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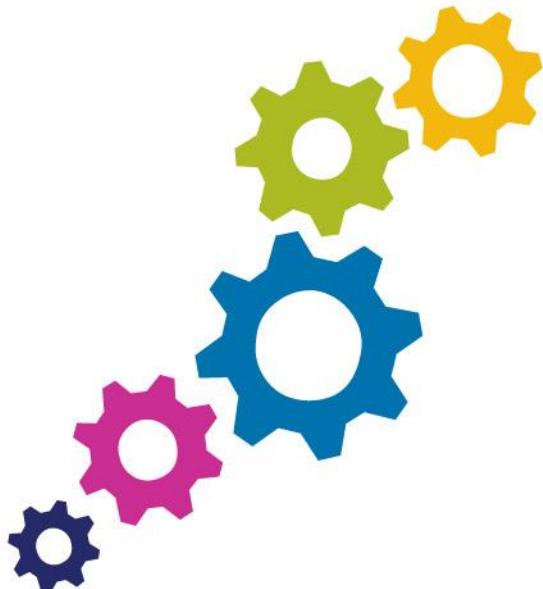
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**Report**

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# **Key Data on Music Education Hubs 2013**

**National Foundation for Educational  
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- independent
- insights
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- outcomes

# Key Data on Music Education Hubs 2013

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27<sup>th</sup> February, 2014  
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**How to cite this publication:**

Sharp, C. and Sims, D. (2014). Key Data on Music Education Hubs 2013. **Unpublished report.**

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# 1 Introduction

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

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

DfE and DCMS, 2011, p. 26

Arts Council England (ACE) asked NFER to provide an external and independent secondary analysis of data collected by the Arts Council England Music Education Hubs Survey in October, 2013. NFER researchers extracted selected data from excel spreadsheets provided by ACE, comprising collated survey data. In addition, data from the National Pupil Database<sup>1</sup>, was used to identify the number of state-funded schools in each hub area.

This report focuses on six Key Performance Indicators (KPIs) agreed between Arts Council England and the Department for Education (DfE) in January 2014. The KPIs are set out below.

1. The number and percentage of state-funded schools engaging with their music hub on one or more core role (primary/secondary split)

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<sup>1</sup>The national pupil database (NPD) contains detailed information about pupils in schools and colleges in England. The data includes test and examination results, attainment data and information about pupils' characteristics such as gender, ethnicity, eligibility for free school meals, and special educational needs. Some of this information is made freely available through the Edubase portal [online] available:

<http://www.education.gov.uk/edubase/home.xhtml;jsessionid=51F467CEB4862B270A583B2AEB88BD2D>

2. The number and percentage of pupils receiving at least one term of whole class ensemble tuition (WCET) (for each year group 1-9)
3. The number and percentage of pupils continuing their musical education beyond WCET (split between primary/secondary and by different pupil characteristics)
4. The number and percentage of pupils participating in school or hub-led instrumental ensembles and choirs (split between primary/secondary and by different pupil characteristics)
5. The number and percentage of pupils who sing regularly in school or hub-led ensembles and choirs (split between primary/secondary and by different pupil characteristics)
6. Percentage of total income that comes from DfE/local authorities/schools/parents/other sources (average and range).

The report presents key survey data with brief explanatory text for each KPI. Appendix A contains data tables with further analysis. Appendix B contains a copy of the questionnaire, giving the overall responses to each question. Appendix C contains copy of the guidance notes for completing the questionnaire.

## **2 Secondary analysis of data on Music Education Hubs**

All 123 MEHs responded to the survey in October 2013. The data relates to the academic year (September 2012 to August 2013) for KPIs 1 to 5 and to the financial year (April 2012 to March 2013)<sup>2</sup> for KPI 6. Responses have been rounded to one decimal place.

### **KPI1 The number and percentage of state-funded schools<sup>3</sup> engaging with their music hub on one or more core roles**

Hubs reported that they were engaging with the majority of state-funded primary and secondary schools in their areas in one or more roles. Hubs were working with a larger percentage of primary schools than secondary schools.

- A total of 14,368 state-funded primary schools engaged with their music hub on one or more core roles. This equated to 83.2 per cent of primary schools reported by hubs (17,289)<sup>4</sup>.
- A total of 3,073 state-funded secondary schools engaged with their music hub on one or more roles. This equated to 76.0 per cent of secondary schools reported by hubs (4,048).

### **KPI 2 The number and percentage of pupils receiving at least one term of whole class ensemble tuition (WCET) (for each year group 1-9)**

- A total of 531,422 pupils received at least one term of WCET and 437,975 of these pupils received this tuition for the first time in 2012/13.
- The proportion of pupils nationally receiving WCET for the first time represents approximately 8.6 per cent of the national cohort<sup>5</sup>.
- Pupils receiving WCET for the first time were most commonly in primary school, especially Years 4 and 3, and least commonly in secondary school.

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<sup>2</sup> Hubs reported on the full financial year (2012-13) where they had access to this information. This means that the calculations include income from their predecessor local authority music services for the period April – July 2012. Five hubs were newly established organisations and therefore could only report on financial information from August 2012 onwards.

<sup>3</sup> Including local authority schools, academies and free schools.

<sup>4</sup> The percentage of schools reported by hubs is the proportion of publicly-funded schools in their area they have engaged with in the academic year. The total number of schools reported in their area by hubs is slightly larger than the number of schools listed on Edubase. It seems likely that this is because the number of schools open at any point during the year is higher than the number of schools open at the end of the school year, due to school closures and mergers within the year.

<sup>5</sup> Note that this percentage is approximate because data from hubs was reported across the whole academic year whereas national data (DfE, 2013) represents a ‘snapshot’ of pupils in schools in January 2013.

Table 1 (below) provides a breakdown of the number and proportion of pupils in Key Stages 1-3 receiving WCET broken down by year group. The national percentage was calculated using figures drawn from the January 2013 Schools Census (DfE, 2013).

