest and participation, for example by:

- making initial co-curricular music compulsory for pupils for one year
- drawing together curriculum work into larger performances (as in art, where work is exhibited)
- carefully timetabling rehearsals, considering how to avoid clashes with other activity such as sport, and reduce missed learning in other subjects. This could include running rehearsals in form time, or collapsing the timetable to accommodate rehearsals in later periods within the school day, or varying timings of instrumental tuition each week
- introducing elements of aspiration to the co-curricular offer, like having different 'levels' of ensemble which pupils can move through when they have shown commitment to taking part, with ever more exciting performance opportunities
- pupils from more advanced ensembles and activity continue to participate in broader 'open' or 'first access' sessions (for example as section leaders or peer-mentors), providing role models
- ensuring the co-curricular offer reflects and builds on pupils' interests with relevance to the music they wish to learn and perform, whilst showing a wide range of musical possibilities
- collaborating with colleagues in drama and dance, providing wider performance opportunities (e.g. putting on productions)

### **Widening access: Pupil Premium and other considerations**

Secondary teachers should make particular effort to support pupils who might otherwise miss out. This may mean removing financial barriers through the use of Pupil Premium funding for music tuition beyond the classroom. Secondary music teachers, heads of department and school leaders should also think about how they remove broader barriers to participation.

For example, offering school space for music practice at lunchtime or after lessons could be crucial for a pupil without appropriate space at home, or where parents and carers would be concerned to send them to venues external to the school.

For academies, trust leaders should consider where it might be helpful to adopt trust-wide approaches to supporting access, balanced against the specific circumstances and needs of individual schools. This could include sharing collective resources and expertise and sharing learning from approaches in different schools in the trust family.

## **Live music and performance**

As in primary school, all pupils in early secondary school should be given the opportunity to perform, both peer to peer and to parents and carers (in concerts, assemblies, shows), and beyond school wherever possible, as part of curriculum music. We would encourage all schools to aim to deliver at least one concert and/or musical show, offering pupils the opportunity to perform each term. These performances also give opportunities for some pupils to learn and develop broader skills which are relevant to creative careers including recording and performance capturing skills, production, stage management, or communications experience.

Pupils should also be offered the regular chance to experience live music, professional or amateur, as an audience member at least once a year through key stage 3. Teachers will want to consider how such opportunities can be linked in their curriculum. At secondary school, teachers should also consider how such experiences could support careers education and provide exposure to the diversity of roles, role models and routes into careers in the music industry (see chapter 3). Again, schools can seek support with this from their Music Hub.

Many schools will already work with others in their area to enhance performance opportunities and experiences of live music for pupils, by working together to provide a wider range of opportunity. This includes multi-academy trusts putting on trust-wide festivals of music and performance, joint productions, workshops and weekend experiences. We encourage all schools to consider how joint working can create opportunities like these for their pupils.

## **Musical progression**

School leaders and music teachers should be able to articulate how their provision ensures every aspiring musician in their school can access the high-quality opportunities they need, whether through advanced ensembles in school, local youth orchestras, choirs, bands or national opportunities, such as through the National Youth Music Organisations (NYMOs). School Music Departments should develop an informed understanding of the musical progression of their pupils, including their level of progress as instrumentalists and singers, monitoring their progress from foundation (equivalent to grades 1 to 3, based on [qualification levels](#)), to intermediate (equivalent to grades 4 to 5) and advanced (equivalent to grade 6 and above).

Pupils from families with little experience of music education may benefit from mentoring via the Hub, to support and chart their progression. This could be communicated by publishing the school Music Development Plan, allowing parents to understand the school's approach to music. Academy trusts may also wish to publish their plan for music across their family of schools, to help parents understand the wider offer and connections between the schools' provision.

## Case Study

### Malcolm Arnold Academy, Northampton

Malcolm Arnold Academy is a large secondary school within the David Ross Education Trust with 240 pupils per year group and a growing sixth form of 142 students. It has an above average proportion of pupils with English as an additional language (27%), 11% of pupils with SEND, and 22% eligible for Pupil Premium.

All key stage 3 pupils receive classroom music teaching for one hour per week and singing takes place in every music lesson. The curriculum has been developed by the Trust's community of music teachers and shares the Model Music Curriculum's aim of knowledge-rich music-making building students' musical understanding. GCSE Music, and A level Music and Music Technology are a guaranteed curriculum offer.

All pupils have access to 1:1 instrumental tuition and instrumental and vocal rehearsal opportunities throughout the school day. Pupils can also join one of the school's four choirs, Brass Ensemble, Folk Group, Concert Band, Big Band, Jazz Group or Rock Band. In addition, music events, such as assemblies, house competitions, concerts and trips to professional concerts, run throughout the year. Provision is designed to be inclusive, including students attending the school's Designated Special Provision, which provides 14 places for pupils with a moderate, severe or profound permanent bilateral hearing loss.

The music department is made up of three full-time classroom teachers, with additional support provided from two staff within the MAT. Two part-time Graduate Music Assistants also help with ensembles and small-group teaching.

The school spends £55,000 per year on instrumental tuition, provided by the local Music Hub, of which £20,000 comes from Pupil Premium funding and £20,000 from parental contributions. The school subsidises all 1:1 lessons and ensembles are free to attend.

See [case studies](#) for further details.

We would also encourage all schools to consider developing a music progression strategy, as part of their Music Development Plan, developed with their Music Hub. Again, for multi-academy trusts, such a strategy could be developed at trust level where appropriate. It should consider the barriers pupils may face and the role of the school in helping them, setting out, for example:

- the in-school progression routes to key stage 4 qualifications and beyond, including graded music exams for instruments and voice
- relevant local and national opportunities that pupils could be supported to access, for example through the NYMOs
- routes into further and higher education in music
- how the school provides careers information and guidance relevant to music

Schools could also consider creating individual talent development plans that describe the ways in which the school will support that individual pupil to progress their musical talent and interest, for example, perhaps in collaboration with their local Music Hub.

Further information on progression opportunities is set out in chapter 3. We would encourage school teachers and leaders to read this chapter to further their understanding of the wide range of opportunities available to their pupils, including opportunities for funded places with the NYMOs and the Music and Dance Scheme (MDS).

## Music qualifications

Undertaking formal music qualifications at school, college or elsewhere can be one way to unlock careers in music for young people.

Where a pupil wishes to pursue music beyond key stage 3, we want to see their school or college supporting them. School leaders should have a clear understanding of how their school or college enables the study of music at key stage 4 and beyond, including provision of music GCSE, A level and/or technical awards wherever possible.

### T levels

The introduction of T levels will raise the prestige of technical education and will help employers build their future pipeline of talent and give young people a head-start in great careers. T levels are rigorous, high-quality, level 3 qualifications. The courses are more substantial than existing technical qualifications, with longer teaching time, and include an industry placement with an employer of at least 45 days.

T levels blend a mix of practical tasks, projects and exams so will be perfect for students who want to develop the knowledge and skills they need for skilled employment, but they will also allow students to progress into higher-level technical study, apprenticeships and degree courses (T levels carry UCAS points in line with 3 A levels).

The first three T levels were introduced in 2020 and further subjects are being rolled out in a phased approach over the next few years. T levels in Media, Broadcast and Production, due to be introduced from 2023, will offer occupational specialisms in Creative Media Technician, Events and Venues Technician, and Content Creation and Production.

All maintained schools are required to offer at least one arts GCSE, which could include music. We would like to see an increase in students studying for GCSE and A level music. In implementing the Model Music Curriculum or a comparable programme of study through key stages 1 to 3, schools will be preparing pupils to progress to this next level of musical excellence. Offering GCSE and A Level Music not only promotes a clear curriculum pathway for secondary school pupils but enables, through the engagement of music teachers, the staffing of co-curricular music and musical enrichment activities.

DfE has committed to retaining key high-quality vocational qualifications at key stage 4, recognising the distinct and important role they play in supporting students to develop different skills from the GCSE, e.g. music technology. Industries which value these qualifications are encouraged to do more to work with young people, schools and Hubs to highlight how taking such courses can open up pathways to future musical careers.

All secondary schools should be offering qualifications at this level. Where needed, they should discuss this with their Music Hub, which may be able to support them in identifying course providers for interested students.

To enable musical progression further, we encourage schools and colleges to support students wishing to undertake graded music exams alongside their main school-based courses of study. Music Hubs can support with instrumental teaching and instrument loans. Where students achieve grade 6 or above in a graded music exam, their achievement can count in key stage 4 performance tables, attracting as many points as a high grade at GCSE. Graded music exams also count towards UCAS points for applications to higher education.

## **Music for children with SEND in mainstream and special schools**

A high-quality music education is the right of every pupil. It should be inclusive of all, regardless of additional needs, in both mainstream and specialist education settings. Schools should aim high with music – an individual child's needs may make some aspects of teaching, learning and performance different, but there should be no compromise on quality provision.

Indeed, not providing music opportunities for young people with SEND denies them a chance to experience the joys of the subject and to progress their learning in it, so schools should not, for example, send pupils with SEND to another classroom when music is happening.

Music education for pupils with SEND must be a long-term provision, sustained, rehearsed and nurtured carefully through effective personal interaction and collaboration, trust and time. It must be more than one-off workshops which, if solely relied on, will only show children what they are denied access to on a regular basis. Schools should not only actively include children with SEND in music teaching, but should also consider where music opportunities could be led by pupils with SEND.

Schools have to publish equality objectives under the Equality Act 2010 and should consider whether they could helpfully cover greater inclusion of pupils with SEND in the school's musical life. They should be willing to challenge any pre-conceptions they might have about the musical potential of a child with particular needs and should discuss adjustments with their pupils, and, where appropriate, their parents and carers.

Adjustments could range from differentiating resources (as teachers would do in any school subject), to providing specific equipment, adaptation or technology to ensure music is accessible.

## Case Study

### Kira's Story

Kira sustained a life-changing brain injury when she was 2 months old, and was left with quadriplegic cerebral palsy, epilepsy, severe learning difficulties and is blind. Now 16, Kira is a respected musician in her community whose extraordinary achievements demonstrate the importance of accessible music education.

Kira was taught music and joined an orchestra at her special school. She also joined a specialist SEND weekly music school where she learned new repertoire and performed. This combination of school and community-based music-making, delivered by the charity The Music Man Project, enabled Kira to build understanding and confidence. Consistent, long-term provision with high expectations have enabled her to shine.

Kira has won awards and performed at the London Palladium and Royal Albert Hall. When she leaves school, she plans to keep working with the Music Man Project and become a role model for children with SEND.

Kira's mother said: "My daughter's greatest passion in life is music. She has developed a brilliant sense of rhythm, especially on djembe drums. There are not many activities or places Kira can attend but taking her to music school each week has become our special time together. The proudest moment of my life was when Kira closed her favourite song, 'Music is Magic', using her switch on stage at the London Palladium."

See [case studies](#) for further details.

Adaptive instruments should be celebrated as much as other types of instrument, and teachers should be supportive of music-making, using these instruments, which may be less familiar to them. Music Hubs should support schools with identifying the best instruments for their pupils and sourcing them at an affordable cost, working with partners across the country.

Teachers should also consider how they can make disabled role models visible to pupils. These could be their peers or previous students, taking lead roles in school ensembles and performances, for example, or highlighting the successes of musicians who have disabilities themselves. Equally, school leadership and music teams should consider how they can bring in disabled musicians, music leaders and music educators, or disability specialist or disabled-led organisations, to help train their staff and build an inclusive musical offer.

There are opportunities for collaboration between music organisations which are disabled-led or have expertise in disability and a range of schools and education settings. Collaboration will build understanding and practical action which will support more children and young people with SEND to develop their potential in music. There are strong examples of positive partnerships, but still further to go.

## Musical inclusion everywhere: Music Hubs and SEND

The NPME sets out a number of reforms to the Music Hubs which will support increased participation by and inclusion of children with SEND in music.

The key reforms include:

- the creation of a national Hub centre of excellence for inclusion, to support and upskill local Hubs so they can design and deliver inclusive music education, with opportunities for children and young people with SEND and support for schools teaching children and young people with SEND
- a requirement that every Hub nominate a named individual lead for inclusion within the partnership, with the appropriate skills to ensure the Hub partnership is providing sufficient opportunity and support for children with SEND
- a requirement that every Music Hub publish an inclusion strategy

Further detail on reforms to Music Hubs can be found in chapter 2.

### Music in special schools

We expect all state-funded schools to deliver a broad and ambitious curriculum akin to the national curriculum, including music. This applies to special schools too. Special schools will adjust their curriculum to best meet the needs of their pupils, and we would like music to be part of this offer. To that end, the guidance provided for primary and secondary schools above should be considered relevant to special schools too.

### Case Study

#### Barbara Priestman Academy, Sunderland

Barbara Priestman Academy is a designated provision on the outskirts of Sunderland for students aged 11 to 19 years with ASD (Autistic Spectrum Disorder) and/or complex learning difficulties. There are currently 174 students on roll, 57% of which are eligible for free school meals and 42% eligible for Pupil Premium. All pupils attending full-time have an education health and care plan.

The Model Music Curriculum is used, alongside the national curriculum, to plan and deliver music. At key stage 3, all pupils receive one 50-minute music lesson per week where they will play and perform using their voice and instruments; and improvise, compose and extend/develop musical ideas by drawing on a range of musical structures, styles and genres. In key stage 4, students are given the opportunity to continue their studies in a double lesson, where they work towards a qualification with performance at its heart. In key stage 5 students have a triple lesson where they work towards further qualifications focussed on performing.



In addition, all students have access to guitar and drum tutors. Pupils have accessed weekly tuition and fully-funded activities through the local Music Hub, as well as performance opportunities, and time to record their music at a local recording studio.

See [case studies](#) for further details.

Teachers in special schools should also be clear about the distinct forms and benefits of music education and music therapy. Both can support children with SEND, but schools should be clear about the differences. Children in specialist SEND settings should not miss out on an accessible provision of curriculum music. To support schools in these areas, again, we will be placing a stronger emphasis on inclusion in the work of Music Hubs, as set out in chapter 2.

### **Music technology for children with SEND**

As highlighted in the first NPME in 2011, music technology can play a helpful role in supporting children with SEND. There are a range of assistive technologies that provide opportunities for children with SEND. A number of free-to-use applications are available on touch screen and tablet devices that allow pupils to express themselves musically and to control sounds. Examples of such applications are included in the [resources information](#) available alongside this plan.

In addition, new technologies are creating more opportunities for musicians with physical disabilities to engage with music. Organisations like Human Instruments and Drake Music are committed to delivering accessible music technology by producing and supporting the design of innovative new digital instruments for people with varying physical disabilities.

### **Music in alternative provision**

Alternative provision (AP) is educational provision for children of compulsory school age who are unable to attend mainstream or special schools and who would not otherwise receive suitable education for any reason, for example, due to illness, behaviour or exclusion.

The AP cohort face many obstacles that prevent them from accessing and progressing in education. Pupils in AP are more likely to be disengaged, have high levels of disadvantage and have multiple social, behavioural and mental health issues. Over 80% of children and young people in AP have special educational needs.

Although music is not a requirement in the AP curriculum, we know that it can be a very effective resource. All APs should consider how they can use music as part of the curriculum and how it can play a valuable role in young people's education and well-being. Music in these settings can lead to young people learning new skills, working and creating together, help build confidence and can be used for social and personal development.

