



# The Music Partnership Local Plan for Music Education

1<sup>st</sup> September 2023 – 31<sup>st</sup> August 2024

The Music Partnership  
Reviewed and Approved by the Strategic Board

Date: 10.10.2023  
Version: 2.2

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## Executive Summary

The Music Partnership (TMP) serves the local authority areas of Staffordshire, Stoke-on-Trent, and Telford & Wrekin and has a combined pupil population of 195,438 (Census January 2023). Three music services and around thirty further partner organisations work together to ensure that all young people can have the opportunity to sing, learn an instrument and perform as part of an ensemble or choir.

TMP has developed a strong reputation as a partnership of quality and is seen, increasingly, as the 'go to' provider for music delivery, support, and guidance. This includes for schools, many of whom are finding it harder to recruit and retain quality music leaders and teachers and therefore need more regular support from the Hub. Recent changes to the Ofsted inspection framework, publication of a 'Model Curriculum' and the new 'National Plan for Music Education' have all led to increased interest in school music provision albeit with the caveat that much of this guidance is non-statutory for schools, alongside a challenging financial climate for education settings and families.

There is limited national financial resource, with the funding for Music Hubs from the DfE equating to around ten pounds per child per year in each Hub region. TMP therefore trades many elements of provision with schools and families, relies on fundraising from a range of sources, and prioritises its resources to give more equity to the regional music education landscape. Identifying individual barriers for young people and finding appropriate and inspiring bespoke solutions is a key focus of the Hub's work and further details are provided in TMP's Equality Diversity & Inclusion strategy.

Fundraising will aim to provide more resource to previously underfunded areas of delivery such as work in Special Schools (SEND) and Alternative Provision settings (PRUs). TMP intends to launch a bespoke Youth Council for music across this region and will use this as a key driver for change and development alongside the work of the well-established operational Steering Group and Strategic Board.

For the 2023-24 academic year, there is shift away from the 'Core' and 'Extension' roles from the first National Plan. The new measure is simply 'school engagement' alongside an aspirational 95% engagement target from the DfE. TMP understands that 'engagement' will constitute elements such as: providing lessons, whole class ensemble teaching, specialist curriculum support, guidance, CPD, sharing resources and supporting ensembles and choirs.

The details in this Local Plan for Music Education (LPME) will therefore focus on upskilling and widening delivery teams to support this brief, alongside narrating the many well-established strands of delivery, support, partnership, and opportunity that will be provided by The Music Partnership in 2023-24.

## How will we know if this plan is working?

This Local Plan for Music Education builds on the work of the previous business plans for TMP. A challenge for a hundred-page document is to simply set out to stakeholders how they will be able to tell if the plan is working, beyond tracking SMART objectives and measuring uptake against KPIs. Later in the plan and within the objectives, there is the identified need for an impact report for TMP. Below are some the initial thoughts that it is intended will be indicators of a successful Local Plan. This is not intended to be in order of priority:

- Any child that wishes to will be able to access elective music provision and receive guidance and support with their progression pathways.
- Bespoke, inclusive support programmes will continue to grow and all children who have a need identified, will receive support.
- Schools will be able to access quality teaching and decent, well-maintained instruments for their settings.
- Any school can ask for support from an experienced practitioner and receive this without charge.
- More schools will understand their key role as a gate keeper to music education and plan for improvement accordingly.
- More children will take part in Music Hub provision across all programmes.
- More schools will be involved in Music Hub provision and support offers.
- Diversity in all forms will be represented across pupils, teachers, leaders, and governance structures.
- Young people will be more involved in decision making and TMP accountability at all levels.
- Musical progress will be better understood and celebrated appropriately for the individual pupil.
- Practitioners within the partnership will have security in their roles alongside the opportunity to develop and further their careers.
- Organisations within TMP will continue to be financially sustainable to be able to continue Hub activities long-term.
- The range of partners involved in delivering the activity will continue to develop in line with need.
- Activity will be delivered by all partners according to the quality framework, ensuring the best offer for children.
- The Hub will continue to develop as the principal organisation to support and facilitate quality music education for the region.
- Transition from 2023-24 to beyond 2024 will be a smooth process, not removing time and capacity from front-line delivery.