**Table 1: The number and percentage of pupils by year group receiving at least one term of free first access/whole class ensemble tuition (WCET) for the first time in the academic year 2012/2013**

Year Group	Number of pupils receiving WCET	Number of pupils in state-funded schools <sup>6</sup>	Percentage of pupils nationally receiving WCET (%)
1	20,344	615,815	3.3
2	30,414	596,525	5.1
3	117,069	583,125	20.1
4	190,666	590,600	32.3
5	58,639	554,580	10.6
6	13,866	534,850	2.6
7	5,010	534,700	0.9
8	625	545,635	0.1
9	1,342	560,305	0.2
<b>Total</b>	<b>437,975</b>	<b>5,116,135</b>	<b>8.6%</b>

Sources: Arts Council Music Education Hubs Survey, 2013 and DfE, 2013 Table 1d.

### **KPI 3 The number and percentage of pupils continuing their musical education beyond whole class ensemble tuition (WCET)**

- A total of 175,374 pupils (35.6 per cent of those receiving free first access/WCET in the previous year) were reported to have continued to learn to play a musical instrument in 2012/13.

It is not possible to provide a breakdown of the number of pupils continuing their musical education beyond WCET by school phase (primary or secondary) or pupils' characteristics. We suggest that Arts Council England may wish to consider amending the questionnaire to enable this data to be collected in future.

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<sup>6</sup> This represents the total number of pupils in these year groups in state-funded primary, secondary and special schools in January 2013, not including pupils in non-maintained special schools (see DfE, 2013 Table 1d).

#### **KPI 4 The number and percentage of pupils participating in school- or hub-led instrumental ensembles and choirs**

- A total of 618,952 pupils regularly attended at least one school- or hub-led instrumental ensemble or choir. This represents approximately 7.6 per cent<sup>7</sup> of the 8.2 million pupils attending state funded schools nationally in January 2013 (DfE, 2013).
- Of the pupils regularly attending school- or hub-led instrumental ensembles or choirs, 389,397 pupils (63 per cent) were in primary schools and 229,555 (37 per cent) were in secondary schools or further education colleges.
- Over half (54.2 per cent) of the pupils who participated in these ensembles and choirs were in Key Stage 2 and just over one fifth (21.6 per cent) were in Key Stage 3.
- More girls than boys participated in these ensembles and choirs (60.6 per cent of participants were girls).
- Overall, 12.8 per cent of the pupils participating in ensembles and choirs were receiving a subsidy to assist with attendance and/or membership fees, which is likely to focus on pupils eligible for free school meals (FSM). A further two per cent of pupils participating in instrumental ensembles and choirs were both receiving a subsidy and had a statement of SEN. This compares with 18.3 per cent of pupils eligible for FSM nationally (DfE, 2013).
- Five per cent of pupils participating in instrumental ensembles and choirs had a statement of special educational needs (SEN) compared with 2.8 per cent nationally (DfE, 2013). A further two per cent of pupils participating in instrumental ensembles and choirs were both receiving a subsidy and had a statement of SEN. These proportions varied by key stage:
  - The percentage of pupils participating in ensembles and choirs who were receiving a subsidy ranged from 7.4 per cent in Key Stage 5 to 18.9 per cent in Key Stage 1.
  - The percentage of pupils participating in ensembles and choirs with a statement of SEN ranged from 2.8 per cent in Key Stage 5 to 5.3 percent in Key Stage 2.
  - The percentage of pupils participating in ensembles and choirs who were both receiving a subsidy and had a statement of SEN ranged from 0.6 per cent in Key Stage 5 to 2.8 per cent in Key Stage 1.

(See Tables A1-A3 in Appendix A for a fuller breakdown of the characteristics of pupils taking part in instrumental ensembles and choirs.)

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<sup>7</sup> Note that this percentage is approximate because data from hubs was reported across the whole academic year whereas national data (DfE, 2013) represents a ‘snapshot’ of pupils in schools in January 2013.

## **KPI 5 The number and percentage of pupils who sing regularly in school- or hub-led ensembles**

It is not possible to report the number of pupils who sing regularly in hub partner schools because this precise question was not included in the survey. However, the survey did include two questions about singing: hubs' role in helping schools to develop their singing strategies; and the number of choirs organised by hubs and by their partner schools.

- Overall, hubs had supported 9,014 (62.4 per cent) of the primary schools and 1,576 (51.0 per cent) of the secondary schools they engaged with to develop singing strategies.
- A total of 14,770 school choirs were organised and delivered by hubs and their partner schools.

We suggest that ACE may wish to consider amending the questionnaire in future to establish the number and percentage of pupils who sing regularly in school- or hub-led ensembles.

## **KPI 6 Percentage of total hub income from different sources**

- The 122<sup>8</sup> Music Education Hubs (and their predecessor music services) had a total income of over £187 million<sup>9</sup> in the 2012-13 financial year.

Table 2 shows the percentage of hubs' income from different sources. It also includes the ranges reported by individual hubs across all nine English regions.

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<sup>8</sup> This excluded responses from one hub which were considered erroneous because they suggested it had no income from any source.

<sup>9</sup> Including income from the predecessor local authority music services in the period April – July 2012. The total of £187 million is an under-estimate of income for all hubs in the financial year 2012-12, since one hub's responses were excluded and five newly established hubs reported on their income from August (rather than April) 2012 to March 2013.

**Table 2: Percentage of hubs' income from different sources in 2012-2013<sup>10</sup>**

<b>Income source</b>	<b>Percentage of income (%)</b>
DfE (MEH Grant)	33.5
This ranged from 13.2 per cent for a hub in the South East to 100 per cent for a hub in the East	
Schools	31.4
This ranged from 0 per cent for hubs in all regions <sup>11</sup> to 71.2 per cent for a hub in the West Midlands	
Parents/carers	16.9
This ranged from 0 per cent for hubs in all regions to 68.8 per cent for a hub in London	
Local authorities	7.7
This ranged from 0 per cent for hubs in all regions to 51.9 per cent for a hub in the East Midlands	
Other income <sup>12</sup>	10.5
This ranged from 0 per cent for hubs in all regions <sup>13</sup> to 65.6 per cent in a hub in the North West	

Income from the DfE grant (33.5 per cent) and schools (31.4 per cent) accounted for nearly two-thirds (64.9 per cent) of hubs' total income overall. The remaining one-third of hubs' total income was sourced from parents/carers (16.9 per cent), local authorities (7.7 per cent) and other income sources (10.5 per cent). The data also shows that there was a considerable range in the proportion of funding received by hubs from each source.