Music on offer in AP may help to meet a child or young person's interests or ambitions and provide opportunities that will help them develop the necessary experiences and skills to achieve their goals.

AP settings should contact their local Music Hubs, academy trust (where relevant), local authorities and their peers to identify potential local musical providers that could offer a specialist service. All programmes should be devised and delivered with a clear framework that specifies a range of outcomes.

## Chapter 2: Working in partnership through Music Hubs

### Introduction

Our second goal is **for all music educators to work in partnership, with children and young people's needs and interests at their heart**. This goal is realised through the Music Hubs.

This plan sets out a next phase in the approach to Music Hubs, responding to education and music policy priorities, changes in the way children and young people make and access music, the needs of an evolving music industry, and learning in the decade since they were established. It seeks to improve further the experiences and opportunities available to children and young people, providing a clear, accessible, and inclusive structure which builds on existing good practice, and supports continual improvement.

### What are Music Hub lead organisations and partnerships?

**Music Hubs** are partnerships co-ordinated by a **lead organisation** and made up of schools and academy trusts, local authorities, music and wider arts and education organisations and charities, community or youth organisations, and more.

They are tasked with supporting joined-up music education provision both within and beyond schools, which responds to local need and fulfils the vision for children and young people to create music, learn a musical instrument, make music with others learn to sing, and to have the opportunity to progress to the next level of excellence.

They seek to understand and respond to local context, and to the needs and interests of children and young people, supporting them, their schools and other deliverers.

Each member of the partnership plays a role in providing the broadest range of opportunities and expertise.

The range of partners within the Hub should be determined at local level and include state-funded schools in their area. The possibilities for entrepreneurial partnership should be broadly conceived – including music education organisations, music industry employers, private music teachers and schools, CPD and ITT providers, youth and community organisations, local cultural organisations, specialists in certain genres or instruments, and local colleges, independent or specialist music schools.

Partnerships could include national providers (such as national ensembles) or organisations which are not based in the area but have a presence or are regularly delivering in that area, for example, touring organisations.

The Music Hub lead organisation is responsible for the funding and the accountability of the partnership. They are accountable for the effective use of the DfE funding and the development of high-quality music education in their Hub area through the partnerships that they facilitate.

Music Hubs collectively represent an England-wide network of provision, with every local authority area supported. This ensures national coverage which levels up opportunities for children and young people and offers the potential for national collaboration. But it also means that decisions about music education are made at a local level, based on local experience and context. It means that whether a child lives in a large city, a bustling town, or a remote village, their needs and potential are considered.

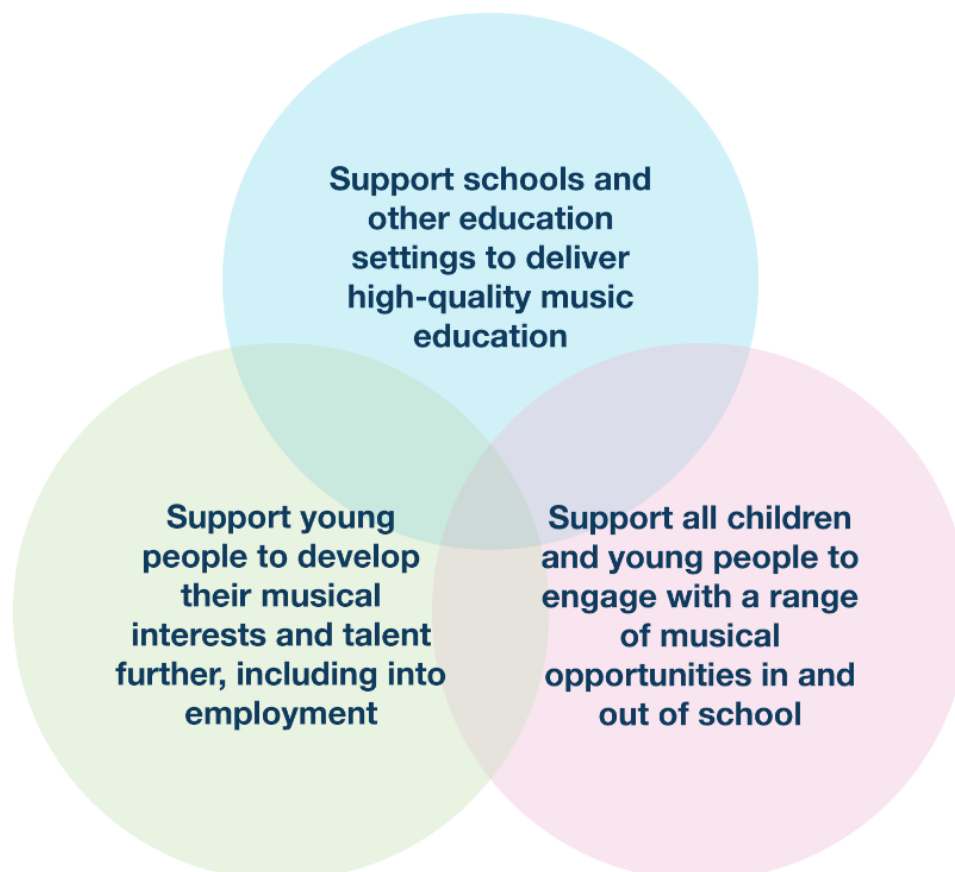
## What Music Hub partnerships and lead organisations should do

We are replacing the core and extension roles outlined in the 2011 National Plan for Music Education with a refreshed strategy which is designed to deliver an excellent music education for all, with partnership at its core. This is expressed via:

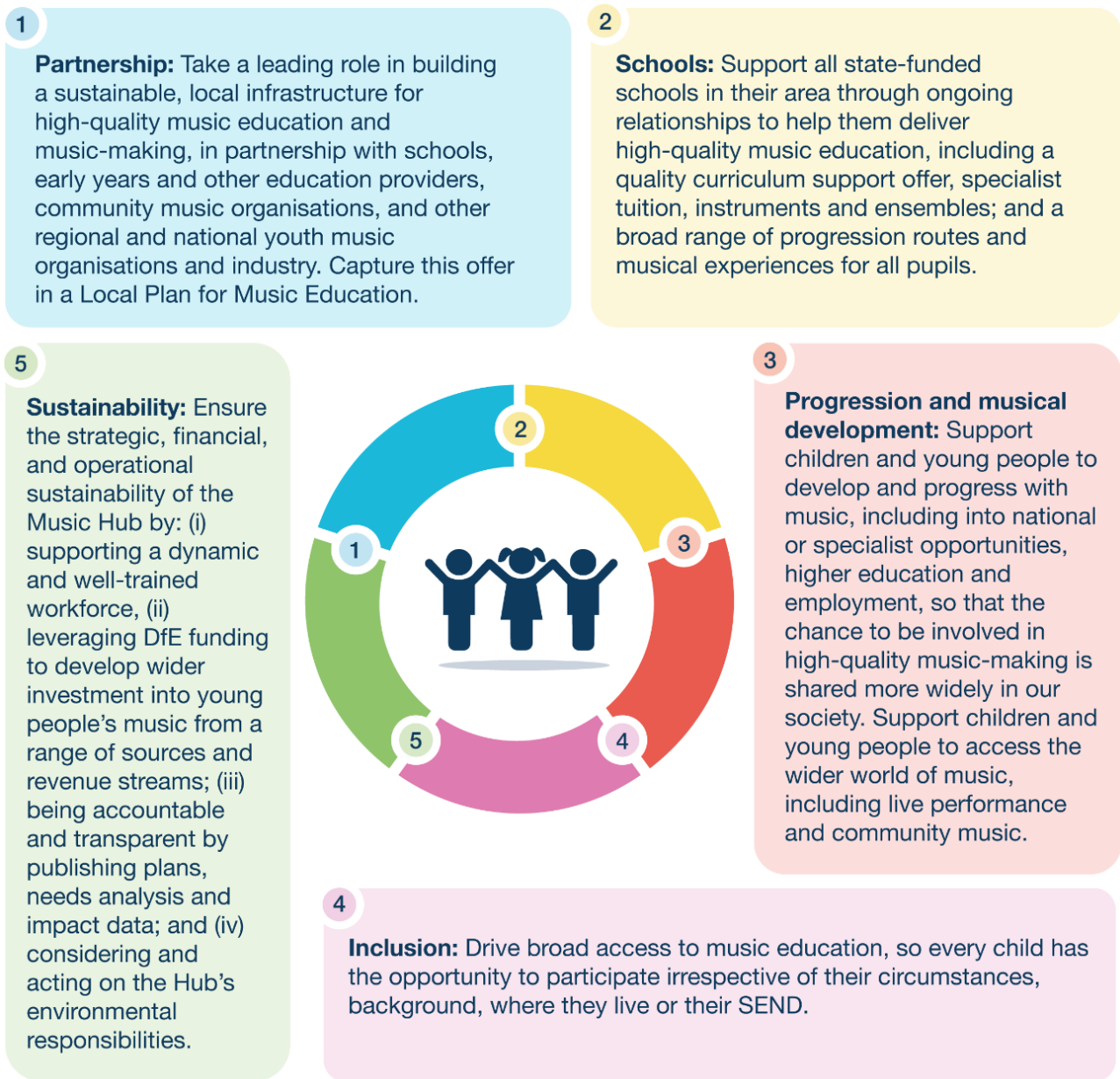
- a vision
- three aims
- five strategic functions

The **vision** for Music Hub partnerships, in line with the overall NPME, is **to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally.**

Underpinning this vision, Music Hub **partnerships** will be expected to focus on **the following three aims.**



To achieve these aims, **Music Hub lead organisations, which receive and are accountable for government’s funding, will have responsibility for five strategic functions**, to be delivered through the partnership, set out in the following diagram.



Key further detail is set out through the remainder of this chapter.

## Local Plan for Music Education

Hubs should capture their strategy and activity in a Local Plan for Music Education. Specifics of what should be set out will be published in due course via Music Hub fundholder ACE. But broadly, in future we expect every Hub to hold a plan that covers:

- their needs analysis, like what is needed in their area to support music education
- their activity plan, including their plans for supporting and working with relevant academy trusts and local schools, and their progression strategy (this should connect to the Music Development Plans of the schools the Hub is working with)
- their workforce plan, including their workforce development offer
- their inclusion strategy
- other Hub-wide policies including charging policies and commissioning policies
- an impact framework, covering how the Hub will monitor and report the impact of their work, including qualitative as well as quantitative measures

## Working together

The strategic functions reflect the fact that a dynamic and inclusive music education offer for all children and young people cannot be provided by one single organisation. To have the greatest reach and impact, music education providers need to work together. That is why Music Hubs should be conceived not as one body, but as a partnership, which is coordinated by a lead organisation, and which works collaboratively to achieve the Music Hub vision and aims.

## Case Study

### Bolton Music Service – Greater Manchester Music Hub Lead

Bolton Music Service is the lead organisation for a multi-authority Music Hub for Greater Manchester. The nine boroughs in the Music Hub include 861 primary schools, 275 secondary schools and 49 special schools.

There is a strong emphasis on regional partnership, collaborating with more than 20 organisations across education and the music industry including the Royal Northern College of Music, Manchester Camerata and the Hallé.

Bolton Music Service supports school leaders with music planning and delivery, providing specialist teachers, where required, to lead curricular and co-curricular activity. All schools have a named relationship manager and are offered weekly support, which can include WCET, specialist instrumental teaching, curriculum teaching and training, choirs and ensembles, and CPD.

Working with Music Services in partner local authorities, they also offer a weekly programme of 139 regional out-of-school ensembles and an annual performance programme, including ensemble showcases and music festivals for schools. Five Greater Manchester ensembles provide progression routes for talented musicians with performances at the Bridgewater Hall and opportunities to work with professional musicians.

An annual CPD programme is sent out to schools at the beginning of the academic year, which includes training courses, primary and secondary network meetings and collaboratively designed regional music projects.

Soundtracks' music inclusion programme engages young people in youth services settings, providing an out-of-school musical pathway young people in need of support.

Fundraising through traded services, local authority support, grants and donations means that overall turnover is more than three times the amount of the Hub grant.

See [case studies](#) for further details.

The Hub's strategies, values and policies should be developed collaboratively and shared by all partners. Partners should be clear about their role in delivering against them to realise the Hub's ambitions. But constructive challenge is crucial too – partners within a Hub should push each other to deliver the best they can and call out poor practice. The Hub should have a clear focus on high-quality provision and support, and improving quality where needed, including through supporting the out-of-school workforce.

Hubs built as these strong, vibrant partnerships will become centres of high-quality provision, of local expertise in music education, leveraging funding to garner further investment and revenue, commissioning and strategizing to create a comprehensive and high-quality offer.

## **How Music Hubs should work with schools and teachers**

Hubs building strong relationships with local state-funded schools and multi-academy trusts is crucial. While it is the responsibility of all schools to deliver music well, Hubs should support and empower them to excel. We expect to see Hubs doing the following.

- Hub partnerships should approach schools and, where relevant, academy trusts proactively (not necessarily the lead organisation alone). They should communicate their offer to schools, both what they already do and what they could do, to support pupils, schools and trusts, in a way that schools and trusts can easily access.
- All schools should have a Music Development Plan. More detailed guidance for schools is provided in chapter 1. These plans should be owned by the school, but Hubs should initiate discussions about them and support schools to develop them.

- Music Development Plans should consider how the school and the Hub will work together to provide broad and high-quality opportunities for all pupils. For example, through WCET/large/small-group tuition, instrumental tuition for pupils (and teachers), CPD and networking opportunities.
- Discussions should be two-way, considering also what the school could offer its wider community, through and in partnership with the Hub.
- As well as building strong links with local state-maintained schools, Hubs should connect with independent schools, including specialists in music education such as Cathedral music foundations and Cathedral schools. Such schools should see these links as an opportunity to connect their pupils to wider local music opportunities, but also to support their wider community, for example, through provision of space and facilities, or support with teacher CPD.

### **Music Hubs and Multi-Academy Trusts**

One of the most significant changes in the period since the original NPME was published in 2011 has been the growth in the number of academies across the country. Under our Schools White Paper reforms, we want to see this continue so that all schools can benefit from being part of a family of schools in a strong multi-academy trust.

We know many Hubs already have strong relationships with academies in their area, but we also recognise that there is more to be done to ensure strong relationships between Hubs and academy trusts. Building strong connections at this strategic level will support even better outcomes for children and young people, and help ensure as many schools and teachers as possible are benefitting from the support and training offers Hubs can provide.

As is set out in 'next steps' on page 75, we will work with Hubs fundholder ACE to consider this further and ensure that the future Hub programme is configured to build these effective strategic partnerships, considering in particular how we would like Hubs to work with academy trusts that cross a Hub's geographical boundaries.

### **Local Lead Schools for Music**

We want the future Hub programme to support stronger links between local schools and academy trusts, and broker opportunities for peer-to-peer learning. As such, all Music Hubs will be asked to invite schools (including, where relevant, academies and their trusts) to join their partnership as Lead Schools for Music, with at least one focussed on primary and one secondary, as well as special schools and alternative provision where possible.



These named Lead Schools will not take the place of the connections all Hubs should build with all local schools, but rather will play a distinct and additional role in supporting other schools to improve their music provision. Where an academy is joining the Hub as a Lead School, we would like to see the academy trust and its leadership for music engaging in the work too.

