

Supported using public funding by



**ARTS COUNCIL
ENGLAND**

2024-25 MUSIC HUB PROGRAMME:

Local Plan for Music Education Guidance

Published: 8 July 2024

artscouncil.org.uk



Portsmouth Music Hub

Contents

Introduction	5
About this guidance	6
What is an LPME?	9
Why do we need an LPME?	11
Roles and responsibilities	11
LPME alignment with capital grant arrangements	12
Understanding need and objective setting	13
Needs analysis	14
Objective setting – SMART objectives	17
Programme of activity, key strategies and plans	18
Programme of activity	19
Instrument loan service	22
Workforce plan	23
School Engagement Strategy	25
Lead Schools	29
Progression and musical development	35
Inclusion	37

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
	Inclusion Lead				39
	Organisational policies and structures				42
	Partnerships and commissioning arrangements				43
	Partnership agreements				45
	Governance and management				46
	Governance				46
	Hub boards				47
	Implementing an independent chair of the Hub board				49
	Terms of reference for your Hub board				50
	Conflicts of interest policy				51
	Leadership and management				52
	Visual diagram of governance and management structure				53
	Charging and remissions policies				54
	Instrument management and maintenance policy				56
	Communications and engagement				57
	Environmental sustainability				59
	Measuring quality, performance and impact				62

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
----------	--------------	---	--	---	------------

Appendices	63
Appendix A: Exploring needs analysis	64
What is needs analysis?	64
Why is needs analysis important?	66
Needs analysis components	67
Needs analysis activity	69
Local context	73
Participation and engagement data	75
Listening and responding to children and young people	78
Listening and responding to adults who support musical learning by children and young people	82
Other learning	84
Key learning and next steps for needs analysis	86
Sharing the Hub's needs analysis	87
Appendix B: Perspectives of progression	88
Progression prompts	90
Appendix C: Inclusion Strategies	92
What makes a successful Inclusion Strategy?	93
Inclusion Strategy prompts	94
The Equality Act (2010)	96
Appendix D: Instrument management	99

Supported using public funding by



Department
for Education



**ARTS COUNCIL
ENGLAND**

Introduction



Introduction

The 2024-25 funding period is a transition year for the Music Hub (Hub) programme as we move to the new Hub geographical areas implemented through the Music Hub Investment Programme (MHIP). It sees the continuation of our work with Hubs to deliver and embed the 2022 National Plan for Music Education (NPME) – ensuring high quality music education for all children and young people in and out of school.

About this guidance

This guidance on Local Plans for Music Education (LPMEs) forms part of the Music Hub revenue grant funding agreement and provides further information on the key requirements and expectations for Hubs during the 2024-25 funding period. It should be read alongside the following documents available on [this webpage](#):

- Quick reference guide
- Additional conditions
- Payment conditions schedule
- Terms and conditions
- Financial Guidance
- Relationship Framework – to be published in July

All mandatory templates and Grantium guidance are, or will be, also available [on this web page](#).

In designing and developing this guidance we have:

- ensured it aligns with the 2024-25 revenue grant additional conditions and capital grant essential information document
- reflected and built on guidance from the 2023-24 funding period and the Guidance for Applicants as part of the MHIP to provide further clarity and support in meeting the revenue grant requirements. Copies of the MHIP Guidance for Applicants can be provided upon request by emailing musichubs@artscouncil.org.uk
- worked with a range of stakeholders, including Hub leaders, Hub chairs, schools, Music Mark, external consultants and the Department for Education (DfE), as well as drawn on the latest research and development to inform updates of the following sections: needs analysis, Lead Schools, inclusion, progression and governance and management
- provided references to sections within the 2024-25 additional conditions, signposted to further information and support as well as included more detailed supplementary advice and examples of practice within the Appendices
- separated out all information on financial reporting – this is contained within the Financial Information template and a new Financial guidance document

All references to ‘grant’ herein refer to the revenue grant, unless otherwise indicated. Essential information regarding the Music Hub capital grant for musical instruments, equipment and technology (‘capital grant’) is available [here](#). See also the section on [Alignment between the LPME and capital grant](#).

We have used some commonly occurring terms and acronyms throughout:

- we refer to the whole partnership as ‘Music Hub’ or ‘Hub’
- ‘HLO’ is Hub Lead Organisation
- by ‘Hub partner’ we mean any other organisation that is not the HLO but is involved in Hub activity
- ‘Hub board’ refers to the Hub board or equivalent oversight group for the Hub
- ‘LPME’ is Local Plan for Music Education
- ‘NPME’ refers to the 2022 National Plan for Music Education
- ‘SEND’ is special educational needs and disabilities
- ‘CPD’ is Continuing Professional Development

The Arts Council is not able to provide legal advice to your organisations and this guidance does not contain legal advice. Arts Council England does not accept any liability as to the use of this guidance.

We reserve the right to make changes to the guidance after its initial publication. We will communicate any changes as quickly and as clearly as we can.

Accessible versions of this document will be made available in July 2024.

What is an LPME?

All Hubs must develop a Local Plan for Music Education (LPME) during the 2024-25 funding period, which describes how the Hub will deliver against the three aims for Hubs as set out in the National Plan for Music Education (NPME) and ensure a consistently high-quality music education offer is available to all children and young people within the Hub area.

In line with NPME expectations, and as set out in section 1.1 of the additional conditions, the LPME should:

- set out a clear strategic vision for the Hub area, articulating the aims and outcomes the Hub would like to achieve during 2024-25
- be developed, implemented and communicated by the HLO in collaboration with its Hub partners
- be flexible, evidence-led and informed by the Hub's collective understanding and analysis of local needs and circumstances in all Local Authority areas and state-funded schools covered by the Hub
- connect to the five strategic functions for HLOs and set out the strategic and operational arrangements for the Hub
- incorporate the Hub's programme of activity, as well as all relevant plans and strategies associated to the Hub

Section 1.2 of the additional conditions and the payment schedule set out when different components of the LPME should be provided to the Arts Council.

We have highlighted in blue at the start of each relevant section in this guidance where we are able to accept plans/documents from each upper tier Local Authority area within the Hub area (eg from key strategic/delivery partners and in particular former HLOs). These should be accompanied by a summary of how they will be reviewed and developed during 2024-25 to demonstrate a consistent and efficient 'Hub-wide' approach, where possible and appropriate.

Components of the LPME can be submitted to the Arts Council as separate documents or combined. HLOs may also prefer to combine strategic areas like Inclusion and Progression. We recommend that HLOs develop a format that works best for their Hub and enables them to convey the unique local understanding and approach for the Hub area.

An LPME is expected to be a working document refreshed annually, in line with an ethos of continual improvement and review, which draws on the Hub's needs analysis and self-evaluation. We expect that an LPME will evolve and adapt over time and invite Hubs to set out the journey they are on, acknowledging what's been achieved to date, the areas they need to develop, how partners are involved and what their next steps will be to meet the Hub's vision.

In line with general guidance on effective strategic planning, a strong LPME should:

- collate and clarify the Hub's approach
- show an appropriate level of ambition
- be useful and communicable to stakeholders, funders and investors – including through the publication of key messages and plans
- set out how the Hub's strategies and plans will be developed, resourced, reviewed and monitored, ensuring appropriate feedback methods are in place
- set out how components of the LPME connect to other relevant components within the LPME and strategic functions, working to embed thinking across multiple areas of work as needed. For example, how inclusion and progression can be embedded across all activity, plans and policies
- ensure strategies and plans are outcomes-focussed and include related actions, success measures or targets so it is clear the intended impact and the next steps to be taken
- draw on examples of good practice, evidence, research and peer learning to support the design of high-quality programmes and policy

Why do we need an LPME?

The LPME is a key document to support the HLO and Hub partnership in its programme development and planning – including enabling monitoring of the grant by the Arts Council. The LPME provides a space to articulate the Hub-wide approach being taken, as well as highlight local priorities and variations as needed.

It is also an important tool for communicating and sharing information with the Hub board, partners, stakeholders, parents, young people, practitioners and local communities. As per the additional conditions, HLOs must ensure aspects of the Hub's LPME are published, and these are specified in the relevant sections in this document. This is so that these audiences can easily view the Hub's priorities, understand how to access and engage with the Hub's offer, can see the rationale for investment of the Hub grant and key policies around how the Hub operates. It will be for the HLO to determine the level of information and presentation needed to meet these aims.

Roles and responsibilities

While the HLO maintains the role of coordinating and facilitating the development and implementation of the LPME, a key emphasis in the 2022 NPME is that the LPME should be a collaboration between the HLO and its Hub partners. This includes listening and responding to partners and stakeholders across the Hub area to help inform the development and review of the LPME. Partners will be expected to support the Hub's advocacy and communications in relation to the LPME.

The Hub board should maintain oversight for, and monitor progress on, the development and delivery of the LPME.

LPME alignment with capital grant arrangements

The capital grant investment aims to increase the volume, range, relevance, and accessibility of musical instruments, equipment and technology available to children and young people. This is to further enhance the effectiveness and impact of Hubs in delivering against the vision and aims for Hubs as set out in the NPME. HLOs should therefore consider how their use of the capital grant is supporting them to deliver against the aims and objectives they have identified through their LPME.

At capital grant conditional offer stage, we expect Hubs to share their plans to make purchases using the capital grant, in particular how this aligns with the approach the Hub is taking to needs analysis, any partnership arrangements, and their [instrument management and maintenance policy](#) as part of the LPME. We will ask for more detailed strategies as part of payment requests once a funding agreement for the capital grant is in place.

A Hub's needs analysis for the capital grant should draw on ongoing Hub needs analysis processes, as detailed in the section on [Understanding need](#), and ensure you meet and respond to the needs of all children and young people in your area through the provision of instruments, equipment, and technology.

Further information on capital grant requirements can be found through the [capital grant essential information document](#). Purchasing Plan guidance and templates will be available in July 2024.

Supported using public funding by



Department
for Education



**ARTS COUNCIL
ENGLAND**

Understanding need and objective setting



Understanding need and objective setting

Needs analysis

As set out in section 2.1 of the additional conditions, HLOs will need to provide evidence of the development of a comprehensive approach to needs analysis via submission of a written summary by 4 September 2024.

By needs analysis we mean the ways that Hubs research, identify and understand the musical needs, aspirations and priorities of children and young people in their Hub area. It is expected that needs analysis will underpin how Hubs plan and evaluate their programmes and wider work, including how they intend to deploy the capital grant.

As well as informing programmes and practice, evidence-based needs analysis can be a powerful tool for advocacy, making the case for investment as well as ways of doing or even not doing things. It can strengthen shared purpose within Hub partnerships, among colleagues and communities, improving understanding and promoting transparent, needs-led decision making. It can also provide important measures of success, documenting progress over time and contributing to self-evaluation.

This document includes [Appendix A: Exploring needs analysis](#) which draws on findings from a short consultation around needs analysis undertaken by Andrea Spain in early 2024. It shares examples and advice and sets out in detail what needs analysis is and its purpose.

As specified in the additional conditions, a written summary of the approach to needs analysis should set out the needs analysis activities already in place across the Hub and those that are in development, as well as drawing out the key learning from any recent needs analysis activity.

A comprehensive approach to needs analysis is one that can:

- demonstrate an evolving understanding of local need
 - ensure that a range of perspectives and needs are considered, including those of young people themselves and those that are not already being supported by the Hub
 - provide a broad evidence base for the Hub's decision making and to inform decision making by others.
- [Appendix A](#) provides detailed examples of the components which comprise a broad range of evidence as part of needs analysis. Also included is guidance on planning your approach to needs analysis, based on these components

When telling us about the range of needs analysis activities the Hub undertakes or plans to develop the HLO should highlight:

- the type/nature of each activity
- how often it happens (regular, annual cycles, one-off etc) – see [Appendix A section on Needs analysis activity](#)
- who was/will be the target group, eg 'All schools', 'Members of Hub ensembles', 'Parents/carers of young people with SEND', noting any specific geographical considerations (specific districts, local authorities vs Hub-wide target group)
- if relevant, the sample size number of participants ideally expressed as a % of the total target group eg '65% of primary schools'

We recognise that at the start of the funding period there might not be a fully established approach to needs analysis in place, or there may be more activity the Hub plans to undertake as the approach evolves or develops. In those instances, the summary can be used to set out the HLO's plans for needs analysis.