<sup>10</sup> Please note that this represents the income for the hub lead organisations only. Some hubs may have worked with partner organisations to generate income from sources other than the DfE grant (such as parents and schools), which is not represented here because it did not go through the hubs' accounts.

<sup>11</sup> Except in the South East, where the lowest percentage of income from schools reported by a hub was 9.5 per cent.

<sup>12</sup> This comprises: other Arts Council grants, Youth Music grant, sponsorship, charitable foundations/trusts, donations, other earned income/generated trading income and other income.

<sup>13</sup> Except in the North East, where the lowest 'other income' reported by a hub was 0.8 per cent.

### 3 Discussion and conclusion

This report focuses on six KPIs linked to the core roles set out for MEHs in the National Plan for Music Education (DfE and DCMS, 2011). Hubs were established through the ACE application process and funded by the DfE grant. This grant accounted for one third of their income in 2013, demonstrating that many have been successful in securing funding from other sources (primarily schools, but also a range of other sources including parents/carers and local authorities). Hubs' total income from all sources in 2012-13 totalled over £187 million<sup>14</sup>.

The data shows that hubs are engaging with the majority of state-funded schools in their areas. Provision is focused more on primary schools than secondary schools and on Key Stage 2 in particular. Hubs are providing pupils with opportunities to play instruments and sing both in class and through ensembles and choirs.

The information on participation in ensembles and choirs suggests that there may be a need to consider how best to encourage children from disadvantaged backgrounds to participate.

Overall, this report suggests that hubs appear to be fulfilling their core roles, although there is some room to increase their reach in order to ensure children from all backgrounds and every part of England have the opportunity to participate in active music-making, experiencing enjoyment and success.

The 2013 survey will provide a useful starting point from which to monitor progress in achieving the National Plan for Music. It will be important to reflect on the data collected in 2013 and consider making adjustments to the next survey, to ensure it provides the most consistent and useful information in future.

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<sup>14</sup> The total includes income from the predecessor music services for the period April – July 2012. Note that £187 million is an under-estimate of the total income, since one hub's responses were excluded and five newly established hubs were reporting on income from August 2012 to March 2013 (rather than the full financial year from April 2012 to March 2013).

## References

- Department for Education and Department for Culture, Media and Sport (2011). *The Importance of Music: a National Plan for Music Education*. London: DfE [online]. Available: [www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education](http://www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education) [24 January, 2014].
- Department for Education (2013). *Schools, Pupils, and Their Characteristics, January 2013* (Statistical First Release 21/2013). London: DfE [online]. Available: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/207670/Main\\_text-\\_SFR21\\_2013.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/207670/Main_text-_SFR21_2013.pdf) [24 January, 2014].

## Appendix A: Additional survey tables

**Table A1 The number and percentage of pupils by key stage participating in school- or hub-led instrumental ensembles and choirs the in academic year 2012/2013**

Year Group	Number of pupils	Percentage of pupils (%)
Key Stage 1	53,866	8.7
Key Stage 2	335,531	54.2
Key Stage 3	133,484	21.6
Key Stage 4	65,064	10.5
Key Stage 5	31,007	5.0
<b>Total</b>	<b>618,952</b>	<b>100</b>

Source: Arts Council England Music Education Hubs Survey, 2013

**Table A2 The number and percentage of pupils by key stage and gender participating in school- or hub-led instrumental ensembles and choirs in academic year 2012/2013**

	Number of pupils		Percentage (%)	
	Boys	Girls	Boys	Girls
Key Stage 1	22,609	31,257	42.0	58.0
Key Stage 2	130,035	205,496	38.8	61.2
Key Stage 3	51,669	81,815	38.7	61.3
Key Stage 4	26,165	38,899	40.2	59.8
Key Stage 5	13,177	17,830	42.5	57.5
<b>Total</b>	<b>243,655</b>	<b>375,297</b>	<b>39.4</b>	<b>60.6</b>

Source: Arts Council England Music Education Hubs Survey, 2013

**Table A3 The number and percentage of pupils receiving a subsidy<sup>15</sup> and with a statement of Special Educational Need by key stage participating in school- or hub-led instrumental ensembles and choirs in the academic year 2012/2013**

<b>Key Stage</b>	<b>Number of pupils</b>	<b>Percentage (%)</b>
<b>Key Stage 1</b>		
Receiving a subsidy	10,179	18.9
Special educational needs (SEN)	2,689	5.0
Subsidy and SEN	1,534	2.8
<b>Key Stage 2</b>		
Receiving a subsidy	46,833	14.0
Special educational needs (SEN)	17,729	5.3
Subsidy and SEN	7,078	2.1
<b>Key Stage 3</b>		
Receiving a subsidy	13,330	10.0
Special educational needs (SEN)	6,915	5.2
Subsidy and SEN	2,417	1.8
<b>Key Stage 4</b>		
Receiving a subsidy	6,466	9.9
Special educational needs (SEN)	2,798	4.3
Subsidy and SEN	1,056	1.6
<b>Key Stage 5</b>		
Receiving a subsidy	2,295	7.4
Special educational needs (SEN)	871	2.8
Subsidy and SEN	179	0.6
<b>TOTAL</b>		
Receiving a subsidy	79,103	12.8
Special educational needs (SEN)	31,002	5.0
Subsidy and SEN	12,264	2.0

Source: Arts Council England Music Education Hubs Survey, 2013.

<sup>15</sup> Children receiving a subsidy to assist with attendance/membership fees.

# **Appendix B: Music Education Hubs survey responses 2013**

Appendix B reproduces the survey instrument (which was administered online). The total scores (rounded to one decimal place) have been inserted, where relevant.

## **Notes**

All questions except for Question 5 (the number of different types of ensembles and choirs) were mandatory, meaning that a respondent had to enter a value before moving on to the next question. However, in Question 5 it was possible for a respondent to miss an answer – any such non-responses were automatically assigned a value of 0. If missing responses have been incorrectly assumed to be 0, it is possible that the total values reported in Question 5 represent a slight under-estimate of the number of ensembles and choirs offered by all 123 hubs.