These Lead Schools and, where relevant, their trusts will work closely with the Music Hub to develop an effective CPD offer for all schools in the Hub area, and a rich peer-to-peer support programme, finding new ways in which schools can support each other. It is expected that a number of schools in the area will be able to share good practice and offer some level of peer-to-peer support. The Hub and their Lead Schools will work together to formulate effective support programmes which could include school learning networks, CPD courses and collaborative music projects with young people which involve teams of schools.

If this exceeds normal peer support and networking, and considering local circumstances, Hubs should consider providing funding to these schools and trusts for this work, to help enable the schools and trusts to fulfil this role and support others in their area.

We expect these schools to have been identified by Hubs and engaged in this work, based on criteria set by DfE, by spring 2024. More detailed criteria will be developed in due course, but we would expect Lead Schools and trusts to exemplify high-quality music teaching and champion best practice in their area, showing commitment to:

- strong curriculum delivery, with significant timetable time, using the Model Music Curriculum or a curriculum of comparable breadth and ambition
- a rich musical culture and co-curricular offer in the school, with vocal or instrumental ensembles
- supporting pupil progression across the whole school community, understanding the opportunities available and how to enable pupils to access them
- investment in staff development
- supporting their peers in other schools to strengthen their delivery of music

These Lead Schools, with their trusts, would work closely with their local Teaching School Hubs to build networks of best practice in their areas, supporting the Teaching School Hub with specific music training provision where needed. Where a Music Hub covers multiple local authority areas, we would expect at least one Lead School to be appointed from each area.

Further detail about the process and guidance on criteria will be set out in due course.

### **Classroom instrumental teaching**

It is our ambition, captured in the national curriculum, that every child should have the opportunity to learn a musical instrument.

Under this refreshed plan, Music Hubs will still be expected to provide an offer of whole-class and/or group instrumental lessons to their local schools, so that every child can learn an instrument in class time. Such provision should be aimed at primary schools predominantly (and we would expect it will be delivered mainly at key stage 2).

Learning from the programme to date, and from DfE's Call for Evidence, the specifics of type and length of provision need to be developed at a local level and better embedded within each school's curriculum offer. While WCET remains one option, large/small-group instrumental teaching (for example around 10 pupils/one-third of a class in each group) can also be adopted by the school, provided that all children in the class participate.

The programme must be designed as a high-quality educational offer, with consideration given to the curriculum underpinning of the programme, and ideally should be for a minimum of one year. It should involve all children in the class and it should:

- focus on instrumental learning, to start to build pupils' confidence and knowledge playing instruments
- focus on developing fluency, which may be best achieved through a focus on one instrument, or group of related instruments
- be designed by Hubs in partnership with their local schools, to fit coherently within their curriculum music offer. Classroom teachers should be involved in the design of the programme and must be aware of pupil progress through it. They should also support the specialist WCET/large/small-group teacher in enabling pupils to engage fully. WCET/large/small-group teachers should in turn provide a report to the classroom teacher of each pupil's progress through the provision. Ideally, the classroom teacher should participate in any whole-class lessons and in small-group lessons where possible
- show a clear and shared understanding of how pupils will be supported to take instrumental learning beyond the core WCET/large/small-group teaching offer. There should be a discussion at the end of every such programme about how best to support pupils wishing to continue their learning and this should be captured in the school Music Development Plan

We expect schools to pay for WCET/large/small-group and instrument hire, as part of delivering the music curriculum. Music Hubs should set charges locally and transparently that achieve the widest possible engagement and demonstrate value for schools. This may include some level of subsidy.

Details of how Hubs will be held to account for the delivery of WCET/large/small-group tuition, as part of their functions, will be published in due course. There will be qualitative as well as quantitative measures. We expect to place stronger focus on progression (how effective instrumental programmes have been at stimulating pupil interest in further musical/instrumental learning and how pupils have been supported to access further opportunities) and on school feedback.

## CPD

Every Hub should develop an offer of training, networking, and music learning opportunities for teachers in their area, working in partnership with Lead Schools for Music, making effective use of the national resources offered by the national Lead Hub for CPD and connecting with organisations beyond the main Hub partnership where this best supports the needs of teachers.

Hubs should consider how they can build in broader opportunities, for example to support teachers' musicianship through instrumental or vocal lessons or ensembles for teaching staff; to support their understanding and teaching of composing; or to support their musical leadership.

### How Music Hubs should support specialist music teachers

The specialist music teachers engaged to deliver work by the Hub are vital to the success of music education. They should be supported to develop their skills too.

Hubs should provide a development offer driven by a clear sense of career progression for specialist music teachers based outside schools in their area. This should include specific consideration of how the Hub's CPD offer could support freelance music educators, as well as those who are employed by Hub partner organisations. It should draw on resources and support from the national CPD Hub centre of excellence. Specialist teachers delivering music on behalf of a Hub should have training in teaching, and Hubs should support educators to achieve that.

Hubs should deliver this support through their partnerships – it should not be only Hub lead organisations delivering such training and support; there may be specific partners within the Hub better placed to lead such work.

In developing the workforce, Hubs should consider how their offer of support and training can help draw a broader range of individuals into music education careers.

### How Music Hubs should be fully inclusive

It is essential that there are equitable, accessible and affordable options for children and young people of all ages to participate, sustain their engagement, and develop their skills and interests in music. Children and young people may face barriers to participation because of various factors such as where they live, their socio-economic status, access to instruments or equipment such as assistive technology, or disability. Understanding and seeking to remove those barriers will level up opportunities and increase the breadth and depth of the future talent pool for the creative industries.

We would therefore expect Music Hubs to the following.

### **Develop and publish an inclusion strategy, facilitated by the lead organisation**

This should identify and respond to potential barriers to participation, including those driven by location and include the partnership's approach to supporting pupils eligible for the Pupil Premium (including pupils who have been adopted from care or have left care, and those who are looked after by the local authority), and those with SEND.

### **Work together to understand and respond to the financial barriers which children and young people in their area may face**

This should include transparent and published charging policies across the partnership, which are affordable and achievable. It could also include:

- offering advice and support to schools around how to use Pupil Premium to support music learning
- leveraging additional funding from wider revenue sources to support disadvantaged children and young people (as part of their wider sustainability work, see 'sustainability' section on page 58)
- collaborating with neighbouring Music Hubs to support consistency across area boundaries
- exploring other ways to provide practical support to those navigating financial barriers such as connection with local bursary and financial support programmes designed for young people

From 2024 onwards, all Music Hub lead organisations should have a designated inclusion lead, a named individual within the partnership who is trained to support the Hub's work to broaden access. This should include, but not be limited to, SEND-specific work. For example, work with special schools, support for children with SEND in local mainstream settings, and work directly with children with SEND and their parents and carers. It should also include work to support children otherwise excluded from music education for reasons such as financial circumstance, or who are being educated outside of mainstream school, for example, in alternative provision. This named lead should strategically plan accessible provision and connect with the national Hub centre of excellence for inclusion.

### **How Music Hubs should work with industry**

Music Hubs should invite local music employers and organisations to join their partnership, to help facilitate stronger connections between music education and progression into musical careers.

To help facilitate these connections, from Autumn 2024 every Hub should appoint a local voluntary music ambassador, ideally a professional musician, to:

- be a role model for children and young people
- advocate for music education locally

- connect schools and young people to musical careers and opportunities
- promote the work of the Music Hub

It will be for Hubs to identify and appoint their music ambassador. Further detail on this will be published in due course.

## How Music Hubs should support progression

All children and young people should have the opportunity to develop and progress their musical interests and talent as far as they would like, including into national or specialist opportunities, into higher education, further training, or future employment. Music Hubs will play an important role in making this a reality.

We would therefore expect the lead organisation to work with their schools and other partners to:

- work as a partnership to provide a range of opportunities for music learning and music-making beyond school, including weekend and holiday provision such as Saturday Music Centres, and to support children and young people to access the teaching, facilities, equipment and instruments they need to progress
- develop and publish a progression strategy as part of the Local Plan for Music Education. This should identify opportunities and potential provision or expertise gaps, draw on the skills and capabilities of their schools and other partners in supporting progression and identify how, collectively, the Music Hub can provide the training, support and opportunities which will enable young people to further develop as musicians
- consider as part of this strategy how children and young people will be signposted to and supported to access regional, national and/or more advanced opportunities, such as through the Music and Dance Scheme or national ensembles (further detail in chapter 3)
- gather information and report on the success of their portfolio of programmes to support progression.
- establish mechanisms for tracking young people against this progression strategy to understand how they have engaged with available programmes and how this supported transitions to further study, employment and/or engagement in community music

Later this year, we will set out details of the Music Progression Fund pilot to be delivered through a partnership between schools and Music Hubs from Autumn 2023 (see page 21).

There is a wide body of research and learning in this area that Music Hubs should draw from. ACE is undertaking research to understand better the barriers to children and young people developing their creative skills and talent post-pandemic. This will inform a methodology for tracking the progression of children and young people that is simple and communicable.

We would encourage all leaders and music educators in Hubs to read chapter 3 to further their understanding of the wide range of progression opportunities available to children and young people, including routes into further study, into industry and careers, and into amateur music-making groups in communities across the country. Stronger partnerships forged by Hubs, including with regional and national providers such as orchestras and the National Youth Music Organisations, will support progression for more children and young people, into the right opportunities for them.

## How Music Hubs should drive sustainability

The DfE's funding for Hubs is only intended to be a proportion of total income, and we would like to see all Hubs leveraging this contribution to draw in ever more funding from wider sources (as is already the case with many excellent Hubs across the country). This means Hubs must have appropriate and varied income streams and be resilient by drawing in funding from a range of sources and considering ways to make efficiency savings where appropriate. Other income can come from charges for the support and services the Hub partnership provide, but these must be reasonable, and we would expect pricing to be set at a level that remains accessible and attractive to both schools and parents and carers. Hubs should not rely solely on charging to supplement their core grant, and should explore other revenue streams such as grant-making programmes, to support their work. We also recognise that Hubs need further support to increase access to instruments and equipment for every child. We will work with them to ensure that they build on lessons learned to effectively manage a sustainable supply of music instruments and equipment.

## Environmental responsibility

The UK requires the education sector to play its role in positively responding to climate change and inspiring action on an international stage. This includes Music Hubs. The DfE recently published its [sustainability and climate change strategy](#), and we will expect Hubs to consider how they contribute to this strategy's aims. ACE is committed to supporting cultural organisations to lead the way in their approaches to environmental responsibility, and we will work with them to set out in greater detail how Hubs can ensure they are achieving this.

## National Hub centres of excellence

We recognise the value of specialist expertise in key aspects of music education. The DfE therefore intends to appoint four Music Hubs to be national leads and receive additional funding to undertake specialist roles as centres of excellence. The **four national Music Hub centres of excellence** will be selected through open competition and will be expected to foster partnerships with organisations in their areas of work, to support the Hub network as a whole.

**We intend to appoint four Music Hub national centres of excellence** in the following areas.

### **Inclusion**

- To model best practice in inclusive music-making, including but not limited to opportunities for children and young people with SEND, and provide support to the national network of Hubs through the dissemination of resources and training.
- To appoint national Lead Special Schools for Music, in line with the local Lead Schools appointed by each Hub, and national Lead Alternative Provision settings for music.
- To act as a point of support and help with specific questions arising at local level, and help connect local Hubs to national initiatives and organisations.
- To facilitate access to stocks of adaptive instruments, including through brokering partnerships between local Hubs and national providers.

### **CPD**

- To develop and disseminate a bank of national CPD resources for schools, and to complement local offers of peer-to-peer learning via Lead Schools for Music.
- To do the same for non-school-based music educators.
- To learn from and share learning from the latest research on effective music teaching.
- To provide support to Lead Schools and/or trusts in effective coaching, mentoring and the sharing of good practice.
- To partner with subject associations, specialist CPD delivery organisations, and multi-academy trusts to support national CPD initiatives.

### **Music technology**

- To build expertise on the best use of music technology to improve the quality of support provided by Music Hubs to children and young people, schools and others.
- To develop resources and guidance for schools and teachers on the effective use of music technology.
- To act as a national, central point of contact for music technology industry leaders, as a 'way in' to the Hub programme, facilitating connections between these providers and the broader Hub programme.

### **Pathways to industry**

- To act as a central point of contact for national music industry leaders, facilitating connections between industry and Hubs at a local level.
- To develop and disseminate a bank of national careers education resources for Hubs and schools.
- To act as a national representative for Hubs with key music industry bodies and representative organisations, and with skills development organisations.
- To feed into relevant national skills initiatives on behalf of Hubs, for example contributing to development of relevant apprenticeship standards.

These leads will be appointed by Autumn 2024 and will be provided with specific funding to deliver a specialist support service to the broader programme.

The appointment of these leads will not remove responsibility from individual Hubs to provide a service in these areas. Rather it is intended that they will complement local delivery with expert support and challenge and act as a central point of contact.

We know many of the current Hubs have developed specific areas of expertise, and it is our intention that, through identifying national leads from within the Hub cohort, we can better support dissemination of that expertise across the programme, and level up opportunities nationally.

Details of funding, specific roles and responsibilities, and how these leads will be appointed will be published in due course.



# Chapter 3: Supporting progression and furthering musical development

## Introduction

Our final goal is for **all children and young people with musical interests and talents to have the opportunity to progress their interest and potential, including professionally**. Every young person who wants to pursue music beyond the curriculum should be supported to do so. We want them to understand the available pathways and to take their musical learning as far as they would like, whether into a career, singing, playing or composing for pleasure, or as the audiences of the future. This should be the case regardless of their circumstances.

There is no one way to develop a young person's talent and interest, not least because of the diversity of genres, roles and settings where music is now made or supported, and the range of careers it can support. Theatres and TV studios need sound technicians; music artists need marketing managers; radio stations need DJs; global music companies need lawyers and accountants. The industry is a wide ecosystem that relies on a robust supply of talent across a range of roles and into a range of employment.

Studying GCSE, A level, technical qualifications or graded exams in music are important in enabling many young people to progress, especially those wishing to study music in further or higher education. But they are not the only pathway for progression.

Irrespective of the pathway that a young person chooses, music educators – whether in a school, college, Music Hub, employer or other local music organisation – should support young people's sustained engagement and musical development by:

- supporting the young person's passion for music and the development of skills such as motivation and resilience
- engaging in and valuing the music of a young person
- ensuring sustained access to role models and mentors
- facilitating sustained access to varied experiences, opportunities and genres

This country has a rich history of musical excellence, supported not only by government, but by industry, philanthropy and the generosity of communities up and down the country raising funds to support music. We should be proud of creating elite musicians, just as we cheer on our sporting elite. Musical talent should be cherished and celebrated, and young people should be supported to find and benefit from opportunities up to the highest level.

## Building talent pathways

Supporting talent development and progression is complex, as is the landscape of opportunities and pathways. Both the identification of individual talent, and the building and sustaining of equitable talent pipelines are key.

There is no single model for progression through music. Identification and support for individual talented young musicians should be tailored to the young person's need.

But for many children and young people, the foundations will be laid through the early years and in school. These foundations will be built through increasingly advanced musical learning (for example, through 1:1 instrumental lessons), performing (such as in ensembles and bands), and creativity (through the provision of facilities and expert support for composing). Much of this learning will continue alongside curriculum provision, in school and beyond, including in evenings and weekends, for example at Saturday Music Centres.

As pupils progress further, they should be guided to opportunities for ever more advanced teaching and learning aligned to their areas of interest and specialism. This could include joining the junior departments of conservatoires and music organisations like the Royal Northern College of Music, Royal College of Music and Trinity Laban Conservatoire of Music and Dance, taking part in national ensembles, such as the National Youth Jazz Collective and National Youth Choir, or engaging with the education programmes of our great professional national orchestras.