These points are by no means exhaustive but do form areas of priority that all partners could be tasked to address as part of ensuring the strength of this Local Plan for Music Education. Within the following pages, these areas will be explored and detailed in greater depth.

## Vision, Values and Mission

The Music Partnership will champion quality music provision in all forms, ensuring delivery by its partners embodies the best principles of Music Education, with Musical Inclusion at the forefront for Young People.

Musical Inclusion means that all children and young people can take part in music-making and learning, whatever their background or circumstances. It's about creating access to music-making and providing the right support and opportunities so that young people can progress on their individual journey. And it is about music leaders and teachers having the right skills and resources to help each young person fulfil their potential.

The partnership aims to ensure that all young people can have the opportunity to sing, learn an instrument, and perform as part of an ensemble or choir. Partners will deliver and support the highest quality music education by working together with schools, parents, carers, and each other to enrich and enhance the lives of young people.

Organisations within the partnership will lead and innovate within the music education sector, building on the expertise, experience, and extensive track record of delivery in Staffordshire, Stoke-on-Trent, and Telford & Wrekin.

## Needs Analysis

### Local Context

The hub lead organisation (HLO) for The Music Partnership is Entrust Support Services Ltd. which is a Joint Venture Company (JvCo) between Staffordshire County Council and Capita Plc., formed in 2013. The partnership is overseen by a 'Strategic Board' which consists of partners, local stakeholders, and independent members. It is currently led by joint Independent Chairs.

The Music Partnership delivers the three aims and five strategic functions as defined in [The Power of Music to Change Lives: A National Plan for Music Education](#), 25 June 2022:

#### Aims

- Support schools and other education settings to deliver high-quality music education.
- Support young people to develop their musical interests and talent further, including into employment.
- Support all children and young people to engage with a range of musical opportunities in and out of school.

#### Strategic Functions

1. **Partnership** – taking a leading role in building a sustainable local infrastructure across schools, organisations, and the community.
2. **Schools** – support all state funded schools in the area to help them delivery a high-quality music education.
3. **Progression and Musical Development** – support children and young people to develop and make progress.
4. **Inclusion** – Drive broad access to music education.
5. **Sustainability** – support the workforce, leverage funding, be accountable, and act on environmental responsibility.

## Local Authority Areas

### Staffordshire

Staffordshire has 405 schools which consists of 2 Nurseries, 302 Primaries, 70 secondaries (including middle schools), 1 Sixth Form, 23 Special Schools, 1 Special post 16 institution and 6 PRUs/Alternative Provision. There has been an increase in 2 Primary schools since the last report using February 2022 GIAS data. 277 (68.4%) are academy status including Free Schools. This is up 14 settings since Feb 2022, which includes 2 new builds. (Source GIAS 1st June 2023).

Staffordshire has 125,041 (up 2,622 since October 2021 Census) pupils of which 65,198 (up 1,497) are in Primary, 56,747 (up 872) in Secondary and 2,900 (Up 57) in Special Schools and 196 in Pupil Referral units (Source: Staffordshire County Council – January 2023 Census - Headcount).

Staffordshire is not deemed to be a deprived area; the authority ranks 37 out 152 (up 3 places from 2019) local authorities for percentage of primary school children eligible for Free School meals and 32 out of 152 for secondary in 2022 with 1 being least deprived and 152 being most deprived (Source: LAIT Jun 2023).

Indices of Multiple Deprivation ranked Staffordshire 115<sup>th</sup> with 1 being the most deprived in this instance.

Staffordshire is not significantly diverse with 7.9% of Primary school children having English as an additional language (ranked 31) and 6.2% secondary children (rank 35) in 2022 with 152 being highest authority with English as additional language (Source: LAIT Jun 2023).

Staffordshire traditionally starts very strongly in Early Years with 67.5% of children achieving a good level for development (Region 63.7% National 65.2% and SN 64.7%) in 2022. This ranks Staffordshire 37<sup>th</sup>, placing them in the second quartile (Source: LAIT Jun 2023).