The totals are based on responses from all 123 hubs, apart from the responses to Question 9, where one hub's answers were excluded<sup>16</sup>. Therefore the total values reported for Question 9 represent the responses from 122 hubs.

The responses to Questions 10-20 are based on an analysis provided by Arts Council England.

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<sup>16</sup> Responses to Question 9 from one hub were considered erroneous because they suggested it had no income from any source.

## Music Education Hubs Annual Survey 2013

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

Questions 1-9 are about the impact of the music education grant in terms of subsidising activities which support the core roles of the National Plan for Music Education. The data should demonstrate the reach and range of activities, accessibility and quality.

If a hub covers more than one local authority area, figures should be aggregated for the purpose of this return, with the exception of whole class instrumental tuition/first access (Question 3) which should be reported by local authority area. Please ensure you use the correct DfE numbers in this question.

In Questions 10-20, respondents can report in more detail on the full music education hub programme they have led, including those activities that are outside the 5-18 age range such as work with EYFS and any other activities they feel illustrates the extent of their music education activities. This includes work involving independent and private schools.

**The statuses of the schools (local authority/academy/free school) should be those at the end of the academic year.**

### 2012/2013 Academic Year Annual Statistical Data Return

#### Core roles delivered in schools

- In the Academic Year how many primary schools, including infant schools years 1 and 2 and middle schools deemed primary, but excluding early years settings, were 1 working with your music education hub to deliver one or more of the core roles? Please break this down into the categories listed below. **Excludes independent and private schools.**

	Number of schools you are working with	Total number of schools in your hub area
<b>Total</b>	<b>14,442</b>	<b>17,363</b>

- In the Academic Year how many secondary schools, including middle schools deemed secondary, Sixth Form and FE colleges (up to 18 years), were working with your music hub to deliver **one or more** of the core roles?
- 2** Please break this down into the categories listed below. **Excludes independent and private schools.**

Number of schools you are working with	Total number of schools in your hub area
<b>Total</b>	<b>3,089</b>

### Free first access/whole class ensemble tuition (WCET) and continuation

- 3** Please provide the following information on **free** first access/whole class ensemble tuition (WCET) in Key Stage 1, 2 and 3 for each school your music education hub has worked with in the academic year 2012/13.

School name	Department for Education number (Please use 7 digit number as directed in guidance)	Local authority	Year group	Number of pupils in this year group receiving tuition	Number of terms this programme ran in this year group	Is this the first time that these pupils have received whole class tuition?
Free text	numeric	free text	1-9 dropdown	numeric	1-3 drop-down	Y/N - dropdown

- 4** Please give the number of pupils continuing their musical education beyond (free) first access/WCET.

**a)** Total number of pupils who received (free) first access in the previous academic year (2011/12):

**492,461**

**b)** Total number of pupils who continued to learn to play a musical instrument in 2012/13 after they received free first access/WCET in 2011/12:

**175,374**

**c)** Percentage continuation rate %

**35.6%**

## Ensemble opportunities and provision (including choirs)

For the Academic Year, please state the total number of ensembles and choirs, a) organised by schools, b) organised by schools in partnership with the hub, c) area-based ensembles and choirs organised/delivered by the hub lead organisation and d) area-based ensembles organised and delivered by other hub partners, organised by delivered by your music education hub, its partner organisations and/or by external providers (i.e. all those not organised by school/s), broken down by type of group. Please indicate under Q13 if you have had any difficulties in obtaining this data from schools in your area.

	Orchestra (large)	Orchestra (chamber/ mixed)	String Ensembles	Band jazz	Band rock/pop/ electronic	Band World/ Diverse music	Group acoustic guitar/ classical guitar	Windband or Military Band	Brass Ensemble	Woodwind Ensemble	Percussion Ensemble	Keyboard Ensemble	Choir/Vocal Group	Choir/Vocal Group	Other/Mixed Ensemble	Total
a) Ensembles/choirs organised by school/s	789	1,167	1,244	864	2,903	1,069	617	1,072	869	2,127	1,048	647	7,668	4,581	2,939	29,604
b) Ensembles/choirs organised by school/s in partnership with your hub	225	364	886	187	553	617	285	364	618	953	524	203	747	993	712	8,231
c) Ensembles/choirs (area-based or schools-based) organised by the hub lead organisation	271	168	824	311	339	193	240	626	402	440	279	102	242	264	375	5,076
d) Area-based/non-school organised ensembles/choirs organised in partnership with your hub	134	47	355	67	286	140	37	183	134	102	79	16	128	147	263	2,118
e) Total number of ensembles/choirs	1,419	1,746	3,309	1,429	4,081	2,019	1,179	2,245	2,023	3,622	1,930	968	8,785	5,985	4,289	45,029

**6**

In the Academic Year please state the total number of pupils in your area(s) from each Key Stage group who regularly attended at least one of the ensembles listed above in 5a, b and c. *By regularly, we mean at least once a week for a minimum of half a term; and/or several times a year for a more intensive experience, e.g. holiday residential/weekend courses/sub regional ensemble meetings (more than one day).*

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

	Boys	Girls	Total	Children receiving subsidy to assist with attendance/membership fees	Had special educational needs (SEN) (include only those with a statement of SEN)	Both (subsidised and special educational needs)
a) Key Stage 1	22,609	31,257	<b>53,866</b>	10,179	2,689	1,534
b) Key Stage 2	130,035	205,496	<b>335,531</b>	46,833	17,729	7,078
c) Key Stage 3	51,669	81,815	<b>133,484</b>	13,330	6,915	2,417
d) Key Stage 4	26,165	38,899	<b>65,064</b>	6,466	2,798	1,056
e) Key Stage 5	13,177	17,830	<b>31,007</b>	2,295	871	179
<b>Total</b>	<b>243,655</b>	<b>375,297</b>	<b>618,952</b>	<b>79,103</b>	<b>31,002</b>	<b>12,264</b>

## Progression routes/standards

- Please indicate the standards achieved by pupils in your hub area in the Academic Year.
- 7 *Include any instrumental/vocal tuition delivered by the hub lead organisation, its partners and/or external providers.*

	Total
a) Entry: Pre-level 1 NQF/First Access	721,578
b) Foundation: Level 1 NQF/Grade 1-3	175,600
c) Intermediate: Level 2 NQF/Grade 4-5	44,407
d) Advanced: Level 3 NQF/Grade 6 and above	21,047
e) Total	<b>962,632</b>

## Singing strategies

- 8 In the past Academic Year:

- a) how many publicly funded primary schools (including middle deemed primary but excluding early years settings) did your hub support in your area(s) to develop singing strategies?
- b) how many publicly funded secondary schools (including middle deemed secondary) in your area(s) did your hub support to develop singing strategies?