For some, this will lead to advanced musical study, whether at a specialist school, or onwards into further and higher education. Pupils may be eligible for financial support to access these opportunities, including through the Music and Dance Scheme.

### Music and Dance Scheme

The £31 million-a-year [Music and Dance Scheme](#) (MDS), funded by the DfE, provides grants and **help with fees to enable children and young people to attend specialist part-time out-of-school provision on evenings and at weekends or specialist full-time music and dance schools.**

Pupils are selected by the schools and providers based on their talent and potential, and the scheme helps to ensure that any pupil who passes auditions is able to take up their place, regardless of their circumstances. Pupils can receive funding up to the full cost of their place.

Elias was aged just 8 when he started studying part-time with the Centre for Young Musicians in London, made possible because of funding from the Music and Dance Scheme. He progressed through the Centre's ensembles up to the London Schools Symphony Orchestra and has now been offered a place to study French Horn at the Royal College of Music. He says:

“I consider myself very fortunate for having been offered the chance to discover and cultivate a passion that gives me a sense of worth and allows me to meet and work with likeminded young people, producing something that doesn’t only satisfy myself but also the music lovers around me and hopefully an even wider audience in the future.”

See [case studies](#) for further details.

Schools play a vital role in supporting pupil progression. As outlined above, we would suggest schools include a progression strategy in their Music Development Plan. This should reflect on the connections between the school and wider provision.

Increasing access to a range of musical instruments and equipment is an important building block to enabling progression. We want to work closely with Hubs and other partners to learn from best practice and build on progress to date, so we can increase access to instruments and equipment for all children and young people. We will work closely with Hubs to help drive effective instrument and equipment management strategies.

At every stage, musical progression will best be facilitated through a joined-up partnership of organisations putting children and young people first. This means music educators understanding what is needed to support pupils’ progression (for example, higher quality instruments, or mentoring) and proactively connecting with each other as organisations at local, regional and national levels, including through the Music Hub. All of these organisations should collaborate to avoid competing to ‘own their talent’. All organisations with a place in the music talent pathway should consider in particular how they are ensuring schools are aware of their offer and how to signpost pupils to it.

## Out-of-school settings

For some children and young people, their engagement with music education may be largely outside of school – this may be the most appropriate path for them, and this should be acknowledged and supported as such. Schools and Music Hubs have a crucial role to play in understanding and supporting this broad infrastructure of music-making and connecting their pupils to these opportunities.

### Local and regional opportunities

Children and young people can access music learning outside of school through Music Hubs and a range of other settings, practitioners, and organisations, including, but not limited to:

- ACE-funded National Portfolio Organisations
- after-school or weekend music centres, area ensembles or music groups, or holiday programmes run by music services and/or Music Hubs

- youth or community services, including programmes designed to support broader outcomes (e.g. mental health and wellbeing)
- grassroots providers, including Youth Music-funded organisations, genre specialists and music education charities
- amateur music groups, such as local choirs
- faith-based music including Cathedral music
- independent music centres and private music teachers

Young people wishing to pursue more advanced musical study could be signposted to specialist part-time opportunities at regional junior conservatoires and music schools, such as Birmingham Conservatoire, Sage Gateshead and Royal Academy of Music, where they can be supported financially through the [Music and Dance Scheme](#).

### **National opportunities**

In addition, there are a range of opportunities for children and young people to further their musical experiences and learning through national ensembles, both vocal, instrumental and creative. Many provide bursaries and other support for pupils to access their provision, and some such as the [National Youth Music Organisations](#) are funded by both ACE and the DfE, including Music for Youth, which provides performance opportunities for young people.

National Youth Music Organisations (NYMOs) support young people's musical progression outside school. This includes opportunities with national, advanced ensembles in a range of genres (e.g. Western classical, jazz, brass band and South Asian music), as well as a wider range of free opportunities for young people, as audiences as well as performers. They provide a peer environment in which young people can be inspired, take on advanced musical challenges and make decisions about their future education and careers.

The National Youth Orchestra of Great Britain, for example, reaches around 10,000 young people every year through participation not only in their orchestra but also through their NYO Inspire programme, offering free opportunities for advanced playing to young musicians from underrepresented groups, and their wider programme of performances, residencies and workshops in schools and music venues across the country.

Some national ensembles support specific groups of children, such as the National Open Youth Orchestra, led by disabled young musicians, Chineke! Junior Orchestra, a youth orchestra of Black and ethnically diverse players aged 11 to 22, or the National Children's Orchestra, for musicians aged 8 to 14 years. The National Orchestra for All is a non-auditioned, inclusive youth orchestra, with free membership for young musicians nominated to join.

These organisations develop talented young musicians through large-scale performances and concerts, residencies, summer schools and workshops, helping to foster a love for music as well as fuel the talent pipeline into further study and professional music-making. They also offer a range of high-quality taster, open day-style projects and experiences at a range of levels. Working with peers at a national level is highly motivational for young people, especially those considering a future in music.

A range of NYMOs are supported as Arts Council England National Portfolio Organisations (NPO), with some jointly funded by the DfE. The NPO investment programme for 2023-2026 is currently taking place, and the DfE will work with the Arts Council England to consider its investment in national youth music provision for this period.

## Case Study

### Emily's story

Emily, age 21, is a scientist, studying for a Master's degree in Chemistry at the University of Birmingham. She grew up in Beverley, East Yorkshire, where she attended college to study A level Maths, Music, Further Maths, Chemistry and an Extended Project Qualification (EPQ).

Emily started cello lessons in primary school through the East Riding Music Service and, upon starting secondary school, she took part in a National Youth Orchestra (NYO) Inspire Day in Durham. While Emily found the day challenging, it opened her eyes to what was possible for her and inspired Emily to keep playing. Four years later, Emily auditioned for the NYO and was accepted on a full bursary.

"Music has made me the person I am today. It helped with my confidence, leadership skills, and I think even helped me secure a place at university. I was awarded a music scholarship to come here so I could continue my cello lessons on top of my chemistry degree with a teacher at the Conservatoire, which has been amazing."

"Many years of being a musician with a packed rehearsal schedule taught me self-discipline and time management skills which now allow me to work hard and still commit to the things I enjoy."

See [case studies](#) for further details.

As noted in the Levelling Up White Paper, it is a key priority of government to ensure that every young person in England has access to regular activities outside of school as part of a new National Youth Guarantee. The new pledge will mean that by 2025, every young person in England will have access to regular out-of-school activities, adventures away from home and opportunities to volunteer. This includes all 11 to 18 year-olds, and up to 25 years old for those with special educational needs and disabilities. The government hopes to see these out-of-school activities delivered through a number of forms, such as sports and the arts, including music.

## **Self-directed music learning**

Youth Music's 2019 [Sound of the Next Generation](#) research revealed not only that the majority of England's children and young people are active music-makers, but that self-direction is an increasingly important part of this picture.

This is partly enabled by the availability of new and accessible technologies and digital platforms which can support instrumental and vocal learning, as well as provide opportunities to create, collaborate and share music.

Music educators should consider how they are supporting young people who are making their own music or learning in their own time and their own way, for example through providing mentoring, access to information on where to take their music, or support to access facilities and expertise.

## **The out-of-school workforce**

Music teachers and music practitioners outside of school are the bedrock of musical learning beyond the classroom and are highly valued.

To ensure they are best equipped to support children and young people, such teachers and practitioners should consider how they can build their skills and connect with each other, and the wider music education ecology. This could include considering how they might connect with their local schools.

Music Hubs should support the development of out-of-school teachers. Connecting with the local Music Hub will allow these teachers to build links with other practitioners and organisations delivering music activity in an area, and to share practice, resources, and peer-to-peer support.

In addition, teachers and practitioners could consider:

- undertaking teaching courses or qualifications to improve their practice
- taking advantage of training, peer-networking, and resources shared via local networks beyond the Hub, including Local Cultural Education Partnerships; and by sector organisations and those which offer specialist technology or genre-specific support
- applying for funding to support their creative development, such as through the ACE-funded Developing Your Creative Practice programme

It is equally important that out-of-school teachers understand, on behalf of the children and young people they work with, that they are part of a wider ecology – that they can help their young people by understanding what's available to them, how they can access support, and also by contributing to local need analysis, data collection and other activity that connects them to other providers and Music Hubs in their area.

## **Musical communities**

Strong societies and economies are built on strong communities, which are at the heart of levelling up. Cultural communities are a part of this.

Across the country there are a plethora of music groups and amateur musicians dedicated to making music in their community. These individuals are often at the heart of a young person's music experience, particularly in rural areas. There are already many examples of musicians from the amateur sector going into local schools to perform to younger audiences. Schools and amateur groups can think creatively about how their use of school facilities out of hours can also lead to more developed partnerships.

Partnering with local groups and musicians can be beneficial for children and young people, connecting them with musical role models from within their own communities, and making them feel proud of where they live. Watching music-making by passionate and skilled amateurs can inspire young people to consider music as a lifelong pursuit, worthwhile even if they don't intend to become professional musicians. High-quality amateur ensembles and groups can also represent an important and accessible progression opportunity for young people with musical potential, enriching and embedding variety into their musical experience.

Although talent and musical enjoyment are found across our nation, the infrastructure for music-making will look different in different areas. In particular, contacts and partnerships in rural areas are not always as available as they are in larger cities. To help address this gap for children and young people:

- the music sector, including arts and cultural organisations, should examine their activity across England and the impact they have beyond their local areas. Organisations do not have to be directly based in an area to create impact
- schools and music providers in rural areas with fewer resources or partnerships should use technology so that children and young people are still provided with exciting opportunities, for example hosting concerts or careers events online, and a list of potentially helpful [resources](#) are available alongside this plan
- Music Hubs should consider how they could work with neighbouring urban hubs to help facilitate support
- schools and music providers should connect with the rich and vibrant amateur music sector, as well as faith-based music, such as in Cathedrals

Independent schools are also encouraged to contribute to this wide ecology of music in communities, and become active partners in Music Hubs, in keeping with the department's [joint understanding](#) with the Independent Schools Council. The joint understanding sets out how the independent sector will work in partnership with state schools to deliver mutually beneficial outcomes. This could include, for example:

- the sharing of best practice amongst music educators
- holding mixed music classes
- sharing facilities, such as practice spaces
- opportunities for pupil-to-pupil performances
- access to choirs and ensembles

## Further study and specialist teaching

The UK is home to world-leading specialist music provision, at school and higher education level. We want to support pupils to access this provision regardless of background.

In addition to supporting pupils to undertake part-time study at a range of institutions, the [Music and Dance Scheme](#) provides means-tested bursaries up to the full cost of a day or boarding place to attend four leading specialist music schools:

- Chetham's school, Manchester
- Purcell school, Hertfordshire
- Wells Cathedral school, Somerset
- Yehudi Menuhin school, Surrey

The scheme additionally gives financial support to pupils aged 8 to 13 to attend independent cathedral or college choir schools. In recent years, students supported by the MDS have been part of the choirs at cathedrals including Canterbury, Salisbury and Ely.

Schools and teachers should consider whether their pupils could benefit from this opportunity to access advanced musical training and seek support from their Music Hub where needed to make links.

## Higher education and further education

Higher education (HE) and further education (FE) institutions are an important part of the overall music education landscape and are vital to ensure a strong talent pipeline into the global music industry.

The UK conservatoires and universities offer a wide choice of music and music-related study options. The majority of those who choose to study at a conservatoire will focus primarily on performance or composition, supported by a complementary research and/or practice-led academic curriculum. University music departments may also offer students the opportunity to focus on musicology or research, or to undertake formal accreditation as a classroom music teacher (provided by ITT institutions).

Some students will focus on specialist vocational training opportunities in areas such as music education, music in community or therapeutic contexts, music business, music entrepreneurship, or aligned training such as technical production, audio recording, or production. Students may identify a creative or genre specialism including composition or song-writing, classical, jazz, contemporary, folk, and world music, musical theatre, or media music.

A number of higher and further education establishments also provide training to become a classroom or instrumental/vocal music teacher, with formal accreditation for classroom teachers provided by ITT institutions.



Through UK Music's Music Academic Partnership (MAP) and other initiatives, the music industry has deepened its relationship with the HE/FE sector to help those seeking to be next generation of talent to succeed in the industry.

HE and FE institutions are committed to improving music education at pre-tertiary levels by sharing best practice and engaging directly with schools and Music Hubs, as well as through junior conservatoires.

Many HE/FE institutions offer mentorship and careers advice to secondary school pupils in a variety of forms, including running workshops and masterclasses which enable school-age children and young people to work and perform alongside highly skilled and talented staff and students. Careers talks in schools can also help to inspire young learners, open their eyes to opportunities working in music, raise their aspiration and widen participation.

They also offer access to live music performances. This can be through free tickets to concerts held on site or taking student performers out into schools. Such support brings reciprocal benefits, as students gain invaluable experience of working with young audiences, and school-age pupils are inspired by musicians close to their own age.

## **Apprenticeships**

Apprenticeships offer opportunities to gain valuable skills whilst working, with a growing number becoming available in the music sector. A list of organisations offering such opportunities can be found within the [resources information](#) available alongside this plan.

The government is investing in more apprenticeships. Funding will grow to £2.7 billion by 2024/25, and apprenticeships are being made more flexible, removing barriers so more individuals and employers can benefit. In April 2022, DfE launched a pilot for the new Portable Flexi-Job Apprenticeship which is apprentice-led and enables apprentices to move between businesses and employers in industries where short-term contracts are the norm. Portable Flexi-Job Apprenticeships allow the apprentice to complete their apprenticeship by moving between shorter employment contracts of at least 3 months in order to become occupationally competent.

The Portable Flexi-Job Apprenticeships pilot will initially run in specific standards (qualifications linked to specific occupations) in the creative, digital and construction sectors (for example, live events technician) and be delivered by providers selected through an expression of interest process. The pilot programme will run for around 18 months and, if successful, other sectors and apprentices will be able to benefit from this model. These portable apprenticeships will help the creative talent pipeline.

## Careers and routes to industry

### David Whelton OBE on music and careers

“Great artists and great ideas; entrepreneurs; leaders; impresarios; promoters; concert hall managers; opera house managers; theatre managers; concert managers; administrators; librarians; backstage and logistics; fundraisers; composers; arrangers and publishers working across the industry in TV, film, video games and entertainment; lawyers; artist managers; marketing; public relations, journalists, media; TV; broadcast; new media; producers; directors; digital creatives; chief executives; artistic directors; finance directors; teachers; amateurs; researchers; academics; designers; editors; programme note writers; production managers.”

“A first-class, broad-based education with music at its heart will provide an effective pathway to a career in any of the above roles.”

David Whelton OBE, Hon RCM, Hon FRAM, Managing Director, Philharmonia Orchestra 1987-2016

It is vital that any young person with an interest in careers in music or the creative industries is supported to realise their ambitions. This must be regardless of location, family circumstance or disability. Too often, teachers, parents and carers are concerned that music is an uncertain industry. More needs to be done to showcase how career options in the music industry are sustainable and rewarding, including a range of roles behind the scenes, in production, composition and more. Pursuing music can also open doors to careers with many opportunities in industries such as gaming, broadcasting and media.