Whilst a specific template is not mandatory, HLOs may want to use the following example:

Activity	How often does this happen? eg regular, annual, one off	Who was the target group? eg 'All schools', 'Members of Hub ensembles', 'Parents/carers of young people with SEND', noting any specific specific geographical factors	Sample size number of participants ideally expressed as a % of the total target group eg '65% of primary schools'
Example: Consultation through focus group and survey	Every two years	Parents/carers of young people with SEND	c. 5 parents/carers in focus group, expected c. 50 respondents to survey

The written summary HLOs share with us should set out the key learning from needs analysis activity. We will not need to see underlying datasets or evidence. It should also note any actions the HLO plans to take or has taken as a result of this learning, either through further needs analysis activity or by responding in the Hub's programme of activity, strategies, plans, policies and SMART objectives.

Objective setting – SMART objectives

As set out in section 3.1 of the additional conditions, HLOs will need to set SMART objectives (SO) for the Hub based on the LPME, using our mandatory template to share these with us on a termly basis.

Section 3.2 describes the nature of the objectives that are expected – the key strategic priorities and ambitions for the Hub, capturing key priorities, outputs and outcomes and outcomes that are informed by needs analysis activity and connect to the programme of activity and work of the Hub. Columns are available to provide progress updates as part of the January and April 2025 payment conditions.

The SO document is a tool for drawing objectives together so that they can be easily discussed and monitored both in the relationship with the Arts Council and with the Hub's governance and management teams. It is therefore necessary for objectives to be concise and clear. HLOs can discuss with their Relationship Manager where they are unsure of the level of detail required within objectives.

Further information on completing the SMART objectives template is available in the 'Introduction' tab of the template itself (updated and published in July 2024).

Supported using public funding by



**ARTS COUNCIL
ENGLAND**

Programme of activity, key strategies and plans



Programme of activity, key strategies and plans

Programme of activity

As set out in sections 4.1 and 4.2 of the additional conditions, HLOs will need to work with partners to develop, commission and deliver a high-quality programme of activity, including an affordable and accessible instrument loan service(s), for the Hub that responds to the needs of the Hub area. For the September payment conditions, this can be an outline for at least the first term of the 2024-25 funding period, which can then be updated for 8 January 2025.

For this component of the LPME we can accept plans/documents from each upper tier Local Authority area within the Hub area, accompanied by a summary of how these will be reviewed and developed (see section 1.3 of the additional conditions).

The programme of activity should include all activity the Hub proposes to deliver and should include:

- activity and support available to pupils, schools and other formal education settings, including support for: School Music Development Plans (SMDPs), the school music curriculum, classroom instrumental lessons, co-curricular and extra-curricular programmes
- what activity and support will be delivered out-of-school, including at weekends, after school and during school holidays
- workforce development opportunities for teachers and other music educators – this can be further detailed within the [workforce plan](#)
- how young people and schools can access affordable musical instruments, equipment and technology to hire

Through the programme of activity Hubs should convey the range and diversity of activity on offer across the Hub area, providing relevant information about the nature of those activities. Some examples of the types of activity we expect to see may include, but are not limited to:

- one-to-one and small group instrumental, vocal, and creative composition tuition programmes
- classroom instrumental lessons, including whole class ensemble teaching
- ensembles, choirs, and other group-playing activity
- creative activity and projects (including composition, song writing, and production, creative careers initiatives, mentoring, signposting and other opportunities)
- digital and live platforms and performance opportunities
- expert music leadership, including for school-programmed activity, projects and assemblies
- a range of advice and support for schools/educational establishments and the music education workforce (see later [workforce plan](#) section for types of activity for schools and teachers, as well as [School Engagement Strategy](#))
- information, advice and guidance for children and young people and their parents/carers and support organisations, which will enable them to sustain their engagement in music education, for example supporting connection to other opportunities and initiatives, mentoring programmes, signposting and support for self-directed learning

Each Music Hub will be expected to offer advice and support to all the state-funded schools and multi-academy trusts in the Hub's geographic area to enable each school to successfully develop, implement and review its individual SMDP, including offering model templates.

Hubs should include as part of their support offer:

- clear advice and information about the opportunities and services that the Hub can/will offer to the school, its workforce and its pupils
- offering and signposting to relevant model templates
- how they will seek feedback on the quality of their support on SMDPs from schools

Hubs are expected to provide a programme of high-quality classroom instrumental lessons delivered as part of the curriculum. As a minimum, the programme should be:

- high quality and carefully designed to develop fluency and support musical progression
- fully accessible, to improve participation in under-represented groups, especially pupils eligible for Pupil Premium and SEND pupils
- aimed at primary schools and offered mostly to pupils in Key Stage 2
- for a minimum of one year, in most circumstances
- focused on instrumental learning
- delivered to whole class groups, or different sized groups if appropriate (provided all the class take part), and accessible for all children in a class
- monitored to enable ongoing improvements to support progression and widening engagement in instrumental and/or musical learning

We recognise that plans can change or be confirmed later during the funding period. Where there is any significant change to the proposed activity this should be discussed with the Hub's Relationship Manager.

The programme of activity should be clearly communicated to children and young people, parents/carers, teachers, schools and wider stakeholders. See the [communications and engagement plan section](#) for more information.

Instrument loan service

As set out in section 4 of the additional conditions, HLOs should include reference to the instrument loan service available as part of the outline programme of activity submitted in September 2024. This can then be updated to provide more detailed information, where applicable, as part of the January payment submission.

Hubs are expected to provide children and young people with access to the musical instruments, equipment, and technology they need in order to participate in music education within school and beyond, so they can progress their interests and potential as far as they would like. This should include an affordable and accessible instrument loan service, which is briefly described within the LPME.

For this component of the LPME we can accept plans/documents from each upper tier Local Authority area within the Hub area, accompanied by a summary of how these will be reviewed and developed (see section 1.3 of the additional conditions).

Further to the requirements within the additional conditions, the loan service is expected to offer:

- a well-maintained range of relevant and accessible instruments, equipment, and technology appropriate to the widest breadth of musical traditions, genres, and practices
- class sets of instruments to support classroom instrumental learning
- harder to reach and endangered instruments in response to local need
- music technology and digital equipment
- accessible and adapted/adaptive instruments for young people with SEND and/or access needs
- opportunities for young people to access different or better-quality instruments as their learning progresses

Workforce plan

As set out in section 5.1 of the additional conditions, HLOs will need to submit a workforce plan by 8 January 2025.

For this component of the LPME we can accept plans/documents from each upper tier Local Authority area within the Hub area, accompanied by a summary of how these will be reviewed and developed (see section 1.3 of the additional conditions).

The workforce plan should set out how you will support and sustain a dynamic and well-trained music education workforce, including school-based and non-school based practitioners. Further to the additional conditions, the workforce plan should:

- ensure essential training such as safeguarding and quality assurance is in place
- reflect and be responsive to the local context, needs and the Hub's wider programme of activity and School Engagement Strategy, to enable targeted activity as needed
- highlight the role that partners, including Lead Schools, can play in supporting and/or delivering the plan
- demonstrate effective use of national resources where appropriate
- consider how to signpost and/or support staff to complete high-quality professional qualifications, such as the Certificate for Music Educators
- demonstrate provision which is accessible and inclusive

Hubs will support schools, multi-academy trusts and other education settings, including special schools and providers of alternative provision, to improve and continuously develop their music provision by providing a programme of high-quality, evidence-based CPD opportunities and resources for specialist and non-specialist teachers and teaching assistants, senior leadership teams, and governing bodies.

Provision and support should be developed and delivered in partnership with the Lead Schools appointed by the HLO, making effective use of national resources where appropriate, and being responsive to local demand and need.

The programme should include, as a minimum:

- school learning networks
- peer-to-peer support
- delivery or connection to courses, training, and resources
- opportunities to support broader musicianship through instrumental or vocal lessons or ensembles, supporting understanding of composition, or supporting musical leadership
- support and training for teachers and leaders, including those working in the early years, with underrepresented groups, and with Pupil Premium and SEND pupils
- connection with opportunities, networks, and national resources including with local Teaching School Hubs

School Engagement Strategy

As set out in section 6.1 of the additional conditions, HLOs will need to submit a School Engagement Strategy by 8 January 2025.

For this component of the LPME we can accept plans/documents from each upper tier Local Authority area within the Hub area, accompanied by a summary of how these will be reviewed and developed (see section 1.3 of the additional conditions).

The NPME emphasises schools' central roles in providing high-quality music education for children and young people. It expects schools to deliver provision across three interlinked areas:

- curriculum music: compulsory from Key Stages 1-3 then optional for examination classes (eg 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

While the NPME is clear that schools are responsible for delivering music well, Hubs should set out how they support and empower them to excel in providing high-quality music education via a School Engagement Strategy.

Hubs are expected to engage in regular, two-way conversations with schools and to draw on consultation and feedback to inform the strategy. These conversations should ensure the Hub is knowledgeable about school needs and priorities, and can consider how schools can contribute to the wider community in partnership with the Hub.

Hubs should explore strategic partnerships with interested schools, including as Lead Schools ([see Lead Schools](#)).

The School Engagement Strategy should demonstrate how the Hub understands and addresses the needs of children and young people, teachers and school leaders. It should describe:

- how the Hub will develop and sustain responsive and collaborative relationships and partnerships with all state-funded schools, multi-academy trusts and educational establishments in the Hub area, including special schools and alternative provision settings
- how the Hub will provide high-quality activity and support including, but not limited to:
 - supporting the development of School Music Development Plans, including resources or support in evaluating and evidencing the impact of their curriculum
 - supporting the school music curriculum. This should include raising awareness of high quality, carefully sequenced, coherent curriculum resources including:
 - supporting the Model Music Curriculum for Key Stages 1-3 as part of its offer to schools
 - Oak National Academy: adaptable, digital curriculum resources as they become available for Key Stages 1-4
 - workforce development opportunities, CPD, resources and networking – see [workforce plan section](#) for more detail
 - classroom instrumental lessons (Whole Class Ensemble Teaching or similar small group ensemble tuition)
 - specialist tuition
 - access to musical instruments and equipment, including accessible and adapted/adaptive instruments, where possible and appropriate, for young people with SEND
 - ensembles, choirs and group music-making opportunities

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	<u>PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS</u>	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
----------	--------------	---	--	---	------------

- support to improve co-curricular and extra-curricular offers including facilitating links between in and out of school provision
- projects and performance opportunities
- the ways in which the Hub will communicate and collaborate with settings of all types and phases, including:
 - ensuring information about the School Engagement Strategy and the opportunities within it are accessible via the Hub's website
 - relevant advice for schools on how to use Pupil Premium (PP) to support music education, aligned with current [government advice](#)
- specific approaches and interventions which should be identified for increasing engagement with schools that have not historically engaged with activity or provision delivered through Hubs
- how the HLO will monitor and track the reach of the Hub's work to support schools, including the development of School Music Development Plans
- partners' roles in supporting school engagement. It will be the responsibility of the HLO to identify and commission partners that can support schools to execute their plans to deliver a high-quality music education offer that is responsive to their specific needs and the needs of their learners

Where possible, the strategy should also consider:

- how the Hub connects with independent schools, including specialists in music education (such as Cathedral music foundations and Cathedral schools), as well as further and higher education institutions

- how the Hub is aligning their work with Ofsted, and signposting to other school development tools. For example, [Artsmark Award](#), which supports schools to embed arts across the curriculum, and the [Governor Guide for Music](#), produced by Music Mark and the National Governors Association

Activities will vary between Hubs and among schools within a Hub area. Therefore, Hubs are not expected to offer all elements listed above to every school. HLOs should use the strategy to highlight areas of school engagement work under development and how these will evolve over the funding period.

HLOs will need to set clear and ambitious targets which demonstrate how the Hub will proactively engage with as many schools as possible, including plans to increase school engagement where appropriate. These targets should be captured as part of the relevant SMART objectives within the LPME and progress against these targets included in the reporting to the Arts Council and Hub board. Section 6.1 of the additional conditions sets out the DfE's ambition for school engagement for the Hub programme as a whole with the definition of engagement included within annual survey guidance on our [website](#).