At Key Stage 2, 60% (R 57%, N 59%, SN 57%) in 2022 of pupils achieve the expected standard in Reading, Writing and Mathematics, ranking Staffordshire 57<sup>th</sup> (Quartile B) out 152 local authorities. At the higher standard Staffordshire are ranked 82<sup>nd</sup> with 6% the same as the region and Statistical neighbours, whilst nationally the figure was 7%. (Source: LAIT Jun 2023)

At Key Stage 4 (GCSE), performance against other local authorities declined slightly with Average Attainment 8 per Pupil for Staffordshire being 47.3 (R 47.6, N 47.2 and SN 47.9). However, although the attainment decreased slightly more than the comparisons, overall ranking improved to 93<sup>rd</sup> when compared to 2021. Average Progress 8 score per pupil ranked Staffordshire 101<sup>st</sup> in 2022 with less progress being made in Staffordshire than all the comparison groups. (Source: LAIT Jun 2023)



In 2022, at Key Stage 5 (A Level), performance continues to be below that of Regional, National and Statistical Neighbours with Staffordshire pupils Average Point Score per Entry (A Level Cohort) ranked 109th (still Quartile C) and 3+ A Grades at A Level ranked 113th (Quartile D).

In short, Staffordshire's education performance declines against the performance of other local authorities when the phase moves from Primary to Secondary, and when comparing expected level to higher level attainment.

As of 1st June 2023, of the 56 mainstream (not including Special/PRUs/Alternative Provision) schools that have a Key Stage 4 cohort, 49 (87.5%) are Academies and Free School. So far there has been little change from academisation to the overall educational performance of Staffordshire, when compared to historic performance trends.

### Stoke-on-Trent

Stoke has 94 schools which consists of 1 Nurseries, 71 Primaries, 14 secondaries, 1 Sixth Form, 4 Special Schools, 2 Special post 16 institution and 1 PRUs. There has been no change to overall numbers since the last report using February 2022 GIAS data. (Source GIAS 1st June 2023).

78 (83.0%) are academy status.

Stoke has 40,568 (up 443 since January 2021 census) pupils of which 24,860 (up 224) are in Primary, 14,909 (up 303) in Secondary and 795 (down 78) in Special Schools. (Source: DfE Jan 2022 Census) – NB 4 establishments recorded no pupil numbers: 1 sixth form (as likely on roll at school) and 1 Special Schools and 2 Special Post 16 Institutions.

Stoke is a deprived area, the authority ranks 142 out 152 (up 1 place since 2020) local authorities for percentage of primary school children eligible for Free School meals and 123 out of 152 for secondary in 2022, with 1 being least deprived and 152 being most deprived (Source: LAIT Jun 2023).

Indices of Multiple Deprivation ranked Stoke-on-Trent 13<sup>th</sup> with 1 being the most deprived in this instance.

It is a relatively diverse authority with 23.3% of Primary school children have English as an additional language (ranked 91) and 21.7% secondary children (rank 101) in 2022 with 152 being highest authority with English as additional language. (Source: LAIT Jun 2023)

In 2022 Early Years, only 61.3% of children achieved a good level for development compared to 63.7% regionally, 65.2% Nationally and 62.1% for their Statistical Neighbour group. This ranked Stoke 131<sup>st</sup> out of 152 local authorities. The decline in 2022 was less than the decline Nationally when comparing to the 2019 results (Source: LAIT Jun 2023)

At Key Stage 2 in 2022, 55% (Region 57% National 59% and SN 57%) of pupils achieve the expected standard in Reading, Writing and Mathematics, ranking Stoke 123<sup>rd</sup> out of 152 local authorities. At the higher standard Stoke are ranked 82<sup>nd</sup> with 6% attaining this measure compared to 7% nationally. (Source: LAIT Jun 2023)

At Key Stage 4 (GCSE), performance against other local authorities declined slightly with Average Attainment 8 per Pupil for Stoke-on-Trent being 43.5 (R 47.6, N 47.2 and SN 43.9). Attainment is ranked 144<sup>th</sup>, one of the lowest performing authorities nationally for this benchmark.

Average Progress 8 score per pupils based on 2022 ranked Stoke 134<sup>th</sup> out of 152 local authorities with less progress being made in Stoke-on-Trent when compared to region and national, but slightly more progress than their statistical neighbours. (Source: LAIT Jun 2023).