### Case Study

#### Kurt's story

Kurt Martinez is a 32-year-old recording and mixing engineer from Hucknall, Nottinghamshire. He has worked with major artists including AJ Tracey, Sam Fender, Jess Glynne and Burna Boy.

Kurt's role involves planning studio sessions with an artist or musician, setting up the required equipment, recording the instruments and editing and mixing recorded tracks.

While studying GCSE Music, Kurt played in a number of bands, performing in assembly, school shows and local arts events. He taught himself how to use Logic Pro to record ideas, demos and coursework.

Following his GCSEs, Kurt developed his skills with a BTEC in Music Technology and a Diploma of Higher Education in Music Technology at the University of West London. This was followed by a BA in Sonic Art and Production from Nottingham Trent University, and an MA in Music Production from Leeds Beckett University.

Kurt explains: “No two days are ever the same. I’m fortunate to meet new and interesting people on a daily basis and work on different styles and see different creative processes in action”.

See [case studies](#) for further details.

Schools and colleges should support pupils’ career choices with clear information about musical pathways and broader creative careers. This is in line with the Gatsby benchmarks, the framework for improvement in careers provision.

For young people unsure of what career path to take, they can find advice from the government’s National Careers Service. This service provides free, up-to-date and impartial advice on careers and skills in England, including across arts, music and the wider creative sectors. Delivered by qualified careers advisers and managed by the Education Skills Funding Agency, it is open to young people and adults alike. Those aged 13 and over can access this advice via local telephone-based advisers or the [National Careers Service website](#).

The government specifically recognises the value of creative careers, and in 2018 launched the [Creative Careers Programme](#), with funding from DCMS. The programme provides young people and those who support them with a range of information and resources to inform and inspire their career choices. This includes hands-on experiences, meaningful encounters with industry professionals and online tools.

Many organisations have put together packs and guidance to help young people pursue a career in music. For example, UK Music have published a careers information pack. This, along with other resources to understand the careers available to young people, can be found within the [resources information](#) available alongside this plan.

Face-to-face experiences will be particularly powerful for young people considering career options. We would like to see the music industry doing more to provide accessible pathways, including paid internships. Everyone has a part to play in this, from small grassroots organisations to multi-national corporations, so that there is fair opportunity to experience careers in the sector. This can be enhanced through strong partnerships with schools and Music Hubs. Many leading industry organisations, including Universal Music UK, Sony Music UK, and Warner Media, already offer internship opportunities. Many sector organisations have also published guidance to help the music industry to become more accessible. These can be found within the [resources information](#) available alongside this plan.

Music industry organisations and individuals should be included in Hub partnerships. They should help to connect their local schools with industry employers and partners, to support careers education, events and workshops. Local organisations should proactively consider how they could do even more, for example inviting school pupils to their workplaces, or offering placements for pupils in years 10 and 11 during work experience weeks. Such organisations should also consider how they could work with schools to provide more co-curricular options.

### **Fair and More Inclusive Classical Music research**

ACE believes that new approaches are needed to support young people looking to develop careers in the music industry including orchestras, building on the learning from existing programmes and initiatives. They are therefore working with a range of partners to undertake a major new project that will focus on young musicians aged 15 to 25 from backgrounds under-represented within Western classical music.

This [long-term action research project](#), commissioned by the Arts Council as part of the Fair and More Inclusive Classical Music project and starting in the Midlands, will test initiatives aimed at supporting those from a wider range of backgrounds looking to develop sustainable careers in classical music, and the wider music industry.

The project will be co-designed with people from groups under-represented in classical music. ACE will work in partnership with organisations including Birmingham City University/Royal Birmingham Conservatoire, City of Birmingham Symphony Orchestra, Music Hubs, West Midlands Music, Orchestras Live and the BBC to design and deliver the work.

### **Partnerships with industry**

The government remains committed to working closely with the music industry, including local music organisations, to help every young person have access to a high-quality musical education and the skills, training and advice they need to pursue a successful career in the music industry, particularly in the most deprived areas of the country.

The music industry already invests in supporting the education and career aspirations of young people across the country through a range of initiatives, including the following.

### **Music Leeds**

Music Leeds delivers sessions on how to build a career in the music industry and is aimed at 14 to 18 year olds in full time education. They run projects, events, workshops, create networking opportunities, and signpost information on music in Leeds. They work with musicians, local organisations, funding bodies, government and national music industry bodies. Their strategy is delivered through seven work streams, focusing on creative development and business growth, placemaking and tourism and access to music.

## **Technology in Music Education UK (TiME)**

Through events such as Connectivity to Careers, TiME shares knowledge of progression routes from early music education through schools and into industry. They liaise with industry to develop interactivity between industry organisations and to foster holistic approaches to the use of music technology in education.

## **Young Urban Art Foundation**

Young Urban Art Foundation aims to empower the lives of young people by strengthening well-being and building opportunities. They deliver programmes in hard-to-reach areas where young people are at high-risk of being a victim of crime or child exploitation. Their programmes are centred around prevention and built to drive creativity, such as their multimedia bus workshops, which they take into communities to inspire and build their confidence. They are supported by a variety of partners including Sony Music, PRS and Inner City who have helped them to deliver many music programmes. The foundation also delivers free online courses.

## **World Heart Beat Music Academy**

Founded in 2009, World Heart Beat Music Academy is a London-based charity that aims to nurture young talent by providing a diverse, unique and inclusive teaching environment, offering a broad programme of music lessons, workshops and events. They have an open admissions policy and provide music education for all young people, offering free music lessons and instruments for those in need. The academy offers various talent development programmes, often collaborating with commercial music industry partners.

Industry and government are committed to working together to strengthen this kind of work and continue to grow effective partnerships and projects, beyond London and across the country. This includes looking at strengthening partnerships between local music organisations and increasing support to provide young people better opportunities to gain industry experience.

This can build on existing national initiatives such as the UK Music Rehearsal Space Project. This project supports a number of rehearsal spaces in urban and rural areas across the UK. Established with government funding in 2009, each space provides instruments and equipment for young people to use and play with at no or minimal cost. This network enabled the establishment of spaces like the Pump in Birmingham, which engages 7,500 young people every year and provides meaningful experiences and opportunities in disadvantaged areas.

The music industry is committed to working more closely, through programmes like the Music Academic Partnerships highlighted above, to ensure that the education and training of the future industry workforce is as relevant to modern industry practices as possible. The Croydon-based BRIT school is an example of a specialist institution supported by the music industry and government to provide free education for students aged 14 to 19 intending to pursue a career in the performing arts. The BPI – which founded and continues to fund the BRIT school via industry charity the BRIT Trust – is evaluating how its experience with the school can be drawn on to boost music education, in particular providing access and opportunity to those from socially disadvantaged backgrounds.

Additionally, as part of their investment principles, ACE encourages all of their funded organisations to consider their role in talent development and supporting young people. Its investment principle of ‘inclusivity and relevance’ encourages industry engagement in a collaborative and united approach to create a cultural sector that is relevant to, and will better reflect, the talented, ambitious and musically interested young people across England.

While there is excellent work already taking place, there is more that can be done in joining it up effectively. The government and the music industry are committed to working together to improve coordination of these initiatives and ensure that they reach as many young people as possible.

## Next steps

The publication of this revised plan marks the start of a period of change and improvement for music education.

## Music Hubs

It is our intention to open up the Music Hub programme to competition as was the case when we first established the hubs following the publication of the original NPME in 2011. Specifically, we will be inviting applications for the role of Music Hub lead organisation, the organisations which will receive government funding to coordinate Music Hub partnerships going forward.

We want Hub lead organisations to become more strategic, building a wider range of strong partnerships with schools, academy trusts, local authorities and others, so that children and young people receive higher quality support in every local area and to ensure there are no local 'cold spots' where access to provision is limited. It is therefore our expectation that, through the competitive process, we will see a reduced number of Hub lead organisations establishing partnerships across wider geographical areas.

The DfE and the national hubs fundholders ACE will engage with existing and potential lead organisations to inform this process over the coming weeks, and further details of the competition will be published in the autumn.

## Monitoring progress

We will monitor progress of the refreshed NPME and drive improvement through a newly established National Plan for Music Education Board. Its work will be evidence and needs-led.

Government will work with the monitoring board to establish an impact framework for this plan, setting out how to monitor and measure its success, quantitatively and qualitatively, learning from the monitoring arrangements for the original plan so that we ensure quality is central.

The board's primary role will then be to ensure those things outlined in this plan happen and are delivered well, using this impact framework, and to support and challenge government to ensure we continue to make progress towards our overarching ambitions for all children to have access to a high-quality music education.

Further detail about the monitoring arrangements will be published towards the end of 2022.

## Acknowledgements

Government wishes to thank the individual members of the advisory panel:

- Baroness Fleet, CBE (Veronica Wadley, Chair) – National Council Member for Arts Council England, Co-Founder and Chair of the London Music Fund, Council Member of Royal College of Music and Chair of the Expert Panel for the Model Music Curriculum
- Bridget Whyte – CEO, The UK Association for Music Education – Music Mark
- Carolyn Baxendale MBE – Head of Bolton Music Service (Greater Manchester Music Education Hub)
- Catherine Barker – Head of Music and Performing Arts, United Learning and President-Elect, Music Teachers' Association
- Dr Darren Henley CBE – Chief Executive, Arts Council England (ACE)
- David Stanley BEM – Chief Executive and Founder, The Music Man Project and UK Government's Arts and Culture Disability and Access Ambassador
- Ed Watkins – Director of Music, West London Free School
- Jamie Njoku-Goodwin – Chief Executive, UK Music and National Council Member for Arts Council England
- Jonathan Badyal – Head of Communications, Universal Music UK
- Naveed Idrees OBE – Headteacher, Feversham Primary Academy
- Phil Castang – former Director of Creative Learning and Engagement, Bristol Beacon, incoming CEO of Music for Youth and Chairman of the Music Education Council
- Sarah Alexander OBE – Chief Executive and Artistic Director, National Youth Orchestra of Great Britain
- Simon Toyne – Executive Director of Music, David Ross Education Trust
- Dr Steven Berryman – Director of Arts, Culture and Community, for the Odyssey Trust for Education, and President-Elect of the Chartered College of Teaching
- Yolanda Brown – Musician and Broadcaster, Chair of Youth Music and National Council Member for Arts Council England



## Glossary

**Arts Council England (ACE):** A non-departmental public body of the Department for Digital, Culture, Media and Sport.

**Alternative Provision (AP):** Education arranged by local authorities for pupils who, because of exclusion, illness or other reasons, would not otherwise receive suitable education; education arranged by schools for pupils on a fixed period exclusion; and pupils being directed by schools to off-site provision to improve their behaviour.

**Apprenticeship:** A paid job where the employee learns and gains valuable experiences. Alongside on-the-job training, apprentices spend at least 20% of their working hours completing classroom-based learning with a college, university or training provider which leads to a nationally recognised qualification. An apprenticeship includes:

- paid employment with holiday leave
- hands-on-experience in a sector/role of interest
- at least 20% off-the-job training
- formal assessment which leads to a nationally recognised qualification

**Apprenticeship standards:** A description of an occupation. It contains an occupational profile, and describes the 'knowledge, skills and behaviours' (KSBs) needed for someone to be competent in the occupation's duties.

**Call for Evidence:** In this document, this refers to the Call for Evidence on Music Education – a public consultation run by the Department of Education between 9 February and 15 March 2020; the responses of which were used to inform the development of the National Plan for Music Education.

**Carousel teaching:** Where a subject is taught in rotation with other subjects, for example one term of drama, one term of art and one term of music.

**Centres for Advanced Training (CAT):** Organisations or consortia of organisations that are able to offer out-of-school-hours training and have strong links with the music and dance professions.

**Continuing professional development (CPD):** Opportunities for the workforce to further develop their knowledge and skills.

**Creative Careers Programme (CCP):** An integrated industry-led programme of activity across England that is working to ensure there is a larger and more diverse intake of talent and a broader range of routes into the creative industries, a commitment of the Creative Industries Sector Deal.

**Designated music lead:** An individual within a school with designated lead responsibility for the school's music provision, both curricular and co-curricular. They would usually be in primary schools, where there is less likely to be a full music department or department head.

**Early Years (EY):** The period of a child's development from birth to 5 years old.

**Early Years Foundation Stage (EYFS) statutory framework:** Statutory guidance setting out the standards that school and childcare providers must meet for the learning, development and care of children from birth to 5 years old.

**Further Education (FE):** Includes any study after secondary education that is not part of higher education (that is, not taken as part of an undergraduate or graduate degree).

**Graded Music Exams (GME):** Specialist music assessments in performance (instrumental or singing) or music theory.

**Higher Education (HE):** Higher education (or tertiary education) applies to any form of education that results in a level 4+ qualification. It takes place at universities and Further Education colleges and normally includes undergraduate and postgraduate study.

**Hub lead organisation (HLO):** Responsible for securing the delivery of the five key functions and coordination, funding and governance of the **Music Hub** (see below).

**Initial Teacher Training (ITT):** The formal course of study undertaken by trainee teachers to attain qualified teacher status (QTS). This training can be based in a school, or at a university.

**Local authority (LA):** A local government organisation that is responsible for public services and facilities in a particular area.

**Lead School:** In this document, this refers to a school appointed to be a partner within a Music Hub.

**Multi-Academy Trust (MAT):** An academy trust responsible for running two or more academy schools.

**Music and Dance Scheme (MDS):** Funded by the Department for Education, the scheme provides means-tested bursaries and grants to children and young people with exceptional potential to benefit from world-class specialist music or dance training.

**Music Hub (MH):** Also referred to as Music Education Hubs (MEH). A group of organisations – such as local authorities, schools, other hubs, art organisations, community or voluntary organisations – that work together to create joined-up music education provision and provide specialist music education services to around 90% of state-funded schools. Lead by the **Hub lead organisation** (see above).

**Model Music Curriculum (MMC):** A non-statutory blueprint for delivery of the music curriculum for key stages 1, 2 and 3, published by the Department for Education in March 2021.

**National Careers Service (NCS):** Provides high-quality, free and impartial careers advice, information and guidance, to anyone aged 13 and over. This includes a website providing careers information and advice, and personalised careers guidance over the telephone and through web chat.

**National Plan for Music Education (NPME):** Originally, the 2011 government publication setting out what all children should expect from music education and how it should be delivered. Now refers to the refreshed NPME published in 2022.

**National Youth Music Organisations (NYMO):** Funded by Arts Council England and the Department for Education, these organisations develop talented young musicians across a range of musical genres. A list of these organisations can be found [here](#).

**Office for Standards in Education, Children's Services and Skills (Ofsted):** A non-ministerial department that has responsibility for inspecting services providing education and skills for learners of all ages. Ofsted also inspects and regulates services that care for children and young people.

**Ofsted Education Inspection Framework (EIF):** The framework that sets out Ofsted's inspection principles and the main judgements that inspectors make across all education provision that Ofsted inspects, including state-funded schools.

**Pupil Premium (PP):** Funding provided to schools and local authorities to improve education outcomes for disadvantaged pupils in schools in England.

**Pupil Referral Unit (PRU):** Pupil Referral Units teach children who are not able to attend school and may not otherwise receive suitable education. This could be because they have a short- or long-term illness, have been excluded or are a new starter waiting for a mainstream school place.

**Special Educational Needs and Disabilities (SEND):** A child or young person has special educational needs (SEN) if they have a learning difficulty or disability which calls for special educational provision to be made for them. A child or young person has a disability if they have a physical or mental impairment which has a long-term and substantial adverse effect on their ability to carry out normal day-to-day activities. The two definitions are distinct: some children and young people have SEN, some have disabilities and some have both.