9,014
1,576

*Support could be in the form of direct funding or in kind support, e.g. CPD.*

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## Finance<sup>17</sup>

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- For the 2012-13 financial year, please complete the figures below for the hub lead organisation, rounding figures to the nearest pound.
- 9 These are the figures for the hub lead ORGANISATION only and activity going through their accounts.

### Income

	£
Music Education Hub grant	62,781,221
Local authority grants/contributions	14,344,043
Other Arts Council grants	884,242
School contribution	58,786,835
Parental contribution	31,753,071
Youth Music grant	756,842
Sponsorship	73,697
Charitable foundations/trusts	542,457
Donations	520,560
Other earned/generated trading income	11,224,925
Other income	5,695,906
<b>Total</b>	<b>187,697,199</b>

### Expenditure

Delivery costs core roles	139,039,182
Delivery costs extension roles	12,841,868
Administrative costs	25,954,817
Instrument costs (repairs, renewals, storage)	4,682,605
<b>Total</b>	<b>182,518,475</b>

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<sup>17</sup> Total values reported here are for 122 hubs, and include figures for the predecessor local authority music services from April to July 2012. Five hubs were newly established in 2012, so their figures relate to part of the financial year (August 2012 to March 2013).

**Questions 10-20 enable you to provide more detail on the full music education hub programme your organisation has led, including those activities that were not funded or subsidised by the Arts Council grant.**

- 10** Please describe what successes and challenges your music education hub has experienced over the last year with regard to its ability to draw in non-government funds such as support from sponsorship, trusts and donations. (500 words maximum)

**Successes**

- A large number of hubs have or are developing energetic 'Friends of' charities and several are considering becoming or starting parallel charities.
- Partnerships with National Portfolio Organisations (NPOs) can help to unlock funds, as NPOs have more experience and the legal structure required to achieve successful grant applications.
- Orchestras are common partners, providing substantial cash and in-kind support to hubs.

**Challenges**

- Hubs report difficulties in raising non-governmental money. The most cited reasons were their legal status as a local authority, capacity of staff, lack of experience and competition for funds.
- Hubs are concerned about the threat of withdrawal of local authority funding.

- 11** Please describe how your music education hub has built and continued to develop partnerships over the past year. What in-kind support have you been able to secure? (500 words maximum)

- The most common partners mentioned are NPOs, festivals, cathedrals and choir schools.
- The Youth Music Musical Inclusion organisations appear active.
- Several hubs mention Sing Up.
- Some hubs are considering potential hub mergers.

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

- Many hubs refer to written documents on assessing local need.
- Many refer to formal consultations with school leaders.
- A minority report that they have commissioned an external needs analysis and adjusted their offer accordingly.

**13** Please describe the first access opportunities made available by your music education hub over the past year and your relationship to all schools in your area (including independent schools if applicable). Please note you can include additional information here from questions 1 – 3, including reference to any first access opportunities outside Key Stage 1-3, and information about pupils moving in or out of your area(s). Please tell us if you have had any difficulties in obtaining data from schools. (*500 words maximum*)

- Nearly all hubs are delivering WCET themselves or closely monitoring WCET if it is delivered by the schools themselves.
- Main instruments reported are Strings (violin and cello), Brass, Woodwind (esp Clarinets). Ocarina, Djembe, Ukulele and Guitar also popular. Many hubs are using recorders in early year groups.
- There are some shortages of instruments either currently or projected in the future as hubs do not have resources to replace older instruments.
- There are some examples of hubs ‘trading out’ – in other words offering WCET to schools outside their areas or to independent schools at full price
- Hubs report low response rates from schools. Hubs report that SEN and FSM data for WCET is particularly hard to obtain from schools.
- It is difficult to judge how much whole class work is going on in schools as the low response rate from schools means that there is probably a lot of ‘hidden’ music making going on at KS1 and KS2.

**14**

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

- Many hubs described ‘conservatoire-style’ operations with a core repertoire of mainly classical and chamber music, tiered progression ensembles (supported by 1-2-1 and paired tuition), their own concert/gala performances, grade exams and qualifications. There may be a limited number of ‘places’ in the county/borough ensembles.
- There are a few examples of hip-hop, digital, folk, or ethnic/world ensembles.
- Several hubs mention touring both nationally and internationally.
- Hubs report a low response rate from schools.

**15**

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

- Hubs report a variety of methods to ensure gifted and talented children are given the opportunity to progress. The need to identify potential as well as ability is mentioned frequently.
- Hubs refer to partnerships with junior conservatoires and National Youth Music Organisations. When they are involved, there is a sense that things are connecting. The National Youth Orchestra is mentioned, as is Music For Youth.
- Schools are reported to be playing an important role – by providing after-schools clubs and one-to-one tuition. Hubs report that schools are the venues for many Saturday and after-school music centres for ensemble working.
- Hubs’ responses indicate that KS1-KS2 progression is clearer than KS3 plus although continued KS3 plus musical learning is linked to GCSE and A Level entry.
- Several hubs track individual pupils through transition: including by using a ‘musical passport’ for the pupil moving from primary to secondary. There is frequent mention of cluster and cross-phase work.

**16**

How did you support schools to develop their own singing strategies, including through CPD<sup>18</sup> for teachers? How did you ensure high quality? You can use this space to provide commentary on the information in question 8. (500 words maximum)

- Hubs report two main approaches: overall hub singing strategies that coordinate resources and partners across all schools; and individual school singing strategies where the school coordinators organise choirs and performances in and out of school hours.
- Both approaches usually contain a strong CPD element for tutors in the hub and for teachers in schools.
- Hubs report the involvement of NPOs and other partners delivering all or part of their vocal strategies to a greater extent than in the instrumental tuition area.
- Several hubs report singing to be a priority: frequently a senior member of staff is leading on the vocal strategy (for example a Vocal Leader, head of department or Advanced Skills Teacher); others have brought in freelance assistance.