In 2022, at Key Stage 5 (A Level), Stoke pupils Average Point Score per Entry (A Level Cohort) ranked 78<sup>th</sup>. Their attainment is slightly above that of Region and Statistical Neighbour, but below National by 1.8 points. At 3+ A Grades at A Level, Stoke is ranked 79<sup>th</sup> with attainment below Region and National, but above Statistical Neighbours. Stoke has seen rapid improvement when comparing rankings to previous years with a marked improvement at this Key Stage (Source: LAIT Jun 2023).

In short, the education performance in Stoke has historically been poor with the overall standard of education not being helped by one of the worst performing starts to education in the country at Foundation stage. Although Stoke is normally low compared to national, there does appear to be a picture of the gap not increasing based on the progress measures. 2022 Post 16 attainment was very positive.

Stoke-on Trent had an inspection of Local Authority Children's Services with the report being published on 25<sup>th</sup> November 2022. Outcomes were as follows for the standard inspection:

- Overall Effectiveness: **Requires Improvement**
- Experiences and progress of children in need for help and protection: **Requires Improvement**
- Experiences and progress of children in care and care leavers: **Good**
- Impact of leaders on social work practice with children and families: **Requires Improvement**

## Telford & Wrekin

Telford has 74 schools which consists of 2 Nurseries, 54 Primaries, 12 secondaries, 4 Special Schools and 2 PRU/Alternative Provision. There has been no change since the last report using February 2022 GIAS data (Source GIAS 1st June 2023).

23 (31.3%) are academy status, an increase of 1 academy since February 2022 data.

Telford has 29,829 (up 845 since January 2021 census) pupils of which 17,310 (up 397) are in Primary, 11,765 (up 426) in Secondary and 754 (up 22) in Special Schools/PRU/Alternative Provision. (Source: DfE Jan 2022 Census) – NB 1 establishments recorded no pupil numbers: 1 Primary with capacity 140

Telford is a fairly deprived area; the authority ranks 93 out of 152 local authorities for percentage of primary (25.8%) school children eligible for Free School meals and 76 out of 152 for secondary (21.9%) in 2022 with 1 being least deprived and 152 being most deprived. (Source: LAIT Jun 2023).

Indices of Multiple Deprivation ranked Telford 65<sup>th</sup> with 1 being the most deprived in this instance.

Telford has 15.5% (England 21.2%) of Primary school children having English as an additional language (ranked 72) and 11.3% (England 17.5%) secondary children (rank 68) in 2022 with 152 being the highest authority with English as additional language. (Source: LAIT Jun 2023)

In 2022, Telford perform slightly below national in Early Years with 64.5% of children achieving a good level for development (National 65.2%). Their attainment was higher than the region and their statistical neighbours. This ranks Telford 89<sup>th</sup> out of 152 local authorities. (Source: LAIT Jun 2023)

In 2022 at Key Stage 2, 57% (same as Region and SN, but below National 59%) of pupils achieve the expected standard in Reading, Writing and Mathematics, ranking Telford 95<sup>th</sup> out of 152 local authorities. At the higher standard Telford are ranked 82<sup>nd</sup>. (Source: LAIT Jun 2023)

At Key Stage 4 (GCSE), in 2022 Telford has Average Progress 8 score per pupils ranking Telford 137<sup>th</sup> out of 152 local authorities with all comparison groups having a better progress score; whilst in 2022, Average Attainment 8 per Pupil (Telford 47.3 v National 47.2) was ranked 93<sup>rd</sup> with overall attainment similar to the three comparison groups. (Source: LAIT Jun 2023)

At Key Stage 5 (A Level), performance continues to be very strong with Telford pupils Average Point Score per Entry (A Level Cohort) ranked 23<sup>rd</sup> in 2022 and 3+ A Grades at A Level ranked 11<sup>th</sup> in 2022. (Source: LAIT Jun 2023)

Telford's overall performance from Reception to Key Stage 4 has shown areas of decline since the last published results, whilst Post 16 remains extremely good.