**Special school:** A school which is specifically organised to make special educational provision for pupils with special educational needs.

**T level:** T levels are a distinct, new technical offer for 16-year-olds that follow GCSEs. Equivalent to 3 A levels, T levels blend a mix of practical tasks, projects and exams to develop the knowledge and skills students need for skilled employment and also allow students to progress into higher-level technical study, apprenticeships and degree courses. T level courses are classroom based with a substantial industry placement element of at least 45 days.

**Universities and Colleges Admissions Service (UCAS):** UCAS is an independent charity providing information, advice, and admissions services. This includes operating the application process for British universities.

**Vocational and Technical Qualifications (VTQs):** These are practical qualifications for over 16s. They are designed to help students get the skills they need to start a career or go on to higher levels of education.

**Whole Class Ensemble Teaching (WCET):** Also sometimes referred to as Whole Class Instrumental Tuition (WCIT). A programme of teaching on musical instruments delivered to a whole class, learning and playing together.



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Southampton Music Services as Music  
Education Hub Lead Organisation  
*Report*

# Overview

This report sets out evidence from the existing work of SMS which supports its request to apply to be the new Hub Lead Organisation for the South Coast Music Hub.

This includes SMS's track record of:

- **Securing Investment and Value**
- **Strategic Leadership and Partnerships**
- **Cultural Development and Co-Creation**
- **Improving Inclusion and Diversity**
- **Digital Transformation**
- **Alignment with Council Priorities**
- **Support and Endorsements**
- **Improving Outcomes for Children and Young People**

NPME2 sets out the framework for new hub lead organisations, including a vision, three aims, and five strategic priorities. These are:

- The vision for Music Hub partnerships, in line with the overall NPME, is to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally.
- The three aims:
  - Support schools and other education settings to deliver high-quality music education
  - Support all children and young people to engage with a range of musical opportunities in and out of school
  - Support young people to develop their musical interests and talents further, including into employment
- The five strategic principles:
  - Partnership
  - Schools
  - Progression and musical development
  - Inclusion
  - Sustainability

## Securing Investment and Value

Since 2012, SMS has secured significant financial investments into the city, including:

- £5 million from the Music Hub Education Grant



- £556,00 in additional grant funding, including notable project:
  - £65,000 from Paul Hamlyn Foundation to co-create a rap and literacy curriculum
  - £165,000 from Youth Music to lead regional Youth Voice projects
  - £30,000 from Arts Council England to develop a more diverse, digital music workforce
- An estimated £2 million - in leveraged funding
- Immeasurable in-kind value from the contributions of young people, families, and schools to the musical and cultural lives of their communities

SMS has a strong track record of procuring high quality specialist music provision in a way which ensures excellent value for money and delivers improved outcomes for children and young people.

SMS has a strong, proven track record of securing additional funding to ensure the sustainability of its work and improve outcomes for children and young people in challenging circumstances and from underrepresented backgrounds.

## Strategic Leadership and Partnerships

SMS has a proven track record of local, regional and national leadership in the areas of music education, music technology, and inclusion.

- Chair of the Music Mark, South West Music Education Hub
- Steering Group Member for Young Southampton
- Trustee of Island Collective
- Chair of IOW Cultural Education Partnership
- Chair of Southampton Cultural Education Partnership

In its leadership of Southampton and IOW Music Hubs, SMS has demonstrated a strong and proven track record of organisational transformation, community engagement and partnership development. This has included demonstrating the leadership required to develop better workforce and organisational resources, expertise and culture, as well as wide stakeholder and community engagement to ensure a more inclusive and representative approach to partnerships. Through a range of innovative approaches, we seek to develop inclusion, participation and progression pathways for all children, involving young people in making, shaping and leading the music that they are making. Our ambition is to ensure equality of opportunity irrespective of where children live or their personal circumstances taking action to reach those under represented and under served.

SMS works with a broad and diverse range of partnerships within the music and cultural sector, with over 60 hub partners ranging from Art Asia to New Carnival Company, from Southampton Music Trust to Brenda James Foundation, from Bournemouth Symphony Orchestra to Orchestra of the Age of Enlightenment. Through these dynamic partnerships and a commitment to improving quality,

Southampton Music Hub provides life changing musical experiences for CYP. These partnerships are built through collaboration and collective impact; sustainable, proper relationships that resonate with the needs of pupils at their heart. Together, we have created a lasting legacy of musical engagement and realise an ambitious agenda that maximises audience development and reflects the cultural and artistic diversity of the communities we serve.

SMS has strong working relationships with inclusion services, including Virtual Schools, Social Work Teams, Youth Offending Teams, Saints Foundation, and more. SMS also supports education through regional delivery of Primary and Secondary School panel meetings, working with individual schools to develop music education delivery and engaging with Multi-Academy Trusts to develop trust-wide music education plans. Through supporting and delivering music in schools and the community, Southampton Music Hub strives to ensure that every child can access the regular music making and inspirational experiences that drives long lasting, meaningful change.

SMS has delivered national training programmes in music technology and inclusion, including sharing pioneering approaches to creating music, developing successful inclusion partnerships, and co-creating work with children and young people.

## **Cultural Development and Co-Creation**

Southampton Music Services has a key role as a cultural leader within the city, including:

- Chair of Southampton Cultural Education Partnership (SCEP)
- Chair of IOW Cultural Education Partnership
- Contributing the city's cultural strategy, including supporting city of culture bid
- Trustee of Island Collective

SMS also demonstrates strong community engagement, identifying and developing small organisations and members of the community to ensure that the workforce which supports children and young people is more diverse, more inclusive, and more reflective of all the communities it represents.

SMS also has developed pioneering approaches to co-creation with children, young people, schools and communities. This approach unlocks the creativity and potential under-represented voices, and empowers those involved to make meaningful change in their schools and communities. This work includes:

- Co-creating a rap and literacy curriculum
- Supporting SCEP to co-construct three new creative curriculums
- Youth-led programming
- Co-creating a local response to NPME2

- Creating employment opportunities for young people through apprenticeships and specific roles for young people, including within project management

## Improving Inclusion and Diversity

SMS has a strong track record of delivering greater inclusion and diversity for children, young people, and the workforce which supports them. As a result, SMS leads local and regional partnership work in the areas of Equality, Diversity and Inclusion.

SMS leadership includes:

- Chair of the Music Mark, South West Equality, Diversity and Inclusion Working Group
- Leading and securing £165,000 in funding for the South West Coastal Hub Alliance, Youth Voice Network

SMS's work with Children and Young People includes:

- The 'Digital Native Artists (DNA) programme which supports young digital artists with mentoring, support and resources, including those from challenging circumstances
- Support for SEND and Alternative Provision settings
- Working in partnership with inclusion services and the voluntary sector
- Securing funding for work with children and young people in challenging circumstances
- Empowering young people to make, shape and lead music
- Empowering young people to share their music and the music of others

SMS's work with partners, communities and the workforce includes:

- Working with a diverse range of partners from across a wide range of communities and musical backgrounds
- Supporting the development of small organisations and community musicians from under-represented backgrounds, helping them develop the skills to enter and build sustainable careers in the music education workforce

## Digital Transformation

SMS has invested significantly in the development of digital and hybrid resources, building organisational capacity and expertise for more sustainable, environmentally responsible and cost-effective delivery models. This includes:

- 10 Minute Sign & Sing — inclusive video resources to teach singing and sign language in schools
- Music Technology — video and digital resources to support delivery of music technology in schools
- Online Lessons and Music Mentoring — bringing specialist provision to children and young people in isolated settings (rural isolation, secure living, home education and more)

## Alignment with Council Priorities

Much of the work SMS undertakes has strong alignment with Southampton City Council priorities, including:

- Child Friendly City — by empowering young people to have a greater voice, making a positive contribution to their communities through music, and fulfilling their potential
- Cultural Strategy — by empowering the every-day creativity of children and young people, working in partnership to ensure every child has access to high quality, life-changing cultural education and experiences
- Our Green City — by pioneering digital and hybrid delivery, and helping schools develop a thriving musical and cultural life on the doorstep of every community
- Councils Education Strategy – contributing to all four priorities, with our current strategy underpinning the achievement of these priorities either directly or indirectly

## Improving Outcomes for Children and Young People

All of the work outlined above, is in service of improving outcomes for children and young people. SMS works to ensure that every child, whatever their background or circumstance, has the opportunity to achieve their musical ambitions. SMS also has a strong, and proven track record of supporting children and young people to develop themselves holistically through music-making: building the personal, social and transferable skills which help them fulfil their potential in music, and beyond.

### **Hub Lead Organisations and New Geographical Areas**

The National Plan for Music Education sets out the ambition for Hub Lead Organisations “to become more strategic, building a wider range of strong partnerships with schools, academy trusts, local authorities and others, so that children and young people receive high quality support in every local area and to ensure there are no local ‘cold spots’ where access to provision is limited. It is therefore our [government’s] expectation that, through the competitive process, we will see a reduced number of Hub Lead Organisations establishing partners across wider geographical areas.”

The Department for Education has shared their thinking on geographies for future Music Hubs, which has been updated to reflect sector feedback from our January consultation. It provides more detail on why the new Programme structure will benefit children and young people and music education provision in England. This updated version also provides further information on the role and responsibilities of new Hub Lead Organisations. The full requirements will be included within the Investment programme Guidance for Applicants, which is intended to be published in late Spring 2023.

You can read the original version of the rationale here (PDF, 78.13 KB).

### **Music Hub Geographies Rationale from the Department for Education:**

#### **Introduction**

The Power of Music: A National Plan for Music Education (NPME) outlines a bold vision for music education in England - that all children and young people should be able to create music, learn a musical instrument, make music with others, learn to sing, and progress their interests and talents as far as they would like. Partnership between the broad range of services, organisations, and educators that are relevant to the musical lives of children and young people is essential if this is to be achieved.

Because of this, we will continue to invest in an England-wide network of Music Hubs which supports every local authority area, and which will be identified through the upcoming investment programme.

We have been clear that it is our intention to fund fewer, more strategic Music Hubs which cover larger geographic areas as part of the investment programme. We believe that local context, need, and understanding is central to ensuring that the music education infrastructure in a place is effective. We also believe that there are significant benefits to children and young people, and to the workforce that supports them, by considering what can be conceived of, planned for, or operated across larger geographic areas.

#### **Music Hubs must respond to local context, need, and understanding**

Music Hub partnerships are tasked with providing joined-up provision both within and beyond school which will connect children and young people to high quality opportunities, and which will offer essential and accessible support for schools and the music education workforce.

We know that local experience, connection, and visibility matters. We know that understanding an area, the schools and organisations which operate there, and the needs of its children and young people is an essential component in providing a responsive and effective music education.

Each Music Hub will therefore include a broad range of local partners that can work together to determine the infrastructure and delivery models which will respond best to local context and need in their place. To support this, a single, strategic Hub Lead Organisation (HLO) will lead each Hub, providing excellent and dynamic leadership, facilitating the development and strategy of the partnership, and ensuring that high-quality activity is appropriately secured and/or commissioned. The HLO will ensure that these partners collectively inform the Local Plan for Music Education for the Hub through consultation, decision-making, and governance arrangements which are visible, meaningful and rigorous. This will include determining governance arrangements that appropriately reflect each of the Local Authority areas a Music Hub covers.

### **Why we believe Music Hubs should operate across larger geographic areas**

We believe that more and better strategic collaboration across larger areas will be beneficial for schools, families, and children and young people because it will improve the quality, breadth, and consistency of music education.

The structural change reflects the approach which other similar initiatives and infrastructure that are relevant to the lives of children and young people have taken, including Teaching School Hubs, Multi Academy Trusts, Local Enterprise Partnerships, Sport England's Active Partnerships, and the existing Music Education Hubs that deliver across multiple Local Authority Areas.

Movement towards larger geographies can enable a range of positive outcomes including by:

- attracting excellent leaders, high calibre Board members, and experienced operational teams
- galvanising partners to collaborate and connect more effectively at a local, regional, and national level so that a more diverse and equitable offer of activity, expertise, and equipment is available
- fostering connected approaches to supporting access, inclusion, and progression, including by sharing practice, resources, ideas, and opportunities
- identifying new and effective ways of generating income and support
- embedding broader support, collaboration, learning, and career development for the music education workforce
- eating more opportunities for research, innovation, and exploration
- enhancing our collective understanding of the quality and impact of music education on the lives of children and young people
- raising the profile of music education, through more effective, transparent, and navigable communications and through better alignment with place infrastructure including Combined Authorities and Local Enterprise Partnerships

### **The role of the Hub Lead Organisation**

- We will invest in HLOs which consider how they can strategically support a Music Hub infrastructure that operates across larger geographies, with some operational and strategic aspects centralised in order to increase consistency, quality and take advantage of the potential opportunities and efficiencies this would support. We expect the HLO to ensure the following areas are consistent across the Hub area:
- An area-wide strategic vision, shared values, and budget, monitored by a representative Hub Board
- A strategic approach to supporting inclusion and progression so that young people can connect to local, regional, and national structures
- A shared understanding and approach to considering environmental responsibility
- A collective commitment to consulting regularly, researching, and analysing need, evaluating and monitoring the impact of programmes, keeping abreast of sector thinking and ideas (including through relationships with Hub Centres of Excellence), and using this evidence to ensure that resources, investment, and support can be effectively targeted
- A strategic approach to identifying shared fundraising and income generation opportunities, with resources and capability directed at the use of government funding to leverage further investment
- The identification of opportunities to realise economies of scale and reduce duplication by centralising expertise, resources, and processes
- A diverse and more equitable range of musical activities, opportunities, teachers, instruments and equipment which is consistently available to more young people
- A better supported and more collaborative workforce that has access to training and networking, resources, and career progression opportunities
- A strategic approach to ensuring quality through performance management, monitoring and evaluation, quality assurance processes and peer assessment
- More strategic and high-profile engagement by Music Hubs with significant place-based infrastructure such as Combined Authorities and Local Enterprise Partnerships
- Stronger communications and marketing which means that children and young people, families, and schools know about local, regional, national opportunities, prices, and subsidies

### **Guiding principles and prescribing Music Hub geographies**

We have reflected on the available evidence, consulted with the sector, and considered carefully how Music Hub geographies should be created. To ensure we clearly set out how we expect the programme to evolve and how future Music Hubs are expected to be operationally organised, we intend to prescribe the geographies of Hubs in advance of application. This will provide clarity to applicants about the partnerships arrangements and collaborations they will need to consider, develop, and implement.

We understand that the new structure for Music Hubs will be most likely to achieve this consistency and quality if it can respond to existing sector development, alliances, and ways of working that are positively benefitting children and young people. We also understand that Music Hub areas must be appropriate to the demographics of a specific place, as well as to the practicalities of how children and young people live their lives there. This means that where potential applicants to the investment programme consider increased collaboration to be beneficial to the communities that

live there, they may choose to apply to lead Hubs in more than one of the proposed geographic areas.

### **Guiding principles**

Music Hubs will be more consistent in terms of size, coverage, and good quality provision

We expect the majority, if not all, of Music Hubs will work across multiple neighbouring upper tier local authority areas

Geographic areas will be prescribed (or agreed) prior to the application process

Prescribed geographic areas will not be determined by current arrangements but will have regard to where existing partnerships and alliances are successfully operating or emerging.