Lead schools

As set out in section 6.2 of the additional conditions, HLOs should provide a draft recruitment plan for Lead Schools for the Hub area by 8 January 2025 and then confirm their appointment, via signed partnership agreements, by 2 April 2025.

The core purpose of a Lead School, as set out within the NPME, is to champion music education, developing and nurturing local school relationships and networks as part of and on behalf of the Hub. Lead Schools are expected to supplement, not replace, the role of the Hub.

We expect Lead Schools to appoint a primary contact who will regularly engage with the relevant Hub.

Lead Schools should act as an ambassador for music education, and model behaviour and practice expected from schools in relation to music (as set out in the NPME). Lead Schools are a key partner within the Hub and help with engaging schools within the Hub area, demonstrating and advocating for the vital role schools will play in ensuring the success of the NPME.

To support this, Lead Schools should demonstrate the following roles and responsibilities:

- understanding what the local needs are for teachers and schools (eg a lack of support for SEND pupils engaging in music education) and work with the Hub to agree and set realistic and credible objectives for how they will help to improve / address local need
- promoting shared messaging, explaining the importance of collaboration to schools and helping them to recognise their role in inclusion and progression. This should include supporting and promoting consistency across the Hub area (through, for example, Inclusion Strategy support)

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	<u>PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS</u>	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
----------	--------------	---	--	---	------------

- connecting with other schools in the local area (including other Lead Schools) to support curriculum music education and co-curricular activities
- encouraging a culture of data and information sharing to enable more effective music education provision. Lead Schools should help local schools to better understand their data and the importance of sharing this with the HLO/Hub
- keeping the HLO informed about issues or challenges facing teachers and schools, enabling the Hub to provide targeted support in response
- championing inclusion, forging good links with special schools and alternative provision settings, promoting equity of access and diversity of genres and provision
- working with the Hub to develop/commission CPD delivery and peer-to-peer support, agreeing an approach with the Hub to recruit teachers to the planned CPD that is realistic and timely
- support the HLO and wider Hub in establishing or developing wider education or music sector partnerships, where appropriate

Lead Schools should be locally visible and promote their own and other school's good practice. To achieve this, they should share information via the school's website, social media or other relevant platforms. Lead Schools may also wish to include details of a primary contact on the Hub's website.

There is no requirement for Lead Schools to receive any 'core' remuneration via their appointment. Financial remuneration is likely to be provided where the Lead School is commissioned for the delivery of specific support to other schools or groups of schools or multi-academy trusts, such as delivery of a CPD programme. This should be included within the relevant partnership agreement and adhere to the requirements as set out in section 9.3 of the additional conditions.

HLOs should recruit and appoint their Lead Schools using the following criteria:

Criterion area	Evidence required
Capacity to take on a Lead School role	<p>This can be evidenced through a planning document, which identifies:</p> <ul style="list-style-type: none"> • how the school intends to dedicate time to undertake this role and the level of resource it will be able to dedicate • evidence that the school has an appropriate team with a range of skills and experience to effectively undertake the role • evidence of how the school will continue to perform their role as a Lead School in the event a music lead leaves the school or is unable to support this role due to other factors such as illness
At primary and/or secondary level: An established rich musical culture, curriculum, co-curricular and extra-curricular offer in the school. This should include vocal/ instrumental lessons, ensembles, and musical events and opportunities (such as singing in assembly, concerts, shows and trips to professional concerts/events).	<p>This can be evidenced through the school's curriculum, co-curricular and extra-curricular activity.</p> <p>Schools should also be able to evidence how their curricular, co-curricular and extra-curricular programme supports a pathway for pupils to continue musical study at Key Stage 3 (if primary) and at Key Stage 4 and beyond (if secondary)</p>

Criterion area	Evidence required
School Type: Maintained or Academy	<p>HLOs should appoint at least one Primary School and one Secondary School for each Local Authority area in the Hub.</p> <p>The Hub should also seek to appoint a special school and an alternative provision (or a school(s) with suitable experience of working with and supporting pupils with SEND), where appropriate.</p>
Ofsted Inspection	The proposed Lead School should have an Ofsted rating of 'good' or 'outstanding' for overall effectiveness in their most recent inspection
Offer of GCSE/vocational music qualification (if applicable)	Secondary schools/ All through schools should offer music as a GCSE (or equivalent music qualification) and be able to provide support to pupils to take music qualifications outside of school, where necessary.
Offer of A-level/ vocational music qualification (if applicable)	Secondary Schools/ All through schools with a sixth form should offer music to all students who wish to take it in the school (A- level or another music qualification) or provide support to enable students to take qualifications outside of school, where necessary.
Historic track record of investing in music CPD for teachers and/or other school staff	This can be evidenced by the school and may include evidence of what the school's CPD offer is and any feedback from those who have benefited from this.

Criterion area	Evidence required
Historic track record of engaging with a Hub or supporting the delivery of music education on a local level	The HLO should confirm that the school has worked with a Hub in the past or has provided evidence of their ability to support local delivery.
School Music Development Plan	The school should either have a School Music Development Plan in place, with a published summary, or be working towards designing and implementing one.
Have a proven track record of introducing and fully embedding music on the school curriculum, with at least 1 timetabled hour per week at Key Stage 1-3, either using the Model Music Curriculum or a curriculum of comparable breadth and ambition	This can be evidenced through a School Music Development Plan or the frequency of music being taught during school time. Whilst not mandatory, a school's ability to evidence use of the Model Music Curriculum is preferred.
Commitment to supporting pupil progression across the whole school community. This includes understanding available opportunities and enabling pupil access.	Proposed Lead Schools can provide detail of what the school does to support progression, awareness of what is available in the local area and approaches to support pupil access. Evidence might include how schools support ongoing pupil engagement in areas such as musical tuition.
Has a track record of, or potential to, promote the teaching of music with schools locally and/or regionally and leading / supporting CPD for music teachers or any other relevant subjects.	Proposed Lead School can provide examples to evidence support and/or plans for improving outcomes in music that go beyond the school itself. This should include evidence of reach and impact.

Criterion area	Evidence required
Strong focus on inclusion within the school and/or links to other organisations that have a strong inclusion focus	<p>This can be evidenced by demonstrating how the school promotes, champions and embeds inclusive music making for all pupils with a range of needs.</p> <p>This should include:</p> <ul style="list-style-type: none"> • those eligible for Pupil Premium • looked-after children and/or those with care experience • those identified with SEND • individuals from diverse ethnic, cultural, religious, gender and sexual orientation backgrounds <p>Schools could also include evidence of leading on inclusion across a Trust/Federation/cluster of schools.</p>

The HLO should work with the Lead School to agree and set realistic and credible objectives which can be measured and monitored. The HLO and the Lead School should regularly check-in to assess progress against the agreed objectives. A shared review should take place at the end of each academic year to assess the impact of Lead School activities across the year.

Lead Schools should provide relevant data, information and evidence to the HLO. HLOs will use this information to inform reporting (eg LPME and SMART objectives) by the HLO to the Arts Council.

Towards the end of the academic year, both parties should review the relationship and agree to either continue with the role for another year or offer the role to another school in the area. This should consider any factors which may affect the capacity of a school to fulfil this role on an ongoing basis (eg changes in staffing, or timetabling changes within the school).

Any changes to Lead Schools should be captured via the Partners Table as part of the most relevant payment condition.

Progression and musical development

As set out in section 7.1 of the additional conditions, HLOs will need to submit a Progression Strategy by 2 April 2025.

The Progression Strategy should:

- respond to the Hub's needs analysis and consultation with young people, to outline the strategic approach to enabling children and young people to develop and progress their interests and potential as far as they would like – [see also Appendix A for information on listening and responding to children and young people](#)
- outline the specific support available to address a broad range of high-quality progression routes in and beyond formal education settings and across a range of genres and traditions
 - as part of this Hubs should signpost children, young people and parents/carers to a broad range of training, support, resources, equipment facilities and opportunities which will support their development, offered both by the Hub and beyond, such as the Music and Dance Scheme or national ensembles

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	<u>PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS</u>	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
----------	--------------	---	--	---	------------

- demonstrate how an understanding and approach to progression will be embedded across the Hub and draw on the skills and capabilities of a range of partners, including schools and multi-academy trust partners, higher education, National Youth Music Organisations and music industry partners and employers
- identify how children and young people connect with the broad range of provision from the Hub and use this to inform how they can be supported and encouraged
- describe what data and evidence will support the Hub's understanding of young peoples' progression. This should include using feedback and working with schools and other appropriate education settings and practitioners to track and record the progress of their individual pupils, including their engagement with lessons, ensembles and other Hub activities, and how they have been supported to access further opportunities
- describe how progression needs and offers might need to be differentiated to reflect children and young people with a range of needs and lived experiences to ensure they are supported to progress their interests and potential

The Arts Council aims to support and encourage Hubs to draw on learning to date and consider a broad view of progression. In [Appendix B](#) we share the progression research summary which was published as part of the Progression guidance for 2023-24. This is accompanied by a set of [prompts](#) which are intended to support Hubs to reflect on their understanding of progression and where there might be further development. When available, Hubs should also consider findings from the DfE's Music Progression Fund.

Inclusion

As set out in section 8.1 of the additional conditions, HLOs will need to submit an Inclusion Strategy by 2 April 2025.

To note, we use equity, diversity and inclusion ‘EDI’ and ‘Inclusion’ interchangeably in this guidance, drawing on sector research and learning such as [Youth Music’s ‘IDEA’ ethos and language](#).

Section 8.2 of the additional conditions also requires that the HLO provides evidence of publishing the whole, or key points, of the Inclusion Strategy on the Hub’s website by 2 April 2025 for the benefit of local stakeholders, workforce, parents and young people. It should:

- be easily accessible via the Hub’s dedicated website
- be reviewed, monitored and developed regularly
- include an action plan to track and measure progress

The Inclusion Strategy should:

- clearly articulate a vision for the whole Hub regarding the broad view of inclusion, which encompasses inclusion, diversity, equity and accessibility (IDEA)
- demonstrate how it has been developed by the HLO in collaboration with partners, to enable an inclusive approach to be supported across the whole Hub and support a collective move towards a more inclusive music education sector
- respond to the Hub’s needs analysis which should draw on perspectives from a range of stakeholders, parents and young people themselves (see also [Listening and responding to children and young people](#))

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	<u>PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS</u>	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
----------	--------------	---	--	---	------------

- differentiate as needed, between Hub-wide needs and more localised priorities. The Hub's Inclusion Strategy may encompass areas with very different demographics and need, and this can be captured in the strategy. If relevant, in addition to overarching Hub-wide objectives, a section or link could be included to local partner priorities, plans or strategies
- outline the specific support provided for children and young people from various backgrounds, including but not restricted to those eligible for Pupil Premium, looked-after children and/or those with care experience, and those identified with SEND, as well as individuals from diverse ethnic, cultural, religious, gender, and sexual orientation backgrounds
 - through use of the capital and revenue grants the Hub should offer a range of good quality instruments, equipment and technology to ensure that this provision more equitable and responds to the circumstances and needs of children and young people
 - Hubs should consider the protected characteristics as set out in the Equality Act (see also section on [Equality Act 2010](#)). The Arts Council also recognises class and socio-economic background as barriers to opportunity
- include appropriate targets which demonstrate how the Hub aims to increase participation with children and young people from under-represented backgrounds.
- set out how the Hub will respond to the barriers to participation faced by children and young people in the Hub's geographic area, including socio-economic challenges and other relevant factors (eg location), acknowledging that this will vary in different localities in response to local needs and priorities
- outline how the Hub will ensure equitable access and progression especially in relation to underrepresented groups and those historically disengaged

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	<u>PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS</u>	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
----------	--------------	---	--	---	------------

- include how it will be adequately resourced with partners, staff, and financial support, fostering shared responsibility where possible
- connect to the workforce plan requirement around diversity (see [workforce plan](#))

It's important that Hubs consider and demonstrate how Inclusion is embedded across all activity, plans and policies. Hubs should set out within their wider plans and strategies, how they aim to become more inclusive, and specify how inclusion connects to other relevant policies and activity detailed within the LPME.

[Appendix C: Inclusion Strategies](#) sets out further advice and information to support Hubs in developing their Inclusion Strategies. It covers more detail about the importance of inclusion, what makes a successful strategy, and detail about the Equality Act 2010. This is based on work undertaken by SLS 360 that included conversations with Hub leaders and staff from across England and a review of Inclusion Strategies within LPMEs.