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<sup>18</sup> CPD stands for Continuing Professional Development

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

**CPD**

- All hubs appear to provide in-house training CPD of some kind, especially to newly qualified teachers (NQTs). Much of it is INSET (In-service education and training) – much is free of charge. Some use external trainers. Some offer peer to peer mentoring.
- Most training is for school teachers or tutors in the service, and does not extend to partners.
- This is an area where hubs collaborate frequently.

**Instruments**

- The cost of instrument replacement is a concern for many hubs and there are a number of active local trusts which hubs habitually turn to on an annual basis. However, other hubs report they have large stocks of instruments.
- Hire fees vary considerably.
- Some hubs are working with local retailers or with larger manufacturers.

**Performances**

- This area seems to involve the NPOs the most – as partners and as venues. Hubs report many examples of exciting events.
- There is a general lack of performance venues – especially in rural areas and in outer London boroughs. Churches and cathedrals can provide some space but the costs of major halls is also a problem.
- Music for Youth School prom at The Royal Albert Hall is frequently mentioned.
- Hubs often provide performances at civic events (Christmas Carol Concerts and summer end of year events).
- Hubs frequently offer reduced ticket offers for events.

**18** What are your music education hub's policies and procedures to ensure high quality teaching and learning? (*500 words maximum*)

- Hubs are using local authority recruitment policies and a large number of them audition their candidates to ensure they are expert at their instruments.
- Several have very comprehensive quality assurance frameworks that extend across all areas of their work.
- There are examples of mentoring/shadowing/observations of NQTs and new recruits, and many examples of feedback processes, often in line with local authority policies. This typically includes setting annual targets with review by line managers and annual observations. Where the hub is not the employer, and tutors are freelance, the monitoring is less clear cut – schools are potentially leading the observations. There are some examples of joint observations (hub lead and school.)
- However there is little consensus around 'metrics'. Hubs report using an adapted version of Ofsted standards to monitor standards of tuition.
- A few hubs mention quality assuring the work of NPOs and other partners.
- Most of the quality assurance work appears self-regulated, although one hub reported asking a consultant to develop a quality framework.
- Hubs commonly mention evaluating projects. There was also some mention of customer satisfaction surveys.

- 19** Please describe your music education hub's approach to the use of music technology in teaching and learning, and how you plan to develop this through the hub? (*500 words maximum*)
- Music technology falls broadly into four areas: 1.) Use of notation/sequencing software; 2.) Recording/Studio Skills; 3) Electronic instruments (keyboards, iPads, assisted technology); and 4.) Learning/Teaching Tools (white boards and Charanga<sup>19</sup>)
  - The quality of hubs' online presence varies – websites are problematic for those inside a local authority as they do not have control over the online content and policies. Facebook provides an alternative for some.
  - Several have adopted social media (two hubs report having a daily Twitter presence). Another hub uses Twitter as an internal communication tool for their 9 LAs and partners.
  - In addition iTunes, YouTube, Soundcloud are used by those who are more proactive in this area.
  - Music Technology is an area for development with potential benefits for delivery, marketing and outreach to children and young people: As one hub commented: 'A commercial enterprise such as Tesco or Debenhams would not survive if it completely ignored the needs of a significant number of its current or potential customers. Why should music services be different?'

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<sup>19</sup> See <http://www.charangamusic.co.uk/site/>

- 20** If there is anything else you would like to report about your activity last year, please do so here, including any other activities that were not funded by the music education hub grant. (*500 words maximum*)
- Hubs touched on a number of challenges or volunteered further information.
  - Early Years Work – six Midlands hubs mentioned EYFS activity which they lead or support – mainly Youth Music funded; a further eight in the North mentioned it. One hub has a course on EY teaching theory which they aim to promote nationally.
  - Cross Artform work – two hubs are strong in dance activities; another has a developing relationship with two theatre companies.
  - A number of London hubs reported that they were frequently carrying out consultancy work for other hubs.
  - Several hubs referred to the challenge of engaging with the increasing number of new academies.
  - Several hubs are working with independent schools or faith schools.
  - Many hubs are working with adult music makers: e.g. one hub has a Saturday Academy for community music making which is self-funding.
  - Work with Pupil Referral Units was highlighted by several hubs – including a year-long Youth Music funded project.
  - One hub attended Womex in Cardiff and presented the music education landscape to international delegates.
  - One hub referred to its work with dementia sufferers – Dementia Friendly Schools.
  - One hub referred to its work with a Bridge organisation, the development of their cultural education passport and that they are carrying out a survey of schools regarding the impact of cultural education on employability skills using the CBI's criteria.
  - Several hubs raised concerns over DfE funding reductions in the third year. One hub reported that the financial pressures have been immense but the establishment of a Music Trust has been vital in reviving their fundraising and they are now on target to exceed expectations.

# **Appendix C: Survey completion guidance notes**

This appendix contains the guidance notes provided for hubs to help them complete the survey.

## **Music education hubs**

### **Academic year 2012/13 Guidance notes for the annual return Autumn 2013**



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	<b>Introduction</b>	
	<p>This document provides guidance for completing the music education hubs annual return. The return consists of information to be collected by all hub lead organisations for the previous academic year, as a condition of their grant agreement with Arts Council England.</p> <p>The data return is divided into two sections.</p> <p>The data reported in Questions 1-9 should relate to the impact of the music education grant which support the delivery of the core roles of the National Plan for Music Education and refers to students between the ages of 5 and 18. This data will demonstrate reach, range of activities, accessibility and quality. Hub lead organisations are asked to collate data on the ensembles and activities of all schools in their areas to show the totality of the hub provision.</p> <p>In Questions 10-20, respondents can report in more detail on the full music education hub programme they have led, including those activities that are outside the 5-18 age range such as work with Early Years Foundation Stage (EYFS) and any other activities they feel illustrates the extent of their music education activities. This includes work involving independent and private schools.</p> <p>If a music education hub covers more than one local authority area, figures should be aggregated for the purpose of this return, with the exception of whole class ensemble tuition/first access in question 3, which should be reported by local authority area using the 7-digit Department for Education number for each school.</p> <p>The quantitative and qualitative data provided by music education hubs will remain anonymous and will be used by the Arts Council and the Department for Education to track the development of music education hubs and the delivery of the aims of the National Plan for Music Education. The Arts Council and the Department for Education will collate and publish the results on national and regional levels to provide a benchmark.</p>	
<b>Q.</b>	<b>Short description</b>	<b>Long description</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• <b>Core roles delivered in primary schools</b></li> </ul>	<p>This question refers only to the core roles. Please provide the total of all primary schools, including, infant schools years 1 and 2 and middle schools with primary age pupils, which your music education hub worked with in the Academic Year 2012/13 to deliver <b>one or more</b> of the core roles.</p> <p>Please <b>do not</b> include early years' settings, independent</p>