One organisation will be appointed to lead the Music Hub as the HLO in each prescribed geographic area

Fewer HLOs does not mean fewer organisations being involved with Music Hub partnerships





### Equality and Safety Impact Assessment

The **Public Sector Equality Duty** (Section 149 of the Equality Act) requires public bodies to have due regard to the need to eliminate discrimination, advance equality of opportunity, and foster good relations between different people carrying out their activities.

The Equality Duty supports good decision making – it encourages public bodies to be more efficient and effective by understanding how different people will be affected by their activities, so that their policies and services are appropriate and accessible to all and meet different people’s needs. The Council’s Equality and Safety Impact Assessment (ESIA) includes an assessment of the community safety impact assessment to comply with Section 17 of the Crime and Disorder Act and will enable the Council to better understand the potential impact of proposals and consider mitigating action.

<b>Name or Brief Description of Proposal</b>	Proposed application to be music hub lead organisation for the new Department for Education prescribed geographical areas from September 2024
<b>Brief Service Profile (including number of customers)</b>	
<p>SMS works with all 74 schools in Southampton, developing music education for schools and their communities. Since 2012 we have worked with over 70,000 CYP in the city. We currently lead the Music Hub in Southampton and the IOW. Southampton and IOW Music Hubs are a thriving partnership of over 60 local, national and regional organisations, engaging every education setting in the region, and building an inspiring and inclusive programme of music making that reflects the cultural diversity of the regions. The hubs are dedicated to delivering life-changing music experiences that enrich the life, health and well-being of children, young people and their communities.</p>	
<b>Summary of Impact and Issues</b>	
<p>As set out in accompanying cabinet report – positive impact and risks associated with not applying are as follows:</p> <p>Impact:</p> <ul style="list-style-type: none"> <li>• Meeting the needs of CYP and their diverse communities through a commitment to ensuring ambitious and high quality musical activities that meet the needs of all children and young people in the communities that we serve.</li> <li>• As the hub lead organisation, Southampton Music Services can continue to increase investment into the city through the hub grant, as well as through additional funding leveraged against it, ensuing work with children with SEND and those in challenging circumstances continue to have equality of access to music education.</li> <li>• As hub lead organisation, Southampton Music Services can continue to</li> </ul>	

build Southampton's reputation as a child friendly city and align with the Southampton Education Strategy.

**Risks**

- Loss of investment from music education hub grant, impacting schools CYP and the wider community, including remissions policies and ringfenced funding for children in challenging circumstances and those with SEND.
- Loss of additional investment leveraged against the music education hub grant impacting schools CYP and the wider community
- Loss of influence and impact on quality for opportunities and outcomes for children and young people in Southampton

**Potential Positive Impacts**

Achieving the bid would enable us to make the following impacts:

- Working with a diverse range of partners from across a wide range of communities and musical backgrounds
- Supporting the development of small organisations and community musicians from under-represented backgrounds, helping them develop the skills to enter and build sustainable careers in the music education workforce
- Support for SEND and Alternative Provision settings
- Working in partnership with inclusion services and the voluntary sector
- Securing funding for work with children and young people in challenging circumstances

<b>Responsible Service Manager</b>	
<b>Date</b>	
<b>Approved by Senior Manager</b>	
<b>Date</b>	

**Potential Impact**

Impact Assessment	Details of Impact	Possible Solutions & Mitigating Actions
<b>Age</b>		
<b>Disability</b>		
<b>Gender Reassignment</b>		

Impact Assessment	Details of Impact	Possible Solutions & Mitigating Actions
Marriage and Civil Partnership		
Pregnancy and Maternity		
Race		
Religion or Belief		
Sex		
Sexual Orientation		
Community Safety		
Poverty		
Health & Wellbeing		
Other Significant Impacts		

DRAFT

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1. Art Asia
2. Artswork
3. Bournemouth Symphony Orchestra (BSO)
4. Charanga
5. Chinese Arts Southampton
6. FolkActive
7. Friends of Southampton Youth Brass Bands
8. Friends of Southampton Youth Orchestras
9. Friends of Southampton Youth Wind Bands
10. Love Soul Choir
11. Mayflower Theatre
12. MAST Mayflower Studios
13. National Children's Orchestra of Great Britain
14. Neil Valentine
15. Portsmouth Music Hub
16. Richard Taunton Sixth Form College
17. SoCo Music Project
18. Són Orchestra
19. Southampton Operatic Society
20. Southampton Primary Schools
21. Southampton Schools Music Association
22. Southampton Secondary Schools
23. Southampton Solent University
24. Southampton Special Schools
25. Southampton University — a world-leading, research-intensive university, renowned for innovation and
26. Tricky Art
27. Turner Sims
28. London Sinfonietta –
29. Orchestra of the Age of Enlightenment
30. African Activities
31. Virtual school
32. Sound pop academy
33. Platform one
34. Quay arts
35. West Wight arts
36. WMT
37. Isle of Wight Council
38. Isle of Wight Symphony Orchestra
39. New Carnival Company
40. Fusion Arts Academy
41. Shademakers
42. English Heritage
43. Em Johnson
44. Ventnor Exchange





## Standard terms and conditions for Music Education Hubs 2022-23

The Music Education Hub Programme criteria is set by the Department for Education ("DfE"). The grants are administered, awarded and monitored by Arts Council England. Funding has been provided by the DfE.

These Standard terms and conditions have been updated 16 March 2023.

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## 1. Definitions

- 1.1. "We", "us" and "our" means Arts Council England and includes its employees and those acting for it.
- 1.2. "You" and "your" means the organisation receiving the grant bound by these terms and conditions.
- 1.3. The "Agreed Activity" means the activity or activities to be carried out during the Funding Period, which has been agreed with us and for which we are giving you the grant as set out in the grant offer letter and in accordance with the Funding Agreement.
- 1.4. "Capital Asset(s)" means any asset (or multiple assets) that are purchased, renovated, created, improved, or equipped using more than £1,000 of the grant.
- 1.5. "Data Protection Legislation" means without limitation (i) the United Kingdom General Data Protection Regulation ("UK GDPR") and (ii) the Data Protection Act 2018 ("DPA 2018") or as such other laws that may apply or as amended or replaced from time to time, that regulate the collection, processing and privacy of personal data.
- 1.6. "DCMS" means the Department for Culture Media and Sport.
- 1.7. "DfE" means the Department for Education.
- 1.8. The "Funding Agreement", which you have accepted and signed, includes and incorporates these standard terms and conditions, the application and attachments, any additional conditions, the payment conditions as set out in the Monitoring Schedule and the offer letter together with any other conditions you have agreed with us in writing. For the avoidance of doubt, the "Funding Agreement" also includes any subsequent variations that you have agreed in writing with us at any time.
- 1.9. The "Funding Period" means the fixed term specified in the Funding Agreement.
- 1.10. The "Hub" means the Music Education Hub referred to in the Funding Agreement.



- 1.11. The "Monitoring Schedule" means the payment conditions that detail any conditions you have been asked to submit for your payment to be released at scheduled intervals.
- 1.12. "PCR" means without limitation the Public Contracts Regulations 2015 or as such other laws that may apply or as amended or replaced from time to time, that regulate public procurement.
- 1.13. The "Relationship Framework" means the Relationship Framework document which is available to you for guidance on the Music Education Hub Programme alongside the Funding Agreement. For the avoidance of doubt, this includes any subsequent variations of the Relationship Framework that are issued by us at any time.
- 1.14. The "Subsidy Control Regime" means the Subsidy Control Act 2022, and the Subsidy Control (Subsidies and Schemes of Interest or Particular Interest) Regulations 2022, together with the Department for Business, Energy and Industrial Strategy's and the Competition and Markets Authority's published guidance on the Subsidy Control Regime or as such other laws and/or guidance that may apply or as amended or replaced from time to time, that regulates the award of financial assistance that meets the definition of 'subsidy' at section 2 of the Subsidy Control Act 2022.

## **2. The Agreed Activity**

- 2.1. You will deliver efficiently the activities as defined in the Agreed Activity as set out in the additional conditions, your Business Plan, completed SMART objectives and budget templates and other mandatory documents which must be submitted as per the Monitoring Schedule and approved by your Relationship Manager. You acknowledge that the grant is paid on trust to you for the sole purpose of delivering the Agreed Activity.
- 2.2. The Agreed Activity will form part of the basis for the reporting, monitoring and assessment of performance under the Funding Agreement.
- 2.3. You must tell us immediately in writing of anything that significantly delays, threatens or makes unlikely the successful delivery of the Agreed Activity or any key part of it.

### **3. Funding**

- 3.1. Subject to satisfactory receipt of any information required from time to time, the Arts Council agrees to pay to you the total grant in such instalments as shown in the Monitoring Schedule.
- 3.2. The Arts Council will not make any payments under the Funding Agreement until it has received evidence that the terms and conditions have been properly accepted by your board or equivalent, and the Funding Agreement is properly accepted by a board member or equivalent. You will ensure that at all times while the Funding Agreement is in force that it is correctly constituted and regulated and the receipt of the grant and the delivery of the Agreed Activity are within the scope of your constitution.
- 3.3. You accept that these standard terms and conditions are not negotiable and you shall have no right to amend or vary the provisions of the Funding Agreement (unless with the prior written agreement of us) which, for the avoidance of doubt, includes the Agreed Activity, the Funding Period and the Dates and Amounts of the Scheduled Payments as specified in the Monitoring Schedule. The Agreed Activity is specified in the additional conditions, your Business Plan, completed SMART objectives and budget templates and other mandatory documents which must be submitted as per the Monitoring Schedule and approved by your Relationship Manager.
- 3.4. You accept that we will not increase the grant if you spend more than the total grant shown in the offer letter. If you spend less than the whole grant allocated in any one financial year on the Agreed Activity, you will return the unspent amount of grant for that year to us promptly at the end of that financial year.

3.5. You will show the grant and related expenditure in your annual accounts under the description of 'Arts Council Funding' (as a restricted fund deriving from Grant-in-Aid as a revenue grant).

3.5.1. If you have more than one restricted fund, you will include a note to the accounts identifying each restricted fund separately.

3.5.2. If you have more than one grant from us, you will record each grant separately in the notes to the accounts.

3.5.3. You will identify unspent funds and assets in respect of the grant separately in your accounting records.

3.5.4. If the activity delivered, funded through the grant, results in additional income being generated, you will identify these funds and retain them within the restricted fund under the description of 'Arts Council Funding' in your accounts to use for the Agreed Activity only.

3.6. You accept that the grant, and any additional income generated by the Agreed Activity, can only be used to fund direct project costs, that is costs that relate clearly and directly to the Agreed Activity. Overheads, management fees, administrative costs and any other recharges must relate directly to the amount of time spent on the Agreed Activity and you must show how these have been calculated.

3.6.1. The grant cannot be used to fund:

3.6.1.1 marketing and advertising, or for any costs associated with the maintenance, technical development or updating of existing websites or for the development and/or creation of new websites;

3.6.1.2 general running costs and overheads that are paid for by other income or funding, including your own funds;

3.6.1.3 recharges for use of premises, HR, financial, legal support and other costs which do not directly contribute to the Agreed Activity;

3.6.1.4 recharges which are set out as flat percentages without a strong rationale for how this level relates to the amount of time spent on the Agreed Activity;

3.6.2. Overheads, management fees, administrative costs and any other recharges must be acceptable to the Arts Council.

- 3.7. You agree and accepts that it will spend at least 80 per cent of the funding on front line delivery or on continuing professional development of music educators engaged in delivering the Hub's core and extension roles to children and young people.

## **4. VAT**

- 4.1. The grant is not a consideration for any taxable supply for VAT purposes. You acknowledge that our obligation does not extend to paying any amounts in respect of VAT in addition to the grant.
- 4.2. If you are registered for VAT, or subsequently becomes liable to register for VAT, you must keep proper and up to date records and make those records available, giving copies to us when requested.
- 4.3. If the grant includes any or all of the VAT costs associated with the Agreed Activity and you subsequently recover any VAT, you must pay back immediately any of the VAT that has been paid for with the grant.

## **5. Monitoring and Reporting**

- 5.1. We will designate a Relationship Manager for you in relation to the Funding Agreement ("The Relationship Manager"). The Relationship Manager is the main point of contact between us and you. The Relationship Manager:
  - 5.1.1. Will act as the main contact with you for all matters relating to the grant and the Agreed Activity.
  - 5.1.2. Will monitor you, ensuring you comply with the terms of the Funding Agreement and other requirements in accordance with our monitoring and reporting requirements (this is to be undertaken on a quarterly basis as a minimum).
  - 5.1.3. May identify examples of good practice and issues and share these with relevant colleagues.
  - 5.1.4. Will act as a "critical friend" to you, providing feedback on a Hub's performance and suggesting other sources of advice and support.
  - 5.1.5. May attend Hub Board meetings at least twice a year, to observe how the Hub operates and to provide feedback, if requested.

- 5.2. We welcome dialogue on our relationship with you, and the first point of contact for such feedback is the Relationship Manager. If you wish to make a complaint you should use the Arts Council's relevant complaints procedure as published and updated on our website from time to time: <https://www.artscouncil.org.uk/making-complaint><http://www.artscouncil.org.uk/complaints>.
- 5.3. We will monitor you for relevant risks which might adversely affect the delivery of the Agreed Activity.
- 5.4. We will submit reports to the DfE and the DCMS. These reports will be in the format and contain such information as the DfE agrees with the Arts Council and may include any information provided by you under the Funding Agreement. The DfE is the legal owner of the information contained in the reports and may use and publish the information for any purpose.

## **6. Your Obligations**

- 6.1. You must comply with the Funding Agreement which includes the conditions set out below.
- 6.2. You will notify us of any changes to partnerships and partnership arrangements affecting the Agreed Activity, during the course of the grant; this will necessitate a new partnership agreement between you and other partners which will need to be approved by us.
- 6.3. You must ensure that the Hub governance model is transparent and addresses any potential conflicts of interest:
  - 6.3.1. You must implement a Hub advisory board ("Hub Board") or equivalent oversight group, which supports and challenges strategic decisions, for example on expenditure, focus areas, needs analysis and development of the business plan.
  - 6.3.2. The relationship between you and the Hub Board must be clearly defined within its terms of reference, ensuring the purpose of the group is clearly communicated internally and externally.
  - 6.3.3. You must implement robust processes to manage conflicts of interest between the Hub Board and your senior leadership team.

- 6.3.4. The Hub Board must have broad and diverse representation, demonstrating a range of perspectives, stakeholders, skills and protected characteristics. Representation should include schools, parents/carers, young people, strategic partners, and the wider arts/cultural, youth and music industry/sector.
- 6.4. We and the DfE will monitor and assess your activity and how effectively the funding is being used. To enable this, you will send the Arts Council all such information as the Arts Council may in its sole discretion reasonably request from time to time. This includes the information, without limitation, set out in the Monitoring Schedule, participant and activity data (which may include personally identifying pupil data), and copies of all or any other relevant documentation about your financial and operational running, to include a named point of contact for the Hub, business plans, quarterly board papers or equivalent, management accounts and any other information which we or the DfE deems relevant to their understanding of how the Agreed Activity is being delivered and the funding used and to inform future decisions about Hubs. Where the information includes personally identifying information (including pupil information), you, us and the DfE shall each take appropriate steps to justify the sharing and processing of such data in line with Data Protection Legislation. You agree and accept that we may also share such information and data (excluding personally identifying pupil data) with the DCMS.
- 6.5 You will complete an annual survey. We will provide you with a reasonable period of time to complete and return to us your annual survey within a deadline (we will also confirm to you the deadline for the annual survey) which includes narrative qualitative questions and details participant numbers and characteristics, staffing and board statistics, core and extension role activities, income and expenditure. Data must be collected and submitted in accordance with the Arts Council's reporting requirements and standards for data capture and analysis, which will be published annually. You must confirm that all the data in the annual reporting is accurate, verifiable and acknowledged by both your board and the Hub Board. We will publish information from the annual survey on our website.
- 6.6 The success of your relationship with us relies on effective communication and the sharing of information. You must tell us in advance if it wants to make any significant changes to the Agreed Activity

and/or to its legal status, business model, partnerships and Hub staffing, reporting and decision-making structures, which affect the Agreed Activity under the Funding Agreement. We will not unreasonably withhold its consent to any such changes.