Inclusion Lead

As set out in section 8.1 of the additional conditions, HLOs must identify a named Inclusion Lead and summarise their role and responsibilities as part of the Inclusion Strategy by 2 April 2025. This should either be a named individual within the HLO/Hub management team, or a partner organisation with a named contact.

In the summary we are looking to understand:

- how the role will function in relation to other roles within the HLO/Hub, including in the development of the Inclusion Strategy
- whether it has an appropriate level of decision-making
- how the tasks and responsibilities outlined below will be resourced, ensuring inclusion is being given appropriate time, consideration and expertise

The responsibilities of an identified Inclusion Lead are to:

- provide leadership, support and direction for the Hub's Inclusion Strategy, ensuring focus on equitable access and progression for children and young people from all backgrounds facing barriers to participation, in line with the Inclusion Strategy expectations in the previous section. Providing leadership includes:
 - overseeing the implementation of, key decision-making for and review of the Inclusion Strategy
 - high-level reporting, including to the Hub board
 - ensuring inclusion is embedded across the work of the Hub and maintaining a strategic overview of the Hub's EDI agenda
 - ensuring monitoring and accountability of delivery
- drive cultural change across the Hub partnership through their advocacy and practical support for inclusive practice and structural change
- have appropriate skills and knowledge to support the Hub team
- connect with relevant sector networks, to support and implement best practice

The Inclusion Lead will work with others in the Hub to plan accessible provision for children and young people:

- in specialist settings, including special schools and alternative provision
- with special educational needs and disabilities in mainstream settings
- who are looked after, including work with the Virtual School in each Local Authority area covered by the Hub

While it may not be the Inclusion Lead who is directly planning provision, they should provide a level of accountability for those responsible for delivery. Ensuring that provision is aligning to and supporting the ambitions set out in the strategy.

We recognise that Hub structures, staffing and partnerships vary, therefore the approach to inclusion leadership may differ. HLOs can set out an approach to fulfilling the role as suits their Hub. An Inclusion Lead could be an existing member of staff taking on the responsibility of oversight for inclusion, or a new post. For example, it could be:

- an existing senior member of staff from within the HLO
- a member of staff from a Hub partner organisation
- necessary to recruit someone with the skills and knowledge to take on this role, if there is not existing capacity

In each of these the HLO will need to ensure:

- there is appropriate time allocated to the oversight and management for inclusion
- the Inclusion Lead is part of the senior leadership team or structure so that it can provide the necessary leadership outlined earlier in this section.

The Inclusion Lead is not expected to work in isolation, and the leadership of inclusion across the Hub can be shared across many staff. For example, the Inclusion Lead may:

- lead a team or group of people across the Hub (eg working group, steering group or advisory group) which can draw on the range of skills and expertise across the Hub, encompass a diverse range of voices and backgrounds, and who can collectively support the work of the strategy and delivery of inclusion provision
- share and delegate roles and tasks associated with implementing the strategy across a group
- draw on expertise external to the Hub and in collaboration with stakeholders, to provide knowledge, support and training

Supported using public funding by



Department
for Education



**ARTS COUNCIL
ENGLAND**

Organisational policies and structures



Organisational policies and structures

Partnerships and commissioning arrangements

As set out in section 9 of the additional conditions, HLOs are asked to:

- review and update the Partners Table on Grantium at the start of each term
- produce and publish a commissioning policy
- submit signed partnership agreements

Where needed, we can accept commissioning policies from each upper tier Local Authority area within the Hub area, accompanied by a summary of how these will be reviewed and developed (see section 1.3 of the additional conditions).

Through effective partnerships and commissioning, HLOs are expected to expand the capacity and reach of the Hub, using their collaboration to inform strategy and ensure high quality delivery. Hubs are expected to evidence varied, diverse and representative partnership arrangements which support and enable the successful development and delivery of the LPME. Hub partners are likely to include:

- music education organisations
- music industry partner and employers
- private music tuition providers
- a wide range of educational institutions, including connecting with higher education and further education, and independent schools (including specialist schools for music and Cathedral schools)

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
----------	--------------	---	--	---	------------

- CPD deliverers, education training organisations, and initial teacher training providers
- youth and community organisations and services
- local cultural organisations
- specialists in certain genres, traditions, or instruments
- national providers and/or touring organisations
- place-based initiatives and partnerships

The Partners Table will enable us to see the breadth and diversity of the partners the Hub engages with, who they are and the role those partners take. HLOs should highlight, for example:

- what types of activity they will deliver for the Hub
- what specialism or expertise they provide
- the size of Hub funding they receive (to note we are only expecting to see breakdown of the Hub grant for those with whom the HLO will have a direct partnership agreement)
- the geographic areas they will work across

The commissioning policy is an essential overarching policy setting out how the HLO commissions/procures Hub partners, which in turn will inform individual partnership agreements. Its aim is to demonstrate a level of rigour and clarity to the Hub's decision-making processes, ensuring objectivity, parity and transparency. HLOs are responsible for seeking their own professional advice with commissioning practices and policies. We recommend that HLOs consider each of the points set out in section 9.2 of the additional conditions within their draft policy due on 4 September 2024. As this is a new requirement for Hubs we aim to work with HLOs to facilitate peer learning and sharing examples of draft commissioning policies, drawing on any wider sector learning, during the Autumn term.

Partnership agreements

As set out in section 9.3 of the additional conditions, the Arts Council requires that HLOs submit copies of partnership agreements for those partners for which part of the revenue grant is used to pay for the partner's involvement in delivery of the LPME.

This requirement ensures that we can see the flow of grant funding from the HLO. We don't routinely need to see agreements with partners that do not receive part of the grant, only receive small sums or any agreements between those partners and other organisations. However we would reserve the right to request these, should, for example, major risks present themselves during the funding period.

For recommendations on best practice in creating partnership agreements please see the Arts Council's guidance on developing partnership agreements [here](#).

However, generally, and without providing a fully comprehensive and definitive list, we would expect partnership agreements to cover information such as:

- detail on the necessary financial and contractual arrangements between the parties involved
- explanation of the main roles and responsibilities for each organisation
- inclusion of, or reference to, a data sharing agreement
- an explanation of how monitoring information will be provided by partner organisations throughout the period of the grant agreement

Governance and management

Governance

The Arts Council has a responsibility to ensure that public funding is used for the purposes it was intended for. Given the scale of public funding we are investing on behalf of the DfE, we need to be confident that Hubs are well governed and well managed by the HLO, with the HLO using their grants efficiently and effectively to maximise the benefits to children and young people.

The pace at which a Hub's governance and management arrangements develop during 2024-25 will likely depend on many factors, including local context and the scale of geographic change in the Hub area. We expect all key operational structures to be in place, at the latest, by April 2025, if not before.

Further to section 10 of the additional conditions, HLOs are required to demonstrate to the Arts Council that their Hub governance and management arrangements ensure:

- objective, consistent and evidence-based decision making
- strong insight that will help the Hub in its efficient strategic delivery
- independence and impartiality for appropriate accountability and oversight of the Hub, with a clear conflict of interest policy, Terms of Reference and an independent chair with the authority to meet or correspond with the Arts Council, when required
- breadth of perspectives to ensure the Hub is responsive, participatory and inclusive of all key stakeholders' voices including young people, schools, parents/carers, partners, and the wider arts/cultural, youth and music industry/sector
- robust and transparent quality assurance processes

We suggest that HLOs will be able to fulfil our governance requirements if they follow one of the many widely adopted governance codes of practice or frameworks (eg the [Charity Governance Code](#)) as a tool to support continuous improvement. Many organisations also find the [Nolan principles](#) [The Seven Principles of Public Life](#) a useful reference.

Music Mark hosts a Hub chairs network which provides valuable opportunities to meet and network with other Hub chairs. More details can be found [here](#).

Hub boards

All Hub boards should be independent of the HLO's governing body and executive. This is to ensure Hub governance arrangements enable impartial, evidence-based decision-making on behalf of the Hub partnership. The Hub board should be supported by an independent Chair, Terms of Reference and conflicts of interest policy.

Whilst we expect that most Hubs will operate with a separate Hub board. It's possible in certain circumstances where the HLO only delivers Hub activity, then the HLO's board could also be the Hub board.

If this is the case, then if the HLO's activity is broader than the delivery of Hub activity, it will be necessary for the HLO to create a sub-committee or steering group as the Hub board with terms of reference that address our governance requirements. Sometimes within local authority schemes of financial delegation, decision making is delegated to the Hub board.

One Hub board may serve more than one HLO, provided that terms of reference are agreed with each HLO. Legal accountability for the grant rests with the HLO's own organisational board. Therefore, clear lines of reporting and decision-making processes between the organisational board, Hub board and any sub-groups, advisory groups and other stakeholders will need to be considered and outlined within the Terms of Reference and visual diagram.

For Hubs led by consortia, we would expect the Hub and any associated Hub governance structure, to extend beyond the immediate consortium membership. Effective consortia should broker and galvanise partnerships and relationships with a range of stakeholders, which represent organisations and individuals across the music education, creative, cultural, education and youth sectors. Any Hub partnership, or governance structure should be reflective of this. We expect Hubs led by consortia to set out how they will ensure appropriate and independent oversight of Hub activity across the consortium, in line with our expectations around Hub governance arrangements as outlined throughout the rest of this guidance.

The Hub board must have broad and diverse representation, demonstrating a range of perspectives, skills and protected characteristics within its membership, and be representative and reflective of the communities served by the Hub. Representation should include schools, parents/carers, young people, strategic partners, and the wider arts/cultural, youth and music industry/sector.

Board papers provide your Hub board with necessary information which will enable members to meet the expectations above. As set out in section 10.5 of the additional conditions we have stipulated our minimum expectations for what these papers must comprise and for 2024-25 this includes a management report.

To achieve greater fairness, access and opportunity across your Hub governance arrangements, Hub boards should conduct a periodic audit which:

- reviews the current representation and diversity of its members
- identifies opportunities to become more inclusive and representative of the communities served
- assesses the current expertise and skills of its members, determining, strengths, gaps and areas for improvement

HLOs should translate any findings into an action plan or equivalent. This may include:

- publishing a Hub board succession plan and recruitment policy as the basis of an inclusive, transparent and open selection process which ensures a broad range of skills and views
- detailing, within any inclusion strategy, whether other stakeholder, advisory groups and/or ad-hoc consultations are necessary to be compliant with the additional conditions and standard terms and conditions, especially considering the views of children and young people (ie ensuring youth voice)

HLOs must ensure there is appropriate succession planning for key HLO officers and Hub board members.

Implementing an independent chair of the Hub board

The chair is the individual charged with providing the Hub board with leadership, and to harness the talents and energy contributed by the HLO and board members. The chair is required to retain an objective viewpoint of all aspects of Hub management and delivery.

It is a requirement of the funding agreement that HLOs appoint an independent chair. By independent we mean they should not be:

- employed by the HLO (this does not include remuneration as part of the role of chair)
- (nor connected to) the chief executive or senior management of the HLO, or a Hub partner

It is best practice to have an independent chair as this approach is more likely to foster independent decision-making, objective perspectives and mitigate conflicts of interest that may arise. They may also be able to bring a focus and expertise to the role that will be of benefit to the work of the Hub board.

The chair's role should be clearly specified. Hub boards may also wish to consider whether the Hub board's chair is assisted by a vice-chair as best practice.

Terms of Reference for the Hub board

As set out in section 10.1 of the additional conditions, HLOs will need to submit a Terms of Reference by 4 September 2024, which includes:

- a clear description of the relationship between the HLO (including the organisation's board and executive), the Hub board, and, where relevant, any sub-committees, steering groups and partner organisations
- the remit, purpose and objectives of the Hub board, including schemes of delegation and how the Hub board will work in relation to the governance of the HLO (where appropriate) as well as to other sub-committees or steering groups, ensuring these are clearly communicated and any conflicts of interest are being appropriately managed
- an agreed schedule for planned work (eg reviewing the LPME, Hub budget)
- the Hub board membership, including the description of any key roles (eg the name and role of the chair and vice chair if applicable)
- a schedule and approach for how and when the Hub board will meet, how and when notice for meetings will be given, and how and when agendas with supporting papers will be distributed
- the quorum for meetings
- how meeting minutes and actions will be taken and shared
- how decisions will be taken, and any special arrangements for voting
- a cross-reference to the Hub's policies
- how deadlocks and disputes will be dealt with

This should be a live dynamic document which is reviewed by the HLO and Hub board members on a regular basis.