## Shropshire

Shropshire is not part of The Music Partnership's region for the 2023-24 academic year but will be included from September 2024 onwards. The below information is therefore included to provide contextual information for future planning and the impending bid process.

Shropshire has 152 schools which consists of 126 Primaries, 19 secondaries, 1 All Through, 3 Special Schools, 2 Special post 16 institution and 1 PRUs. 66 (43.4%) are academy status. (Source GIAS 1st June 2023).

Shropshire has 39,450 pupils of which 22,591 are in Primary, 15,696 in Secondary, 674 in the All-Through school and 489 in Special Schools/PRU. (Source: DfE Jan 2022 Census) – NB 4 establishments recorded no pupil numbers: 1 Primary with capacity 168, 1 Special with Capacity 120 and 2 x Special Post 16 Provision with capacity 185.

Shropshire is not a deprived area; the authority ranks 29 out 152 local authorities for percentage of primary (17.1%) school children eligible for Free School meals and 29 out of 152 for secondary (15.3%) in 2022, with 1 being least deprived and 152 being most deprived. (Source: LAIT Jun 2023).

Indices of Multiple Deprivation ranked Shropshire 110<sup>th</sup> with 1 being the most deprived in this instance.

Shropshire has 4.4% (England 21.2%) of Primary school children having English as an additional language (ranked 9) and 3.6% (England 17.5%) secondary children (rank 11) in 2022 with 152 being highest authority with English as additional language. (Source: LAIT Jun 2023)

In 2022, Shropshire performs similarly to national in Early Years with 65% of children achieving a good level for development (National 65%). This ranks Shropshire 79<sup>th</sup> out of 152 local authorities. Their performance was above region, but comparable to National and their Statistical Neighbours (Source: LAIT Jun 2023)

At Key Stage 2 in 2022, 54% (Region 57% National 59% and SN 56%) of pupils achieve the expected standard in Reading, Writing and Mathematics, ranking Shropshire 134<sup>th</sup> out 152 local authorities. At the higher standard, Shropshire are ranked 111<sup>th</sup> with 5% attaining this measure compared to 7% nationally. (Source: LAIT Jun 2023)

At Key Stage 4 (GCSE), performance against other local authorities declined slightly with Average Attainment 8 per Pupil for Shropshire being 47.2 (R 47.6, N 47.2 and SN 47.9) resulting in being ranked 97<sup>th</sup>. Average Progress 8 score per pupil ranked Shropshire 134<sup>th</sup> in 2022 with less progress being made in Shropshire than all the comparison groups. (Source: LAIT Jun 2023)

At Key Stage 5 (A Level), performance is very strong with Shropshire pupils Average Point Score per Entry (A Level Cohort) ranked 104th in 2022, and performance below that of all comparison groups. 3+ A Grades at A Level ranked 118th in 2022, and although historically below national, the gap is continuing to grow. (Source: LAIT Jun 2023)

Overall Shropshire education performance is like Staffordshire, but unlike Staffordshire at secondary, Shropshire appears to have been heavily impacted by the Covid-19 pandemic. Prior to covid, Shropshire were generally in line with national and above at Key Stage 4 and made similar progress, but the 2022 performance (attainment and progress) is generally down against national. Key Stage 4 attainment is now in line.

Shropshire had an inspection of Local Authority Children's Services with the report being published on 25<sup>th</sup> March 2022. Outcomes were as follows for the short inspection:

- Overall Effectiveness: **Good**
- Experiences and progress of children in need for help and protection: **Requires Improvement**
- Experiences and progress of children in care and care leavers: **Good**
- Impact of leaders on social work practice with children and families: **Good**

## Methodology

The principal strategy for TMP in assessing need is to ensure the local area context is well-understood and a detailed ongoing mapping of all provision is undertaken to inform the offer. This may be on an individual school, MAT, town, district, county, or sub-regional basis with information compared to regional and national data sets. Area need is an increasing priority in this 'school led' sector as each setting often has its own specific challenges, budgetary constraints, curriculum time pressures and variety of expertise available. Sadly, it only takes one school or music leader to 'pull a piece from the puzzle' and create a significant number of barriers to musical progression.