- 6.7 You, and all organisations working in partnership to deliver the Agreed Activity, will follow our branding and publicity guidelines at all times and will acknowledge the grant in press, marketing and communications materials, orally and in writing. You, and all organisations working in partnership to deliver the Agreed Activity, will use our grant award logo, and other logos including any required by the DfE as may be required, appropriately on all published material including printed and online material.
- 6.8 You consent to any publicity about the grant and the Agreed Activity as we may from time to time require. We and the DfE can carry out any forms of publicity and marketing to promote the award of the grant as it sees fit, including the publication of information provided by you, and you will do whatever is reasonably required in order to assist with any form of publicity and marketing, including any press or media related activities.
- 6.9 You confirm that where its remit covers other parts of the United Kingdom, that the grant and Agreed Activity supports the provision of music and cultural education in England only.
- 6.10 You are fully responsible for every part of your business and this includes, without limitation, the following:
  - 6.10.1 you must ensure that all current and future members of both your governing body and of the Hub Board receive a copy of the Funding Agreement while it remains in force and you will ensure that the receipt of this grant and the delivery of the Agreed Activity are within the scope of the governing documents.
  - 6.10.2 you are responsible for obtaining your own management, business and music advice. This includes considering whether you need to procure financial, accounting, tax, solvency, legal, insurance or other types of professional advice.

- 6.10.3 you must tell us immediately of any changes in your arrangements with your partner organisations and any changes that may threaten your solvency or the solvency of your partners and inform us if you (or they) enter(s) into or propose(s) any arrangement with any of your (or their) creditors.
- 6.10.4 you are responsible, through the partnership agreements you have in place, for ensuring that your partners have sound financial procedures in place appropriate for handling public money and are under an obligation to you to meet all the commitments imposed upon you under the terms of the Funding Agreement as necessary for them to fulfil their obligations to you.
- 6.10.5 you must tell us in writing as soon as possible if any disputes with third parties arise or if any legal claims or any regulatory investigations are made or threatened against you and/or which would adversely affect the Agreed Activity during the period of the grant (including without limitation any claims made against members of your governing body or staff, Hub Board and Hub partnerships).
- 6.10.6 in carrying out your business and funded activity you must obtain all approvals, consents and licences required by law to deliver the Agreed Activity. You will comply with any relevant laws, government requirements and comply with best practice in governance, reporting and operation. This includes (but is not limited to) the following obligations on you:
- 6.10.7 taking all reasonable steps to ensure the safety of the children and adults at risk that it will work with. You will follow best practice in having appropriate policies and procedures in place to ensure the protection of children, young people and vulnerable adults and in complying with those procedures, which will include procedures to check backgrounds and disclosures of all employees, volunteers, trustees, partners or contractors who will supervise, care for, or otherwise have significant direct contact with children and adults at risk with the Disclosure and Barring Service (“DBS”). For further details of the DBS see <https://www.gov.uk/government/organisations/disclosure-and-barring-service>



- 6.10.8 following best practice in having appropriate and effective policies and procedures in place concerning equality and diversity, harassment and bullying and in complying with those policies and procedures;
- 6.10.9 having in place at all times and acting in accordance with, appropriate and effective disciplinary, grievance and whistle blowing policies;
- 6.10.10 having an equal opportunities policy in place at all times and act at all times without distinction and in compliance with all relevant equality legislation;
- 6.10.11 where appropriate for your business, having a public facing complaints policy in place at all times;
- 6.10.12 following best practice in having appropriate and effective policies and procedures in place concerning counter fraud;
- 6.10.13 at all times complying with Data Protection Legislation;
- 6.10.14 adhering to all relevant legal obligations relating to offering apprenticeships and internships;
- 6.10.15 ensuring that salaries, fees and subsistence arrangements are as good as or better than those agreed by any relevant trade unions and employers' associations;
- 6.10.16 maintaining all main financial records including profit and loss accounts, management statements, personnel and payroll records for staff funded under the Funding Agreement for seven years after the grant has ended. You will complete all statutory returns for employees and make all relevant payments to cover their pensions and salary deductions, such as income tax and National Insurance contributions;
- 6.10.17 when procuring goods, works or services that are funded in whole or in part by the Funding Agreement you must:
  - 6.10.17.1 comply with the obligations under the PCR, if you are a contracting authority subject to the PCR;

- 6.10.17.2 for contracts within the scope of Regulation 13 of the PCR, procure in a manner compliant with the PCR (or such other procurement laws as may apply from time to time); and
- 6.10.17.3 for all other contracts, procuring in a manner which ensures that suppliers are treated equally, without discrimination and that any procurement process is conducted in a transparent and proportionate manner.
- 6.10.18 you will comply with all anti-bribery and anti-corruption legislation;
- 6.10.19 considering any possible risks involved in its funded activities and taking appropriate action to protect everyone involved;
- 6.10.20 maintaining adequate insurance at all times and if asked, will supply copies of the insurance policy. This includes employee and public liability insurance and insurance that covers the full replacement value of any assets that you have funded;
- 6.10.21 if applicable to your business, to comply with the Modern Slavery Act 2015 and any other slavery, servitude and forced or compulsory labour and human trafficking legislation;
- 6.10.22 ensuring that you do not work with organisations proscribed under the Terrorism Act 2000  
<https://www.gov.uk/government/publications/proscribed-terror-groups-or-organisations--2>
- 6.11 You accept that our staff, council members and advisers cannot give you professional advice and will not take part in carrying out your business. We cannot be held responsible for any action you take, or fail to take, or for your debts or liabilities. We will not be liable for any losses or charges if it does not make any grant payment on the agreed date. We will not be responsible to anyone else who may take, or threaten to take, proceedings against you.

- 6.12 You will not sell, give away, licence or borrow against any grant funded assets (including any intellectual property rights) without receiving our prior written consent. As the grant has come from public funds, you understand and accepts that if we provide the consent we may require that the disposal is at full market value and/or subject to conditions requiring you to repay all or part of the grant money received.
- 6.13 You must give us, the DfE, the National Audit Office or any of their agents access to meetings, events and any/all financial records, other information and/or premises, as may be reasonably requested, relating to the Agreed Activity, or to any other matter arising under the Funding Agreement. We may postpone payment of the grant or an instalment of the grant until we have received the material the DfE, the National Audit Office or any of their agents have requested.
- 6.14 The DfE reserves the right to contact and visit you from time-to-time as part of its oversight of the Music Education Hub Programme. Any contact will always be arranged with us in advance, and you will be given reasonable notice ahead of any planned contact or visit.
- 6.15 You must immediately tell us about any changes to bank or building society details or any other changes to information provided to us and update your Grantium Applicant profile accordingly (to ensure key details such as governance status, address and main contacts are up to date).
- 6.16 Any information we receive from you will be subject to the Freedom of Information Act 2000 (the “Freedom of Information Act”). By law, we may have to provide your information to a member of the public if they ask for it under the Freedom of Information Act. For further details, see our information sheet *How we treat your application under the Freedom of Information Act*, available on the Arts Council’s website at [www.artscouncil.org.uk](http://www.artscouncil.org.uk). If you have any concerns, you should let us know as some information may be covered by exemptions if it is sensitive or confidential, but any decision to release information is at our absolute discretion in accordance with the Freedom of Information Act.

- 6.17 We reserve the right to be consulted in the process of recruitment, including (but not exclusive to) recruitment timelines and job descriptions and invited to attend interviews when you are making a new senior appointment, whether replacing an existing staff member or board member or creating a new Hub role. We can contribute information and comments for Hubs to consider in decision-making, but we will not take part in the decision itself.
- 6.18 You understand that we can only guarantee future instalments of the grant in accordance with pupil number changes, the allocations made under in accordance with the National Plan for Music Education and as long as DfE funding is made available to us.
- 6.19 You acknowledge that the grant comes from public funds and confirm that the support provided is compliant with the Subsidy Control Regime. Where applicable, you agree that we will publish information relating to the grant and that you will keep reasonably detailed records to demonstrate compliance with the Subsidy Control Regime and shall provide a copy of such records to us upon reasonable request. In the event that it is deemed by a competent court or other regulatory authority to be non-compliant with the Subsidy Control Regime, you shall repay the entire grant (and any other sums due) immediately.
- 6.20 You will not transfer any part of the grant or the Funding Agreement or any rights under it to any other organisation or individual without the prior written agreement of us. If you are required by us to enter into a partnership agreement with another organisation or organisations in order to deliver the Agreed Activity, you will submit the proposed partnership agreement to us for our prior authorisation and subject thereto will ensure that no other organisation or individual acquires any third-party rights under the Funding Agreement.
- 6.21 When required by us, you will ensure that copyright and design rights in works created wholly with monies granted will be vested in the Crown and the Secretary of State for the DfE respectively.

- 6.22 There is no guarantee of any continuation funding for the Agreed Activity, which is also subject to the availability of funds from the DfE. You may be required, at our reasonable request but at your cost, to pass on knowledge, skills, documentation, materials and procedures, developed with the grant and/or capital assets purchased with the grant while delivering the Agreed Activity to another organisation(s) carrying forward similar work. You will act reasonably to put this to effect within a period of two months of receiving such a request.
- 6.23 Any Capital Asset(s) must not be sold or otherwise disposed of within five years of purchase without our prior written consent. If consent is not obtained, we may require the repayment of all or part of any proceeds of any disposal or sale of any Capital Asset(s).
- 6.24 You will maintain a register of any Capital Assets purchased with the grant. The 'Capital Assets Register' will record, as a minimum: (a) the date the item was purchased; (b) the price paid; (c) if the Capital Asset(s) is proposed to be disposed, the date of our written permission; (d) the date of disposal (in due course); and (e) the value of the disposal.
- 6.25 You will ensure they appropriately manage necessary instrument storage, purchasing and maintenance.
- 6.26 You must not attempt to raise a mortgage or other charge on assets funded by the grant without our prior written approval.

## **7. Termination of this Agreement**

- 7.1. If you breach any of the terms and conditions of the Funding Agreement, then we (in our absolute discretion) may withhold or demand repayment of all or part of your grant. You will repay any grant requested immediately upon demand.
- 7.2. We may suspend payment of the grant if we wish to investigate any matters concerning the grant (or any other grants given by us to you). You understand and accept that the Arts Council will accept no liability for any consequences, whether direct or indirect, that may arise from a suspension even if the investigation finds no cause for concern.

- 7.3. We may also withhold or demand repayment of all or part of the grant if you:
- 7.3.1. close down your business (unless, with our prior consent, you join with, or you are replaced by, another organisation that can take over the Funding Agreement and carry out the purposes of the grant to our satisfaction);
  - 7.3.2. make significant changes to the Hub business model, staffing, reporting and decision-making structures, the Agreed Activity or wishes to change its partnership arrangements without our prior written approval;
  - 7.3.3. do not fulfil the purpose of the grant with reasonable care, thoroughness, competence and to a standard that we expect from you with your level of experience in music education, profession or line of work;
  - 7.3.4. provide any information to us that is wrong or misleading either by mistake or because it is trying to mislead the us during the application process or during the period of the Funding Agreement;
  - 7.3.5. or a Hub partner organisation, becomes insolvent, any order is made, or resolution is passed, for you to go into administration, be wound up or dissolved; an administrator or other receiver, manager, liquidator, trustee or similar officer is appointed over all or a considerable amount of your assets; or enter into or proposes any arrangement with your creditors;
  - 7.3.6. or a Hub partner organisation, acts illegally or negligently at any time;
  - 7.3.7. or a Hub partner organisation, acts in such a way that we believe it has significantly affected the Agreed Activity, or is likely to harm our or your reputation or it is in our discretion necessary to protect public money;
  - 7.3.8. sell or in some other way transfer any part of the grant, the business or the activity funded under the Agreed Activity to someone else without first getting our approval in writing;

- 7.3.9. use the Grant or any part of it for any activity that is intended to influence or attempt to influence Parliament, Government or political parties, or attempts to influence the awarding or renewal of contracts and grants, or attempts to influence legislative or regulatory action;
  - 7.3.10. are or become (and/ or any Hub partner organisation) a proscribed group or organisation under the Terrorism Act 2000 as set out in clause 6.10.22 or fails to comply with the obligations of clause 6.10.23.
- 7.4. If you have other revenue or capital grants with us, then you are also under an obligation to keep to the terms and conditions of those Funding Agreements. If there is any conflict between those terms and conditions and the terms and conditions of the Funding Agreement, then these terms and conditions will take precedence so far as they relate directly to the delivery of this Agreed Activity.
- 7.5. If you breach any of the terms of the Funding Agreement, we can choose to treat you as having breached the terms of any other grant agreements we have with you. This will allow us to take the same actions under those agreements that we may take under this Funding Agreement, including making you pay back the grant and stopping any future payments.
- 7.6. If you are in breach of any of the terms of the Funding Agreement and we do not enforce one or more of its rights straight away, this does not mean that we will not do so in the future. We will give up our right to enforce the Funding Agreement only if we tell you in writing.
- 7.7. The Funding Agreement and these terms and conditions remain in force for whichever period is the longer time:
- 7.7.1. for one year following the payment of the last instalment of grant; or
  - 7.7.2. as long as any part of the grant remains unspent
  - 7.7.3. the expiry of the maximum period required under the grant for asset disposal as set out in clause 6.22; or
  - 7.7.4. for as long as you do not carry out any of the terms and conditions of the Funding Agreement or any breach of them continues (this includes any outstanding reporting on grant expenditure or the delivery of the Agreed Activity).

## 8. Additional Terms and Conditions

- 8.1. We have the right to vary or impose any additional terms and conditions on you in relation to the Funding Agreement and/or or Relationship Framework if:
- 8.1.1. you are in breach of the Funding Agreement
  - 8.1.2. we or another funder withdraws any part of the funding for the Agreed Activity;
  - 8.1.3. we have reasonable grounds to believe that the Agreed Activities are being carried out by you in a way that may have a detrimental effect on the Agreed Activities, or on our role as a distributor of public money. For the avoidance of doubt, this would apply to the manner and speed of the delivery of the Agreed Activities, or to any illegal or negligent actions by you, and not to any artistic decision made by you;
  - 8.1.4. we have reasonable grounds to believe that it is necessary to protect public money; and/or;
  - 8.1.5. we believe such conditions are necessary or desirable to make sure that the Agreed Activity is delivered as set out in the application form or following any agreed changes
  - 8.1.6. the DfE and the DCMS revise the National Plan for Music Education and/or the core and extension roles for Music Education Hubs at any time during the Funding Period.