Conflicts of interest policy

A conflict of interest or loyalty is any situation in which a Hub board member's personal interest, or interest which they owe to another body, could influence or affect the decisions they make as a Hub board member.

To ensure independence and impartiality for appropriate accountability, and to mitigate the risk of reputational damage, all Hub boards should have a conflicts of interest policy in place. Having a policy in place will help to ensure that all potential conflicts are dealt with consistently and will enable the Hub board to comply with regulatory guidance.

The conflicts of interest policy should identify an appropriate process for Hub board members to disclose any actual or perceived conflicts of interest (including a declaration of interests at the beginning of each meeting) and detail how these will be managed (including a register of interests, which is updated regularly).

A conflict of interest is any situation in which a Hub board member's personal interests or loyalties could, or could be seen to, prevent them from making a decision only in the best interests of the Hub. This does not prevent Hub partners who receive part of the grant from being members of the Hub board or sub-committees. However, the conflicts of interest policy must ensure impartiality in decision making. Decisions must be fair, objective and evidence based, drawing upon needs analyses and a range of stakeholder input.

For further details on conflicts of interest, including information on what a conflicts of interest policy should contain, please see this [Charity Commission guidance](#).

Leadership and management

HLOs must implement a senior leadership team (and appropriate management structure) that is suitably qualified and experienced to:

- carry out the duties and functions required of the HLO and the wider Hub partnership
- manage the funding relationship with the Arts Council, ensuring that the specific terms and conditions of the funding agreement are adhered to, and that arrangements to appropriately manage grant funding are in place
- provide appropriate oversight, expertise and resources across areas such as:
 - partnership development
 - operations
 - quality assurance
 - financial and asset management
 - consultation and research
 - evaluation and impact measurement
 - safeguarding
 - fundraising and business development
 - equality, diversity, inclusion and access
 - communications and advocacy
 - instrument and equipment management
 - knowledge of music education and educational policy/curriculum

In addition, HLOs will be expected to demonstrate that it has appropriate recruitment policies and performance management arrangements in place.

Visual diagram of governance and management structure

As set out in section 10.1 of the additional conditions, HLOs must submit a visual diagram of their Hub's governance and management structure which:

- effectively demonstrates the relationship between the HLO (including the organisation's board and executive), the Hub board, and, where relevant, any sub-committees, steering groups and partner organisations
- includes your leadership and management arrangements for the HLO/Hub, including senior leadership roles, where appropriate

HLOs may also wish to consider:

- clarifying any decision-making processes and interconnections between the HLO, local management teams, sub-groups, advisory groups and other stakeholders
- providing further detail on the roles and responsibilities of Senior Leadership Teams, including any associated accountability structures and an overview of the lines of reporting

If the HLO is a consortium, the visual diagram should include further information on the consortium arrangements.

This should be a live dynamic document which is reviewed by the HLO and Hub board members on a regular basis.

Charging and remissions policies

As set out in section 12.1 of the additional conditions, HLOs will need to submit the Hub's charging and remissions policies by 8 January 2025.

HLOs are expected to implement appropriate and transparent charging and remissions, which reflect and respond to the financial barriers experienced by the families of children and young people within the areas covered by the Hub while ensuring the financial sustainability of the Hub.

For this component of the LPME we can accept plans/documents from each upper tier Local Authority area within the Hub area, accompanied by a summary of how these will be reviewed and developed (see section 1.3 of the additional conditions).

The policies should set out:

- the charges associated with different types of Hub activity and hire of equipment
- the remissions available and to whom
- that music education provision and support is made available free of charge for looked after children
- information about any bursaries available
- how the policy is responding to evidence of need and how well financial support is meeting demand
- when the policy is to be reviewed, and how
- the governance route for approval of the policy, ensuring the Hub board has oversight

HLOs must ensure information about the Hub’s charges for activity or equipment hire, including any free or subsidised support offered to targeted groups of children and young people, is clearly communicated and published via appropriate communication channels, including the Hub’s website. The HLO should provide evidence of publishing this information by 8 January 2025.

Hubs should set charges transparently that achieve the widest possible engagement and demonstrate value for schools. In most cases, DfE funding will be only one of several funding sources available in a local area that the HLO, and its partner organisations, will draw upon.

Funding to Hubs does not replace funds allocated to schools to deliver the music curriculum. As outlined within the NPME, the DfE expects schools to pay for classroom instrumental learning provision, large/small-group lessons and instrument hire. Parents and carers should not be charged for any provision which is a compulsory part of the curriculum, and designed so that all children in the class are able to participate, if delivered in class time.

Instrument management and maintenance policy

As set out in section 13.1 of the additional conditions, HLOs will need to submit an instrument management and maintenance policy by 4 September 2024.

This policy should cover all musical instruments, equipment and technology (i.e. 'assets') held by the Hub (by the HLO or Hub partner(s) on behalf of the Hub), including those purchased with the capital grant. You will be required to evidence that these policy arrangements are in place through the LPME and are referenced as part of your purchasing strategy for the capital grant.

For this component of the LPME we can accept plans/documents from each upper tier Local Authority area within the Hub area, accompanied by a summary of how these will be reviewed and developed (see section 1.3 of the additional conditions).

Further to the requirements set out in the additional conditions, [Appendix D](#) includes a summary of information from the previously published [instrument storage, purchase and maintenance guide from Strive Insight](#). The appendix addresses four key prompts and highlights best practice in these areas:

- instrument management structures: how is stock being managed within the HLO and wider Hub partnership?
- instrument stock management: do you know what stock you have?
- instrument maintenance: have you considered repair processes?
- instrument availability: is there joined up thinking between the Hub's stock levels and the needs of children and young people?

Further information about the specific requirements of the Music Hub capital grant for musical instruments, equipment and technology can be found in the capital grant essential information document [here](#).

Communications and engagement

As set out in section 14.1 of the additional conditions, HLOs will need to submit a communications and engagement plan by 8 January 2025 and adhere to Arts Council England and the DfE joint logo guidelines.

As part of the plan HLOs should:

- consider how they will communicate with a range of stakeholders and audiences including local schools, children, young people, parents/carers, youth and community organisations, cultural organisations, local government, national bodies, and other relevant partners and audiences
- demonstrate how they will build awareness of the Hub's offer and ensure it is clear to children and young people, schools and teachers in your area, including publishing advice to schools on how to use Pupil Premium (aligned with current government advice)
- demonstrate how they will use a variety of appropriate and accessible communications channels, including local and national networks and stakeholder groups, social and print media, in addition to the Hub's website
- publish clear information (and where appropriate, links to strategies and policies) from the Hub's LPME including the Hub's commissioning policy, Inclusion Strategy and charging and remissions policies
- ensure up to date contact details and communication channels are available for the HLO and other relevant Hub partners, ensuring enquiries can be dealt with efficiently, and to enable feedback on provision
- indicate how the communications and engagement plan will be supported and delivered across the Hub
- signpost to other local, regional or national opportunities
- celebrate the Hub's achievements and support the Hub to build local connections and engagement, including as part of fundraising, local advocacy, recruitment, needs analysis and engaging with those not already engaged with the Hub

- be clear where the plan supports other areas of work, such as needs analysis, consultation and gathering feedback, as well as communicating and supporting the programme of activity, fundraising and advocacy and celebration of the Hub's work

The [Arts Council's Digital Culture Network of Tech Champions](#) is available to provide a range of support and advice around marketing and communications.

As set out in section 11.1 of the additional conditions, the grant is not to be used for 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. While this restriction is in place for the Hub grant, the use of wider earned income and support from partners is encouraged to ensure the Hub's website is an effective tool for Hub communications.

Where a website for the Hub has not been established by January 2025, HLOs must ensure information is made available via existing partner websites and elsewhere to ensure young people, parents/carers, schools and staff are able to access key information about the Hub's offer. This would be an interim measure until a functioning Hub website is available.

Environmental sustainability

As set out in section 15.1 of the additional conditions, HLOs will need to submit a draft environmental action plan by 4 June 2025. This should set out the Hub’s approach to environmental sustainability and consider the Hub’s environmental impact alongside the [DfE’s sustainability and climate change strategy](#). Music Mark has produced a summary of the DfE’s strategy [here](#).

We encourage leaders within the music education sector to champion, educate and advocate in response to the climate crisis. We also recognise that this is an area of development for many Hubs and 2024-25 will likely be a time to build knowledge and share understanding across the Hub about how best to take forward a more comprehensive plan and actions in the years ahead.

The draft action plan is expected to demonstrate the Hub’s work and thinking so far, highlighting current and future plans. It should be a high-level articulation of:

- objectives – these don’t need to be data-based, they can be about levels of commitment, strengthening relationships, creating a work environment that supports and embodies these changes, etc.
 - Within objectives please confirm whether there is an Environmental Sustainability Policy for the Hub. If yes, please outline the key objectives and targets that are already in place and/or that the Hub has committed to. Where the HLO is part of a local authority, this policy can be based upon the wider local authority approach but should include specific Hub-related detail.
- actions, and who is responsible – for example, these may be around:
 - building knowledge and understanding
 - measuring and reviewing carbon emissions data
 - testing new approaches or ideas

CONTENTS	INTRODUCTION	UNDERSTANDING NEED AND OBJECTIVE SETTING	PROGRAMME OF ACTIVITY, KEY STRATEGIES AND PLANS	ORGANISATIONAL POLICIES AND STRUCTURES	APPENDICES
----------	--------------	---	--	---	------------

- how the Hub plans to reduce its environmental impact, reduce emissions, or support other climate positive change such as stopping the use of single use plastics.
- where possible, performance indicators / how success will be measured
- how the policy and action plan are being managed and reviewed, including whether this is at Hub board level

As part of the draft action plan, HLOs may wish to consider the following, in relation to the HLO, as well as Hub partners and key suppliers:

- impact of the delivery of the programme of activity and creative content, including:
 - materials and resources used, both in delivery and the admin or operational support (eg instruments, use of paper vs digital, reducing waste, up-cycling, mode of delivery (in-person vs online) etc.)
 - participant / audience engagement, for example their travel and energy use as part of their engagement
 - staff and workforce travel and energy use
- energy – for example reducing energy use or using alternative energy sources for projects and work
- adaptations to buildings and venues or facilities (eg renewable energy tariff). [The Creative Climate Action Toolkit](#) has a checklist for buildings and energy, as well as other areas, to support in developing actions. Julie's Bicycle also provides resources on '[Buildings and venues](#)'.
- related training needs such as climate literacy or mentoring
- carbon footprint – for example using a carbon calculator tool such as Julie's Bicycle [Creative Climate Tools](#)
- organisational culture and governance – how invested is the wider organisation / partnership in environmental responsibility? How is the Hub board discussing these issues?

- policies: does the HLO have an Environmental Policy? Are environmental issues embedded within the organisation's policies, for example as part of procurement, staff working and travel policies?

Further information and support from the Arts Council on Environmental Responsibility includes the [Arts Council's essential read: Environmental responsibility](#), as well as resources on the [Investment Principles Resource Hub](#) – which includes things such as a guide on low-carbon live music, greening practice and a climate action toolkit. In particular we recommend reviewing [Julie's Bicycle's Policy and action plan guidance](#) and their [free library of over 250 resources](#) including guides, case studies, factsheets, templates, webinars and toolkits.

Music Mark launched its environmental campaign [This Is Not A Rehearsal](#) in April 2024. It aims to raise awareness and encourage action around the climate crisis within the music education sector, through a collection of events, training, resources, and blogs on sustainability.

Measuring quality, performance and impact

As set out in section 16.1 of the additional conditions, HLOs must provide information about the Hub's approach to ensuring quality and quality assurance, including an overview of the Hub's quality framework.

Understanding and ensuring the quality of our work is important for enabling impactful and effective provision. To support HLOs in meeting expectations in relation to quality they may wish to review:

- [Youth Music's quality framework Do, Review, Improve](#)
- Arts Council's [Quality Principles](#) and [Impact & Insight Toolkit](#)
- Ambition & Quality section of [our Investment Principles Resource Hub](#)

The Performance Framework will be published later in the year, ahead of reporting requirements due in January 2025.