		<p>schools and non-publicly funded establishments. You may provide a narrative to describe work with these establishments in Question 13.</p> <p>Note: if your hub works with a school that has both primary and secondary phases, e.g. a special school offering both primary and secondary education, please include in both Questions 1 and 2, as long as you work with the school across both primary and secondary phases. More detail can be added in Question 20.</p>
2	<ul style="list-style-type: none"> <li>• <b>Core roles delivered in secondary schools</b></li> </ul>	<p>This question refers only to the core roles. Please provide the total of all the secondary schools, including middle schools with secondary age pupils, sixth form and further education colleges (up to 18 years), which your music education hub worked with in the academic year 2012/13 to deliver one or more of the core roles.</p> <p>Please <b>do not</b> include early years' settings, independent schools and non-publicly funded establishments. You may provide a narrative to describe work with these establishments in Question 13.</p> <p>Note: if your hub works with a school that has both primary and secondary phases, e.g. a special school offering both primary and secondary education, please include in both Questions 1 and 2, as long as you work with the school across both primary and secondary phases. More detail can be added in Question 20.</p>
3	<ul style="list-style-type: none"> <li>• <b>Free first access/whole class ensemble tuition</b></li> </ul>	<p>This question refers to whole class ensemble tuition (WCET) provision in Key Stage 1, 2 and 3 and collects quantitative data on numbers of pupils receiving tuition for the first time.</p> <p>You can download the Microsoft Excel spread sheet and copy across any data you already hold. Please provide:</p> <ol style="list-style-type: none"> <li>a) school name</li> <li>b) school Department for Education number (seven digits, three for local authority and four for the establishment) - please see the Edubase database link on the portal: it is possible to cut and paste Department for Education reference numbers from</li> </ol>

		<p>this database.</p> <p>c) local authority area</p> <p>d) year group - please select the year group from the drop down menu. Add one row for each year group – some schools may appear in the list more than once where whole class ensemble tuition is being delivered in more than one year group. <b>Please see the note at (g) below regarding mixed year groups</b></p> <p>e) number of pupils in each year group receiving whole class ensemble tuition</p> <p>f) For how many terms (in Autumn, Spring, Summer) did the programme run in that year group? If you have 6-term academic years please use the 0.5, 1.5 and 2.5 term entries on the pull down menu if necessary.</p> <p>g) confirmation that provision was first access – i.e. is this the first time that these pupils have received whole class tuition?</p> <p>Note: If you have <b>mixed year</b> groups which include pupils who have received first access previously please indicate this by adding additional rows in e) and entering the number of pupils receiving WCET and whether it is their first, second, third etc time. You must then answer 'No'). Please be careful you do not double-count these pupils.</p> <p>You may provide additional narrative on your whole class provision at Question 13.</p> <p>If you are aware of pupils who moved school (into or out of your hub area), please refer to this in Question 13. This may be relevant if it affects the percentage of children who participated or continued.</p> <p>If any schools in your area provide their own WCET/first access and you are aware of it, you may report this in Question 13.</p>
4	• Continuation	<p>Please provide the total number of pupils who received whole class ensemble tuition in the previous academic year and indicate how many of these continued to learn to play a musical instrument in the Academic Year 2012/13. You may aggregate local authority data to reach the first</p>

		<p>access total.</p> <p>For the purpose of reporting continuation outcomes, please assume that continuation refers to a child continuing their musical education after the first free period of WCET (i.e. not after 1-2-1 or other tuition) and is regardless of the instrument/s learned. If queries arise as to whether large group/ensemble tuition is WCET, please assume that it is optional and is therefore continuation. Please note that a second year of WCET may be included in question 4 as continuation <b>or</b> as WCET under question 3 to reflect the local agreements in place, but please only show it once.</p> <p>All music education hubs should have reported their 2011/12 figures to the Department for Education and Federation of Music Services (FMS), or received this data from their predecessor music service. If you have not, please contact your relationship manager.</p>
5	<ul style="list-style-type: none"> <li>• <b>Number of ensembles by category</b></li> </ul>	<p>For the Academic Year 2012/13, please state the total number of ensembles and choirs, a) organised by schools, b) organised by schools in partnership with the hub, c) area-based ensembles and choirs organised/delivered by the hub lead organisation and d) area-based ensembles organised/delivered by other hub partners and/or by external providers (i.e. all those not organised by school/s). Please break these down by type of group. Please indicate under question 13 if you have had any difficulties in obtaining this data from schools in your area.</p> <p>Select the category which best describes the ensemble. An ensemble is defined as an organised group meeting regularly that provides opportunities for young musicians to play and to perform as described in the core roles of the National Plan. The category 'Choirs/Vocal' ensemble refers to all organised vocal groups meeting regularly. The category 'Choir/ Vocal Group Upper Voices' refers to choirs or vocal groups featuring only upper voices, including girls and unchanged boys' voices. The category 'Choir/ Vocal group Mixed Voices' refers to choirs or vocal groups featuring both upper voices and older/changed male voices (for example SATB).</p>