TMP maintains a live data set across the partnership which details the known offer across all schools in the region. This is mapped to school Free School Meal %, phase, academy trust, local authority area and any known priorities for development. As a partnership principally involved in the direct teaching of children, the most important assessment of need will be undertaken in partnership with the school and their leadership teams, as programmes are designed to best support their young people.

TMP therefore consults regularly with schools and stakeholders through meetings with headteachers, subject leaders, teachers, administrators and pupils and their parents, and by gathering surveys of feedback. Partners receive regular information from their own staff on the needs of individual children, groups of young people and schools, leading to the development of new initiatives.

The Strategic Board and Operations Group bring together representation from partners and schools to help conduct a regular and on-going analysis of need along with identifying individual and sector specific views. The Operations Group meets four times a year preceding the Strategic Board, and this informs the regular review of business planning, management accounts, the latest needs analysis, risk mitigation and updates to TMP's SMART objectives. In 2023-24, a new bespoke Youth Council for music will be launched for the region to support the Hub's governance structure and act as a driver for change and development.

The core grant funded organisations consult with other units of their local authorities for example, Adult and Community Learning, Young People's Services, Early Years Services, School Improvement Services and Special Education Needs and Inclusion. Bespoke student forums meet to discuss a range of issues, and partners are increasing their support for schools in leading conversations with young people about their music-making.

Until recent closure of the 'Bridge Programme', TMP worked closely with Arts Connect to identify cold spots, make stronger connections between schools and arts organisations and support delivery of Arts Awards and Artsmark in the region.

There is broad engagement with other partnerships, such as regional Local Cultural Education Partnerships (LCEPs) in Stoke-on-Trent, Telford & Wrekin, and Cannock to share data, including needs analysis, to identify cultural cold spots and enable a strong and consistent conversation on the value of a cultural offer.

A summary breakdown of TMPs detailed needs analysis is shown on the following page and includes comparative data between years. Annual feedback from Arts Council England is considered when approaching delivery, budget planning and KPI setting.

### Data and Current Key Performance Indicators

The Music Partnership identifies all schools in the region according to their level of engagement with local music services and partners. With an expanding partnership of organisations, this enables strategic planning to ensure the most appropriate offers are available for each school and ‘cold spots’ are identified and prioritised. A high-level summary showing the change by academic year is provided below. Schools falling into the ‘not engaged’ category may have a music offer in place, but it is not currently supported or delivered by TMP organisations and / or the detail of the activity is not fully known

No.	Engaged	Hub Only	Not Engaged	Total
2016/17	392	95	88	575
2017/18	396	113	66	575
2018/19	393	98	80	571
2019/20	364	117	89	570
2020/21	304	137	127	568
2021/22	385	105	80	570
2022-23	397	87	84	569

No.	Engaged	Hub Only	Not Engaged	Total
2016/17	68%	17%	15%	100%
2017/18	69%	20%	11%	100%
2018/19	69%	17%	14%	100%
2019/20	64%	21%	16%	100%
2020/21	54%	24%	22%	100%
2021/22	68%	18%	14%	100%
2022-23	70%	15%	15%	100%

\* Data from May 2023 Strategic Board Report. Note that the May 23 position is not reflective of projects and support that take place May – July 2023

It is anticipated that, as per previous years, schools move from the ‘not engaged’ category through to ‘hub only’ or ‘engaged’ as the year progresses. The partnership targets funding to improve the level of engagement although it discourages funding ‘one off projects’ which have been proven to

disincentivise longer term investment from schools. This approach has led to an increased split between those who are fully engaged and those who are not rather than resource being drained by those setting that would only commit to short term fully funded (hub only) projects.