Annual survey reporting requirements for 2024-25 will be confirmed to HLOs ahead of the 2024-25 funding period. All guidance, drop-in dates and deadlines relating to the 2023-24 annual survey can be found on [our website here](#).

Over the coming year we also intend to work with the DfE and Hubs on the development and implementation of a programme-wide impact framework.

Supported using public funding by



Department
for Education



**ARTS COUNCIL
ENGLAND**

Appendices



Appendices

Appendix A: Exploring needs analysis

The [Understanding need section](#) of this document sets out the reporting requirements for HLOs. This Appendix is intended to be supplementary information to support a shared understanding of needs analysis and to provide advice and examples for planning different types of needs analysis activity. It reflects the aims and expectations of the NPME and explains a Hub's role in identifying, responding to and sharing understanding of local needs.

The information within this Appendix shares learning from work undertaken by Andrea Spain in early 2024 that included conversations with 11 Music Education Hub leaders from across England and a review of needs analysis within LPMEs.

What is needs analysis?

By needs analysis we mean the ways that Hubs research, identify and understand the musical needs, aspirations and priorities of children and young people in their Hub area.

Needs analysis includes:

- a strategic approach to gathering balanced and reliable data, feedback and other forms of evidence to support the Hub's understanding of local need, ensuring there are meaningful ways to consult with a range of stakeholders and communities
- interpretation of this evidence to identify what needs exist and to what extent they are currently met, where there might be opportunities or gaps

- an awareness of the needs of all children and young people, whether or not they currently engage in the Hub's existing programme of activity

It is expected that needs analysis underpins how Hubs plan and evaluate their programmes and wider work, including the capital grant. HLOs are expected to work with Hub partners in their approach to needs analysis as an ongoing process that will be central to the professional practice of Hub leaders, partners and staff. It recognises that needs, aspirations and priorities may change and takes into account trends over time.

Needs analysis activity may include approaches that are formal, such as research, consultation and feedback, and informal, such as day-to-day dialogue, observations and reflections. Activity might be regular, ongoing mechanisms for feedback and consultation, as well as more cyclical activity (for example every one to three years) or one-off pieces of work (see more in the [Needs analysis activity section](#) below). The approach each Hub takes will differ depending on their priorities, history and partnership. Just as the programmes that Hubs deliver can evolve over time, so can a Hub's approach to needs analysis.

From the review of written summaries we found that the best examples of needs analysis:

- had a primary focus on the needs of children and young people
- had a clear purpose or aim such as identifying barriers to participation and progression, understanding issues affecting young people or achieving equality of opportunity
- drew on a range of evidence, including intelligence (learning and experience), data and formal consultation, to support and explain the extent of need and how it has been identified
- explained learning about need, even where this presented a challenge for the Hub, or where they currently lacked capacity to respond
- led to clearly articulated key messages or findings

Why is needs analysis important?

A Hub's provision should reflect and celebrate the diversity, interests, and passions of the communities they serve. A comprehensive needs analysis will ensure the Hub has an evolving understanding of local need and that it has listened to and considered a range of perspectives and needs. This understanding then provides an evidence base for the Hub's decision-making and informs the development of an effective LPME.

As well as informing programmes and practice, evidence-based needs analysis can be a powerful tool for advocacy, making the case for investment as well as ways of doing or even not doing things. It can strengthen shared purpose within Hub partnerships, among colleagues and communities, improving understanding and promoting transparent, needs-led decision making. It can also provide important measures of success, documenting progress over time and contributing to self-evaluation.

As well as being used by Hubs to inform their own approach, Hubs can use their understanding of need to inform others' decision-making, through partnerships, conversations with schools and other youth-related stakeholders.

Nationally, evidence suggests that some young people continue to miss out on high quality opportunities to engage in music-making, particularly those with SEND or from disadvantaged backgrounds. Barriers to access and progression may intersect and overlap in the lives of individuals. Collectively, we can seek to address this, using needs analysis as a tool to better understand and overcome the complex barriers faced by some young people and their families.

Needs analysis components

Drawn from the consultation work carried out in early 2024, this section provides more detail on the different components of needs analysis. Hubs should plan and deliver an approach to needs analysis that includes, but should not be limited to, the following components. Each component is further explained in the sections below.

1

Needs analysis activity

A range of activity that is strategically planned to inform understanding of local need, embrace diverse perspectives and address any gaps in current knowledge and representation.

2

Local context

Review of selected demographic or socio-economic data, geographic factors, relevant local strategies, developments or plans and opportunities.

3

Participation and engagement data

A summary of what the Hub has learned from data collected about the people and partners it works with, including identifying groups or communities who are currently under-served or under-represented.

4

Listening & responding to children & young people

Learning about needs, aspirations and priorities by listening and responding to children and young people themselves.

5

Listening & responding to those who support musical learning

Learning about needs, aspirations and priorities by the Hub listening and responding to parents/carers, schools, their workforce and other practitioners who support musical learning by children and young people.

6

Other learning

Learning from programme evaluation, formal research or pilot projects, for example, and from day-to-day dialogue, experience and reflection.

7

Key learning and next steps

Learning from needs analysis should inform the Hub's LPME, its plans for needs analysis activity going forward and can be used for sharing learning with partners and stakeholders. A summary of key learning from needs analysis activity should be shared with the Arts Council.

Across these components, Hubs are invited to reflect upon (but should not be limited to):

- needs in relation to instrument/voice, musical traditions and practices, genre, repertoire
- needs in relation to instruments, equipment, technology and resources, including what specialist suppliers, manufacturers, and other experts should be consulted
- the needs of children and young people at different stages of learning
- the needs of children and young people who do not currently take part in the activities offered by the Hub and its partners, as well as those who do
- the needs of children and young people facing challenging circumstances and the barriers they may encounter in accessing and progressing through musical opportunities
- other issues that impact upon children and young people's participation such as geographic access, transport, affordability, access to information, attitudinal, structural or systemic barriers
- needs of the workforce, range of expertise required

1

Needs analysis activity

HLOs should involve the whole Hub partnership in the needs analysis process, as well as a range of stakeholders, including young people, parents, carers and teachers and schools. Hubs should plan activity strategically to inform their understanding of young people's needs, gathering a range of different evidence and perspectives and seeking to be inclusive of diverse lived experiences.

Examples of needs analysis activity

- Collecting data about who is currently accessing programmes offered by the Hub
- Mapping where Hub programmes, and those of partners and external providers, take place
- Surveys and feedback forms – eg young people, parents and carers, partners, schools
- Meetings eg with school headteachers, teacher networks, Hub personnel, partners
- Youth voice activity such as an advisory group or consultation sessions
- Programme evaluation, helping you understand how well an aspect of your offer works and for whom
- Commissioned research eg into the needs of a specific group or issues affecting young people
- Collaboration eg with partners, Local Authority colleagues or community groups, to better understand specific needs
- Pilot projects testing different approaches or engaging with new participants

In planning needs analysis activity, Hubs should consider how to make best use of resources over time. It can be helpful to:

- a) build some regular needs analysis activity into the Hub's normal working practices
- b) plan cycles of activity – which may be annual, biannual or triannual for example – to understand progress or change over time, and how these might align with the development of Hub strategies and plans
- c) occasionally set aside resources or fundraise for special projects and/or draw upon research and evaluation undertaken by others to deepen understanding

Examples of regular needs analysis activity (day to day)	Examples of cyclical needs analysis activity (every 1 to 3 years)	Examples of occasional (one off or deep dive) needs analysis activity
<ul style="list-style-type: none"> - Feedback forms or surveys for all pupils participating in WCET, music centres, ensembles & special projects - Feedback forms or surveys for parents/carers of the above - Teacher network meetings 	<ul style="list-style-type: none"> - Mapping of activity offered by Hubs and partners and postcode analysis showing take up in wards with different levels of deprivation - Analysis of demographic data for intermediate and higher-level ensembles as a measure of inclusion 	<ul style="list-style-type: none"> - Externally funded special project to develop new ways of working with an under-represented group of young people - Participation in an action research project assessing the potential for music to support improved mental health amongst young people

Examples of regular needs analysis activity (day to day)	Examples of cyclical needs analysis activity (every 1 to 3 years)	Examples of occasional (one off or deep dive) needs analysis activity
<ul style="list-style-type: none"> - A youth advisory group undertaking reviews of existing programmes and making suggestions for improvement 	<ul style="list-style-type: none"> - A 'Big Survey', every other year, in partnership with a youth work agency to understand aspirations and current awareness of musical opportunity amongst young people - Needs analysis awaydays with partners, to share learning, opportunities & challenges 	<ul style="list-style-type: none"> - Independent evaluation of a project developed by a Local Cultural Education Partnership

When planning needs analysis activity it is important to consider factors that affect the quality of the evidence you gather. These factors include:

Relevance	What do you want to learn through needs analysis? How will this help you improve your offer? Are there opportunities for people to tell you what matters to them?
Validity	Whose views are sought and heard? How representative are these views of the wider community you serve? How can you better understand those who do not currently engage?
Reliability	How complete and accurate is data? How many people have contributed (sample size)? Are stakeholders supported to share their views and experiences freely without concern about hurting people's feelings or being disadvantaged in future?

It may also be helpful for HLOs to consider each of the remaining ‘Needs analysis components’ while thinking through which activities and approaches will be most relevant and helpful to address each component. You do not need to include activity in every box, but it can be helpful to think through.

	Regular activities – part of your day-to-day operation	Cyclical activities – every 1 to 3 years	Occasional activity – one offs and deep dives
Understanding local context			
Collecting participation & engagement data			
Listening to children and young people			
Listening to those who support musical learning			
Other learning			
Reviewing evidence, identifying key findings & planning next steps for needs analysis			

The [Inclusion section](#) should be read to help inform what a diverse range of views might include.

[The Cultural Learning Alliance’s ‘Evidence Champion’s Handbook’](#) introduces ideas about what makes good evidence, with a focus on responding to research by others.

2

Local context

Local context refers to wider information about the area served by the Hub that informs the Hub's understanding of the musical needs of children and young people. There is a wide range of contextual information that could be relevant to the Hub's needs analysis. It is important to be selective, focusing on what is most relevant to the Hub area.

Examples of local context

- Local population data where this is changing, for example, or demonstrates characteristics
- Socio-geographical features eg rural isolation, access to public transport, ethnic diversity
- Levels of deprivation and disadvantage and where these exist
- School types, performance and attainment data
- Health and wellbeing data eg local Joint Strategic Needs Assessment and Health & Wellbeing Strategies
- Historic patterns of participation in music education
- Information about the local music making scene – musical traditions, venues, rehearsal space, performance platforms, employment, further and higher education
- The instrument, equipment and technology needs of the local area
- Relevant local or regional structures, strategies or plans

Further sources of information

Population data is available from the [Office for National Statistics](#)

The UK Multiple Index of Deprivation (UKMID) is the official measure of relative deprivation for areas in England. [The Indices of Deprivation 2019 local authority dashboard](#) allows you to view a summary for your Local Authority and the neighbourhoods within each district. Neighbourhoods are grouped into Deciles, each of which is made up of 10% of small areas in England. Decile 1 includes those that are the most deprived while Decile 10 includes those that are least deprived.

Provided by the DfE's statistics service, [Schools, pupils and their characteristics](#) shows the latest statistics for age; gender; free school meals (FSM) eligibility; English as an additional language; ethnicity; school characteristics; and class sizes.

[Special Educational Needs in England](#) combines information from the school census, school level annual school census, general hospital school census and alternative provision census on pupils with special educational needs (SEN).

The [Prince's Trust Youth Index](#) is an annual research report into how young people feel about their lives.

The [Creative Industries Policy and Advice Centre](#) provides access to research and reports relating to supply of and demand for creative skills.

3

Participation and engagement data

Data about who is taking part in Hub activity provides important insight, including opportunities to identify groups currently under-represented. This in turn can signal where further work is needed to understand the needs and aspirations of those not currently engaging.