		<p>You can provide more detailed information such as a breakdown of genres and styles and details of the category 'Other/Mixed' in Question 14.</p> <p>Where the figures in (a) for ensembles organised by schools or by other external providers are not available, please provide details in question 14.</p>
6	<ul style="list-style-type: none"> <li>• <b>Number of pupils attending ensembles</b></li> </ul>	<p>Indicate the total number of girls and boys in your area(s), from each Key Stage group, who regularly attended at least one of the ensembles listed above in 5 a), b), c) and d). By regularly, we mean at least once a week for a minimum of half a term; and/or several times a year for a more intensive experience, e.g. holiday residential/weekend courses/sub regional ensemble meetings (more than one day). As you are reporting the number of attendances rather than number of individual students double-counting is acceptable.</p> <p>Then indicate how many of these pupils were known to receive subsidy to assist them with attendance/membership fees. For the purposes of this question please include pupils with Statements of Special Educational Need (SEN), School Action or School Action Plus.</p> <p>If both categories apply to a pupil, please count them once only in column 3, 'Both'.</p>
7	<ul style="list-style-type: none"> <li>• <b>Progression routes/ standards</b></li> </ul>	<p>Please indicate the standards achieved by pupils in your area in the Academic Year 2012/13. Please include any instrumental/vocal tuition delivered by the hub lead, its partners and/or external providers. We note that not all instruments have grades so please select the appropriate level from entry, foundation, intermediate and advanced as indicated in question 7. Please report the standards achieved by your students by the end of the academic year, rather than the total number of awards. Please give more detail on the progression opportunities offered by your music education hub and the level achieved in question 15.</p>
8	<ul style="list-style-type: none"> <li>• <b>Singing strategies</b></li> </ul>	<p>Please indicate how many primary and secondary schools you supported to develop singing strategies.</p> <p>By 'singing strategies' we mean programmes and support</p>

		<p>to promote singing in schools. In some cases WCET with a significant singing element may be included. The support can be via the hub leader or a hub partner and should involve school children regularly taking part in high quality singing activities (e.g. in small groups, vocal ensembles, choirs, whole class singing). By ‘regularly’ we mean at least once a week. Hub support could be either financial or in-kind (e.g. continuous professional development provision offered to the school, additional teaching support, or singing leaders).</p> <p>Please provide information on your support to schools in singing and/or a definition of what your singing strategy incorporates and related activities in question 16.</p>
9	<ul style="list-style-type: none"> <li>• <b>Financial data</b></li> </ul>	<p>Please provide financial information for the hub lead organisation only, as recorded in its accounts. Please do not include in-kind contributions from partners. Details of in-kind contributions can be provided at question 11.</p> <p>Arts Council England’s financial year runs from April to March. We report on our activity and funding on that basis. For that reason, we ask all funded organisations to report information on an April to March basis, irrespective of their own financial year.</p> <p>This does not necessarily mean that an organisation with a different financial year has to prepare its information from scratch. Providing they can make appropriate assumptions to generate April to March information, they may do this. Please record the basis for the calculation in questions 10 and 11.</p> <p>Please contact your auditors or relationship manager if you need help.</p>
10	<ul style="list-style-type: none"> <li>• <b>Sponsorship, trusts and donations</b></li> </ul>	<p>This question relates to non-government funds (including other Arts Council funding) sought and/or received by the hub lead or by their hub partners. Please provide a short description of your fundraising and development activities including financial targets, successful and unsuccessful applications. Please describe how you resourced this work and what challenges you faced. Please also let us know if your music education hub has benefited from fundraising work carried out by a partner or third party.</p>
11	<ul style="list-style-type: none"> <li>• <b>Partnerships and in-kind support</b></li> </ul>	<p>Please describe your partnership development work and its outcomes in terms of finance, skills, reach and range of provision. Please quantify the in-kind support this work has</p>

		brought to your music education hub.
12	<ul style="list-style-type: none"> <li>• <b>Local need, activities and resources</b></li> </ul>	Please tell us how you have undertaken local needs analysis. What have been the major findings of this work and how have you addressed any gaps? What gaps remain and how will you seek to address them?
13	<ul style="list-style-type: none"> <li>• <b>Whole class opportunities</b></li> </ul>	Please describe the whole class opportunities made available by your music education hub and your relationship to the schools in your area (including independent schools, if applicable). You can use this space to provide commentary on the information in question 3, including reference to any first access opportunities outside Key Stage 1, 2 and 3, and information about pupils moving in or out of your area.
14	<ul style="list-style-type: none"> <li>• <b>Ensemble opportunities</b></li> </ul>	<p>Please provide a narrative that describes the range and quality of your ensemble provision. What activities (performance, touring, workshops, residencies, etc) did your music education hub engage in? You can use this space to provide commentary on the information in question 5. Where the figures for ensembles organised by schools or by other partners are not available, please provide details.</p> <p>If you have entered any data in the category 'Other/Mixed', please provide a description here.</p>
15	<ul style="list-style-type: none"> <li>• <b>Progression</b></li> </ul>	Please describe the progression routes you have maintained and established in your music education hub for all Key Stages and standards. What work did your music education hub undertake to support the progression for gifted and talented pupils? You can use this space to provide commentary on the information in question 6.
16	<ul style="list-style-type: none"> <li>• <b>Singing strategies and quality</b></li> </ul>	What support (tuition, continuous professional development, performance opportunities, etc) did the music education hub lead organisation and/or hub partners provide to enable schools in your area to develop their own singing activities and strategies? You can use this space to provide commentary on the information in question 8.
17	<ul style="list-style-type: none"> <li>• <b>Extension roles</b></li> </ul>	Please describe the activities that your music education hub carried out in delivering the three extension roles (continuous professional development for schools, instrument loan service and access to large-scale and/or high quality musical experiences). Where possible please

		state the numbers of teachers, instruments and pupils involved in these extension activities in the previous academic year.
18	• <b>High quality teaching and learning</b>	Please describe your quality assurance methodology and its outcomes. How has this work informed your music education hub's workforce skills development and human resources policies?
19	• <b>Music technology in teaching and learning</b>	What music technology have you used in delivering the core and extension roles? How are you integrating and utilising music technology into the work of your music education hub? What are your future development plans in this area?
20	• <b>Additional information</b>	Please briefly outline any other activities or developments your music education hub was involved in during the previous academic year that were not financed directly by your music education grant (e.g. work in early year settings, work in other art forms, work outside of your hub area).

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