Hubs are expected to reflect upon data reported annually to Arts Council England and are also encouraged to gather additional, targeted data, to allow for a deeper understanding of reach and impact. Where possible, data should cover in school and out of school provision, and include:

- analysis of protected characteristics amongst participants and participant postcodes to give an understanding of the backgrounds of those who participate, in comparison with local population data and/or indices of multiple deprivation for the area, for example
- analysis of patterns of participation and engagement across different types of activity and at different stages of learning
- reference to participation data from partners, where possible, to understand how needs are being met across the local area, whether or not this is through programmes delivered or commissioned by the Hub

Where data is difficult to access, Hubs are expected to consider how this might be improved and what evidence can be used to help ensure that musical opportunity in their area is inclusive and impactful.

Examples of participation and engagement data

Annual survey Hub data	Other data collection and analysis
<ul style="list-style-type: none"> • School engagement data • Number of pupils across all year groups in receipt of Whole Class Ensemble Teaching (WCET) • Number of pupils receiving individual, small group and large group lessons via the Hub partnership • Number and types of ensembles delivered or supported by the Hub partnership • Number and characteristics of pupils engaging in ensembles (non-WCET) • Standards achieved • How instruments, equipment and technology purchased with the capital grant and owned by the Hub are being used 	<ul style="list-style-type: none"> • Offering free instrument loan or online booking to pupils receiving lessons in school to collect pupil data from parents/carers • Collecting transition data to map instrumental learning across KS2/KS3 • Postcode analysis showing levels of participation, at different stages of learning, by ward • Analysing Ofsted and Pupil Premium reports to understand the priorities of schools • Recording the gender and ethnicity of composers represented in ensemble repertoire • Tracking pupil characteristics at different levels of progression

Further sources of information

The [Music Education Hub annual data dashboard](#) allows you to understand how your own Hub data compares with national figures.

[Indices of Deprivation postcode lookup](#) allows you to enter a list of postcodes (eg a list of participant postcodes from an excel spreadsheet) to produce a report showing the IMD Decile for these neighbourhoods, and other IMD information.

Further information about protected characteristics can be found at <https://www.gov.uk/discrimination-your-rights>. Information about how data about disability is collected by the Office for National Statistic (Census 2021) can be found [here](#).

4

Listening and responding to children and young people

Article 12 of the UN Charter for the Rights of the Child says that every child has the right to express their views, feelings and wishes in all matters affecting them, and to have the views considered and taken seriously. It is important, therefore, that Hubs seek out and consider the views of children and young people in identifying priorities and planning their work.

The term ‘youth voice’ has widely been adopted in organisations to refer to formal mechanisms for young people to contribute their views and participate in decision making. However, young people may express themselves in many different and varied ways – invited and uninvited – through their actions, choices and creativity as well as what they say.

Key principles of youth voice are that:

- a) the expertise and influence of young people is derived from their direct lived experience
- b) young people involved are representative of the wider community of young people served
- c) it gives voice to those currently under-represented in decision making and/or those who do not currently engage

The Lundy Model of Child Participation, developed by Laura Lundy of Queens University, Belfast, has had global influence as a means of planning and evaluating youth voice strategies. It highlights the equal importance of adults listening and responding to young people – not only asking for their views.

Lundy Model of Child Participation



Examples of formal youth voice activity¹



¹ Adapted from L. Becko & J. Raven (2020), [Youth Voice & Participation Handbook for Creative & Cultural Organisations](#)

While youth voice can bring significant benefits, it can also be difficult to do well. The potential risks should be fully considered, and Hubs may need to develop appropriate skills, work with partners or bring in external expertise to help plan and deliver effective youth voice activity.

Risks of youth voice

- Manipulation – youth voice is symbolic and does not lead to systemic change; young people’s voices are co-opted to validate pre-existing perspectives
- Adult-centric approaches – young people are brought into existing, decision-making mechanisms for which they are not well equipped; adults fail to recognise or understand the ways that young people express themselves
- Validity – Young people’s views are not listened to because they are perceived as lacking knowledge or maturity; Young people most likely to want to take part in youth voice activities are already empowered and active, with little reason to challenge the status quo; Young people may be influenced by others or by the societal norms and values that surround them

Further sources of information

Sound Connection's [Youth Voice & Participation Handbook for Creative & Cultural Organisations](#) provides advice on introducing, applying and embedding youth voice.

Mac Makes Music's [Youth Voice & Participation Toolkit for Music Education Hubs](#) is specifically designed to support Hubs to develop their approach to youth voice.

Sound Connection's [The Music Lab](#) is a toolkit for exploring youth voice in music-making practices within classical music.

[Designing and running public consultation events](#) by Young Minds is aimed at those planning mental health services but includes lots of practical considerations relevant to other types of consultation.

5

Listening and responding to adults who support musical learning by children and young people

A strength of Hubs in relation to needs analysis is the network of skills, experiences and learning that exist amongst adults who support music learning. This network includes the Hub workforce, schools, local authorities and other Hub partners. It extends to visiting cultural organisations and cross sectoral partnerships, for example with youth workers, public health teams, charities and community groups. These relationships provide insight into the skills, development and support needs of professionals and organisations themselves as well as into the needs and aspirations of the children and young people they work with.

Parents and carers are also important decision makers and influencers, and ongoing dialogue can provide valuable insight into the financial, practical and cultural barriers that can limit access to musical opportunity. Relationships with parents and carers can be of particular importance where children and young people are less able to communicate their own needs, or where these needs are complex. It can be helpful to have a single point of contact or a pastoral care lead for parents/carers of children and young people who are neurodiverse, face social, emotional or mental health challenges or who are disabled, for example. As well as aiding good communication, such a person will gain an in depth understanding of the needs, aspirations and priorities of these young people and their families.

While Hubs will naturally interact regularly with colleagues, partners, parents and carers, it also is important that a full range of perspectives is understood. This may require periodically reaching out to professionals and organisations who are not active Hub partners or the parents and carers of young people who do not currently engage. Anonymised forums for communication – such as surveys or independently facilitated focus groups – are also important, to ensure people can speak freely and share views that might be more difficult to express in person.

Examples of listening and responding to adults who support musical learning

Professional networks	Dialogue with parents and carers
<ul style="list-style-type: none"> • Schools visits and meetings with head teachers • Teacher network meetings • Lesson observations and conversations with teaching staff • Joint commissioning of a Hub workforce survey as a regional group • Schools survey including questions re. confidence, skills and resources • Awayday for Hub partners to share learning about the needs and aspirations of those they work with 	<ul style="list-style-type: none"> • Survey of parents via secondary schools, to understand awareness of musical opportunities and barriers to participation. • Hub Competitions and Play Days for children receiving lessons in primary school, as a catalyst for parents/carers to sign up to Hub mailing lists and receive surveys. • Musical learning programme for foster parents and the children they care for, providing insight into the needs and aspirations of care experienced young people and their carers

6

Other learning

Other ways that Hubs may gain insight into the needs and aspirations of young people include:

- academic research
- independent evaluation of projects or programmes
- pilot projects or taster days targeting new learner groups
- action research by teaching staff, schools and/or partners

Hubs may wish to commission their own research or evaluation, bringing together needs analysis with an understanding of quality and impact. Needs analysis may also draw on existing literature and the work of others. For example, where a Hub notices that anxiety amongst children and young people is having an impact on attendance and continuation in musical learning, they may wish to seek out relevant existing research or programmes seeking to better understand this phenomenon.

Working in partnership with Higher Education Institutions can provide Hubs with access to research or evaluation expertise, funding and advice. Relationships with Local Authority departments or consortia such as Local Cultural Education Partnerships (LCEP), Creative People and Places programmes or Place Partnership Projects may provide locally relevant insight across a range of topics.

Examples of other sources of learning

- A review of evaluation findings from Hub and LCEP projects over a three-year period, drawing together themes and transferable learning
- Findings from a Local Authority Public Health survey of secondary school pupils
- Recommendations arising from artist led conversations with young people as part of a borough of culture bid

Further sources of information

Arts Council's [Impact & Insight Toolkit](#) and [Evaluating Your Project guidance](#) for Project Grant recipients which introduces project level evaluation

CultureHive's [Guide to evaluating arts education projects](#)

This [TES article](#) introduces action research in the context of classroom teaching, but with transferable ideas applicable to music education in a range of contexts.

Mark Robinson's [10 Years of Learning report](#) draws together findings from Arts Council funded Creative People & Places programmes.

[What Works Wellbeing](#) is a resource centre for policy and practice in wellbeing, and includes research into the value of creativity

7

Key learning and next steps for needs analysis

Hubs should reflect on the key messages that have emerged from their needs analysis, combining recent insights with a longer term understanding of trends over time. Thinking about the different forms of evidence available to you can deepen insight into what needs exist and why.

You should also review your current approach to needs analysis activity and identify priorities going forward. A full picture of the diverse needs of all children and young people is a long-term aspiration that each Hub will work towards over time. Hubs are encouraged to be honest and reflective about where needs are well understood and what is, as yet, unknown, within the context of an ongoing process. Whose needs will you focus on next? What key questions will you ask? How could you improve the quality of your data?

To make best use of resources, Hubs may wish to consider:

- investing in the use of digital tools such as booking systems and online feedback forms
- building up knowledge over time by focusing on different groups or questions, rather than trying to tackle all gaps in understanding at once
- refining and improving existing methods, including reducing or removing questions or techniques that have proved less helpful and focusing on those of greatest value
- collaborating with partners and drawing on existing research to avoid duplication and share effective practice

Sharing the Hub's needs analysis

[The power of music to change lives: a national plan for music education](#) sets out five strategic functions of Hubs.

The Partnership function is described a 'leadership role in building a sustainable infrastructure for high quality music education and music making'.

As part of this role, Hubs may wish to share their needs analysis, as a report or presentation, with staff and partners and others interested in music education. As well as informing the summary that HLOs share with us, it allows the Hub's needs analysis to become a resource that inspires others, improves shared understanding and brings greater coherence to the way that activity is planned by a range of providers.

When presenting a needs analysis, it is important to state what activity and evidence has informed your understanding, so that others can decide for themselves how relevant, valid and reliable your analysis is likely to be. You should note the extent to which the young people you have heard from are representative of the wider community you serve, and what steps you have taken to listen to a range of perspectives. It is important to include how you have listened and responded to those who do not currently participate in Hub activity, as well as those who do.

Large amounts of data can be overwhelming. Selected evidence that is analysed and interpreted, drawing together themes, is more insightful. Comparative graphs and tables, presenting year on year data trends over time for example or comparing participation with national averages, can help put data into context. Quotes, examples and case studies can help bring your needs analysis to life, where a personal experience illustrates a wider need.

Appendix B: Perspectives of progression

To note: the following information was shared as part of the 2023-24 guidance

Building on the work of the sector to date there is an opportunity for us to evolve our understanding of supporting children and young people's musical progression. The Arts Council aims to support and encourage all Hub lead and partner organisations to draw on learning to date and consider a broad view of progression.

Working towards an aspiration of accessible, diverse and successful progression can take many forms and may include consideration of accessibility, of the number and range of opportunities, signposting and communications, as well as tracking engagement and attainment. Research and academic discussion on this area would encourage us to go further and to challenge our thinking, giving more thought to the circumstances most likely to encourage musical growth and development.

Current research and literature on progression highlights the following:

- there is a need to consider the range of environments and psychosocial factors that can affect progression, thinking beyond technical ability milestones and traditional linear 'talent pipelines'
- flexibility is needed to respond to the way that young people experience progression, and clear mechanisms for how this will be tracked and responded to need to be in place
- progress and progression routes are different aspects; with progression routes being the journey that a child or young person takes in order to progress. There are a number of factors that can affect these journeys that Hubs should be mindful of and understand their position in relation to

- ideas of a naturally gifted and talented elite are strongly contested, with research supporting the idea that advanced musical abilities can develop in all children. Provision should support intentional practice, quality teaching and supportive circumstances (specific to individual children) to enable great performance and progression
- it is unhelpful to see childhood development, and musical progression, as solely linear concepts, instead they are complex and dynamic
- it may be better to explore factors that contribute to a person's developmental experience to ensure they are supported as needed. Factors identified include: family; schools; peers; psychosocial skills (such as creative risk-taking, emotional regulation, self-efficacy and organisation); motivation; passion; practice; role models; identity; self-expression; and creativity (as a developmental process, not an individual trait)
- Inclusive progression – how are the additional needs of those facing barriers to musical learning considered?

“The music education sector should treat under-represented learners differently in order to treat them equitably. The way that music education is organised and perceived creates roadblocks and deterrents for some young people. This leads to them becoming under-represented in musical learning and under-representation can be self-perpetuating. Pro-active steps and affirmative action are needed if this is to change.”

Spain, A. and Hendry, H. 'Engagement and progression in instrumental and vocal learning by under-represented young people: What can a conservatoire learn from the wider sector?', Royal Academy of Music, (2020) p27.

Progression prompts

Building from this understanding of the research, the following prompts are intended to encourage Hubs to reflect on their understanding of progression and where there might be further development.

- How does the Hub partnership discuss and agree definitions of progression?
- What do you already know of progression across ages, genres and any other variables?
- What do you know of the environments or factors that successfully support progression?
- What does supporting progression mean to you and your Hub?
- What are some of the implicit (or 'taken for granted') assumptions being made about progression?
- How do children and young people in your area experience progression? How do local factors affect this and how is this changing?
- What other types of support do young people need to progress (beyond the availability of opportunities across the Hub)?
- How can we tailor our support to individual needs and a wide range of backgrounds?
- How are teachers supported to ensure there is bespoke progression support addressing children and young people's needs?
- How is youth voice shaping the Hub's approach to progression?
- Do all Hub partners have an understanding of the factors supporting progression? If not, what can be done to facilitate this?

- How can Hubs ensure that the role models, ambassadors and champions for the Hub come from a range of backgrounds and genres?
- How are young people from self-directed learning, informal and non-formal participation supported?
- What are success measures for progression?
- Which other partners might provide insight or support with progression?
- How does thinking on progression interlink with inclusion, communications, and the workforce?

Appendix C: Inclusion Strategies

Our strength as a nation owes much to our diversity and to our ability to draw on the talent that can be found all around us. Hubs – as well as the wider arts sector and the Arts Council – have an influential role to play in championing diversity and, as publicly funded bodies, have a duty to positively promote equality and see that the vision for inclusion, equity and equality are at the heart of what we do.

As one of the five strategic functions in the 2022 NPME, the DfE articulated inclusion as a focus for all Hubs. Inclusivity is about creating safe, welcoming and equitable environments; where everyone is valued no matter their background, identity or circumstances; and where everyone is supported to realise their full creative potential with an increased sense of belonging. The strategic function encompasses principles of equity by striving to eliminate barriers to access and opportunities, ensuring fairness and impartiality in treatment and outcomes. Diversity is embraced and celebrated within an inclusive framework, recognising and valuing the unique perspectives, experiences, and contributions of all individuals.

A holistic approach to inclusion can positively impact all Hub partners, equipping them to meet the needs of local communities and support a vibrant culture of local musical participation. Taking a proactive approach to inclusion can also build Hubs' organisational resilience by diversifying income streams, highlighting or uncovering opportunities, and impacting future recruitment to the workforce, governance and volunteer pools from communities that may have previously felt excluded and who have been under-represented.

Through developing an approach to inclusion we aim to see HLOs and their partners demonstrating that equity, diversity and inclusion (EDI) become embedded at the heart of their Hub.

What makes a successful Inclusion Strategy?

This section provides advice to support Hubs in developing their Inclusion Strategies. This is based on work undertaken by SLS 360 that included conversations with Music Education Hub leaders and staff from across England and a review of Inclusion Strategies within LPMEs. This found that the best examples of an Inclusion Strategy include:

- a clearly stated vision, mission and aims in relation to EDI and the Hub which is linked to the wider LPME – were clear about the importance of EDI in their work and what it means for them
- use of SMART objectives to set clear outcomes
- use of action plans to demonstrate how they intend to achieve their objectives, with success measures to help gain understanding of the impact and outcome of the work
- regular (annual) review and revision, with recognition of its dynamic nature
- transparency, oversight and accountability are clear
- good use of data and context to describe the Hub
- clear and readable structure and format, accessible on the Hub's website
- out-dated language and knowledge ensure it is accessible
- a commitment organisationally to resource and support the EDI work, with external support if required.
- use of stakeholder feedback and youth voice to inform an understanding of barriers and perceptions of inclusion
- consideration of related areas within the Hub's LPME such as governance, workforce, partnerships, programme of activity, communications and engagement

A Hub's Inclusion Strategy is important for communicating their EDI journey using the Hub's authentic voice. It can demonstrate commitment to the public, stakeholders, funders and for ensuring accountability. It should be a 'working strategy' that changes and improves continuously, evolving over time.

Inclusion Strategy prompts

We've used the above learning to form a set of optional prompts for HLOs to consider when reviewing the Hub's strategy.

1. Is the Inclusion Strategy easily found and accessible on the website?
2. Is there a broad consideration of inclusion, diversity, equity, and accessibility (IDEA)?
3. Does it clearly link back to the LPME and its objectives?
4. Are there clearly defined ambitious but realistic SMART objectives, activities, targets, responsibilities, milestones, and timelines for delivery?
5. Are there clear key activities to meet each objective even if not fully developed?
6. Does it reference budget and resource allocations to support delivery?
7. Is there a clearly identified Inclusion Lead who will drive this work forward?
8. Is there a commitment to reviewing the strategy (versions and dates) regularly with board oversight and ownership where applicable?
9. Is there reference made to additional statements and policies in place to challenge and eliminate direct/indirect discrimination, harassment and victimization within the workplace? (EDI Statement/Anti-Racism Policy etc)
10. Is the language used appropriate and not outdated?
11. Is there context provided through use of summary background data, demographics or key learning from your needs analysis?
12. Is there an acknowledgement the work is ongoing and clarity of where you are and where you need to get to?

Further information and support

In addition, Hubs may find the following useful:

- Youth Music's [Inclusion, Diversity, Equity and Access \(IDEA\) framework](#) and (IDEA) framework and resource hub
- Music Mark's [resources](#) – including those from the Talk Into Action campaign – guidance, [training and events](#) for the music education sector including support for individuals leading on EDI and networks
- [Arts Council's Investment Principles Resource Hub](#), including the [Essential Read: Inclusivity and Relevance](#) and resources to help organisations to reflect and embed inclusivity within their organisation, programming and forward business planning:
- [inclusivity in workforce, leadership and governance: Preparing to reflect](#)
- [reflecting on inclusivity in your organisation](#)
- [reflecting on inclusivity in your programming activities](#)
- tools and exercises from [OF/BY/FOR ALL](#) that Hubs may find useful in becoming more relevant to the people that they work with as well as extending that relevance to more communities

The Equality Act (2010)

Under the Equality Act (2010) people are not allowed to discriminate, harass, or victimise another person because they have any of the protected characteristics.

The nine protected characteristics are: age; disability; gender reassignment; marriage and civil partnership; pregnancy and maternity; race; religion or belief; sex; and sexual orientation. People are also protected from being discriminated against because they are perceived to have one of the protected characteristics or because they are associated with someone who has a protected characteristic.

Arts Council England, as a public sector organisation, also has additional responsibilities under the Public Sector Equality Duty, which puts the onus on organisations to positively promote equality, not just avoid discrimination. In meeting this legal requirement, the Arts Council shares these responsibilities with the arts and cultural organisations it funds and requires organisations to be compliant with all equality legislation.

The Duty sets out that organisations need to demonstrate that they are thinking about how they can positively contribute to the advancement of equality and good relations. It requires equality considerations to be reflected in the design of policies and the delivery of services.

It means that organisations must have due regard to the need to:

- eliminate unlawful discrimination, harassment and victimisation and other conduct prohibited by the Act
- advance equality of opportunity between people who share a protected characteristic and those who do not
- foster good relations between people who share a protected characteristic
- and those who do not

These are sometimes referred to as the three aims or arms of the general Equality Duty. The Act explains that having due regard for advancing equality involves:

- removing or minimising disadvantages suffered by people due to their protected characteristics
- taking steps to meet the needs of people from protected groups where these are different from the needs of other people
- encouraging people from protected groups to participate in public life or in other activities where their participation is disproportionately low

The Act states that compliance with the Duty may involve treating some people more favourably than others.

You can take specific steps voluntarily to help people with a protected characteristic. This is called 'positive action'. Taking positive action is legal if people with a protected characteristic:

- are at a disadvantage in some way in relation to work
- have particular needs which are different from other people who don't share the protected characteristic
- are under-represented in an activity or type of work

The Equality Act says employers can take steps to:

- help people with a particular protected characteristic overcome their disadvantage – for example, by offering internships or placements
- encourage the participation of people with a particular protected characteristic in employment or training – for example, by reserving places on a training course
- meet their needs – for example, by providing support or mentoring

The Government Equalities Office has published [A quick start guide to using positive action in recruitment and promotion](#) to help organisations ensure that what they are doing is legal by understanding what positive action is, how it differs from positive discrimination (which is illegal) and how they can use positive action to improve diversity in their workforce and when recruiting and promoting candidates.

All Hubs, as a condition of their funding, must comply with equality legislation and act legally. This means complying with both the Equality Act (2010) and, as HLOs receiving public funding via Arts Council England, with the Public Sector Equality Duty which was created under the Equality Act. HLOs have a duty to ensure compliance with this legislation across the Hub partnership in relation to Hub funding.

You can find out more information at <https://www.gov.uk/guidance/equality-act-2010-guidance>.

Appendix D: Instrument management

This section includes a summary of information from the [Instrument storage, purchasing and maintenance guide from Strive Insight \(published in 2020\)](#).

Instrument management structures: how is stock being managed within the HLO and wider Hub partnership?

To improve instrument stock management arrangements, the HLO should have a clear understanding of the current inventory, demands, and future needs across the Hub area. HLOs could consider centralising these responsibilities within one team or with one individual. This helps simplify processes and provides a basis for effective management decisions.

Hubs evidencing best practice in this area:

- appointed instrument managers and/or inventory officers who hold comprehensive oversight of all Hub stock
- offered CPD for instrument management and care to their broader workforce
- implemented a formal instrument storage system with delivery capabilities to ensure efficient management and distribution of instruments

Instrument stock management: do you know what stock you have?

The best instrument services aim to have the right amount and variety of instruments for current and future needs. Hubs should aim to strike a balance between:

- having enough instruments to meet current and future need
- avoiding excess stock that could lead to costly, unnecessary storage

You should consider stock availability in your Hub area and how instruments, equipment and technology are being used. The most effective Hubs employed specialist instrument management tools, including Paritor and Speedadmin, which help provide an oversight of type/level of stock, stock status, and usage patterns. Using these systems helps Hubs to:

- understand how instruments are used locally
- tailor services to meet the specific needs of pupils and the programmes they run
- make more effective decisions around procuring, repairing and disposing of instruments, based on how much they are used and what is needed

Instrument maintenance: have you considered repair processes?

An effective repair process helps extend the life of existing instrument stock and maximize its value. Since instruments are often damaged during use, having a solution to fix them quickly and efficiently ensures that enough instruments are available and bottlenecks do not occur. *Please note that Hubs cannot use their capital grant for repairs, although they can allocate their revenue grant for this purpose.* Hubs could consider:

- Developing in-house repair capacity with expert staff
 - Hubs using this strategy have effectively extended their instrument lifespan. Hiring fully trained personnel can be challenging, so you could consider training up existing staff as a valuable starting point
- Sharing repair resources across Hubs at a regional level
 - This solution is especially beneficial for smaller Hubs with limited instrument stock. This approach might involve investing in local Hub repair workshops, which is less risky than one Hub developing internal repair capabilities and ensures a consistent flow of instruments for repair
- Establishing partnerships with external repairers/instrument suppliers
 - This approach can ensure a steady supply of instruments for repair and negotiating fixed pricing agreements. External providers can invest in additional staff whilst managing their own repairs separately to Hub operations

Instrument availability: is there joined up thinking between the Hub's stock levels and the needs of children and young people?

Instrumental offers should be influenced by two main factors: demand and supply. Demand is driven by the number of instrumental teachers and interest from schools and students in specific instruments. Supply depends on what Hubs have in stock and available for hire at the time. To avoid wastage, Hubs should consider aligning these two elements and ensure clear communication. Best practice involves proactive planning and could include:

- Setting minimum stock levels
- Planning instrument needs based on tutor availability well in advance
- Project planning and teacher recruitment based on available instruments
- Sharing instrument stock with neighbouring Hubs where appropriate