Included below are the current (May 23) school engagement levels by comparison to the agreed KPIs for delivery and support in 2022-23:

	<b>Core Role Delivery</b>	<b>WCET</b>	<b>SMEP</b>	<b>Singing Strategy</b>
<b>Staffs</b>	322	120	240	264
<b>Stoke</b>	81	42	69	73
<b>Telford</b>	45	20	46	44
<b>Total</b>	448	182	355	381
<b>%</b>	79%	32%	62%	67%

	<b>KPI</b>	<b>Actual</b>	<b>Variance</b>
<b>Core Role Delivery</b>	448	448	0
<b>WCET Delivery</b>	159	182	23
<b>Progression</b>	312	328	16
<b>SMEP</b>	378	355	-23
<b>Singing Strategy</b>	362	381	19

This table summarises the annual change to core delivery with significant growth in delivery since 2020:

	2017/18	2018/19	2019/20	2020/21	2021-22	2022-23
Curriculum	72	68	70	48	62	72
WCET	145	147	129	124	169	176
Lessons	278	294	309	247	325	328



**Annual Activity Variance, Staffordshire (May 2023):**

	2015/16	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
Curriculum	38	33	33	30	34	25	28	33
WCET	116	106	97	98	86	90	115	120
Instrumental	190	183	194	210	210	182	212	223
Live Music	106	108	104	96	86	1	78	72
Piano Tuning	115	107	101	103	89	36	66	63
Workshop	5	8	4	2	1	7	2	1
CPD	1	20	21	48	95	163	173	126
Appraisal Visit	N/A	N/A	52	26	14	0	0	10
Support Visit	80	222	119	106	76	7	66	43
Hub Audit	33	148	60	32	33	0	9	13
Hub Award	18	126	56	27	31	0	6	12
Charanga	63	65	93	100	120	164	166	144
Sing Up	N/A	N/A	60	57	0	0	0	0
Recorder Festival	0	8	6	7	0	0	9	15
Man Camerata	8	14	16	15	15	1	12	0
Key Strings	N/A	3	25	15	13	0	0	0
Partner CPD	10	19	5	13	23	52	29	32
Make Some Noise	8	10	9	11	0	0	3	0
Music Share	25	26	77	48	32	17	32	41
County Concerts	21	78	92	86	48	0	64	92
SSPA Events	42	53	32	16	5	5	13	0
Voices Together	N/A	28	77	89	41	10	0	21

**Annual Activity Variance, Stoke-on-Trent (May 2023):**

	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022-23
Curriculum	39	36	35	33	22	29	33
WCET	17	17	23	19	14	28	29
Instrumental	37	32	32	41	42	55	56
Workshop	26	23	14	11	12	11	9
CPD	36	54	34	49	60	49	49
Appraisal Visit	38	18	21	11	7	17	22
Support Visit	28	29	21	25	23	30	26
Hub Audit	14	9	4	14	3	3	5
HUB Award	10	9	4	14	1	3	5
Charanga	14	18	16	27	35	43	42
Sing Up	0	9	66	0	1	0	0
Recorder Festival	26	30	29	0	0	24	27
Man Camerata	0	3	6	6	6	5	2
Key Strings	46	27	33	24	0	0	0
Partner CPD	8	2	21	11	26	2	0
Make Some Noise	N/A	2	1	0	0	0	0
Music Share	14	14	8	13	7	9	10
Concerts	2	32	29	42	0	36	32
SSPA Events	10	6	0	0	0	6	6
Data Returned	0	28	0	0	0	0	0

**Annual Activity Variance, Telford & Wrekin (May 2023):**

	2017/18	2018/19	2019/20	2020/21	2021-22	2022-23
Curriculum	3	3	3	1	5	6
WCET	31	26	24	20	26	27
Instrumental	52	52	58	23	58	49
Workshop	8	0	5	0	0	1
CPD	0	3	8	17	20	13
Appraisal Visit	0	0	0	0	0	0
Support Visit	21	17	0	7	10	31
Hub Audit	12	14	8	0	5	9
Hub Award	11	14	8	0	0	1
Charanga	27	29	23	24	28	24
Sing Up	15	18	0	0	0	0
Recorder Festival	2	4	8	0	4	5
Key Strings	8	6	0	0	0	0
Partner CPD	2	0	38	2	9	10
MSN / The Hive	0	4	0	0	0	0
Concerts	15	0	0	0	9	17
Demo	8	17	11	0	4	16
Data Returned	29	0	22	0	0	0

## National and Comparative Average Data

In addition to the data collected locally by The Music Partnership, Arts Council England publish a set of national comparative data which covers the academic years 2016/17 to 2021/22 and these tables can be found in full on the Arts Council England [website](#). A summary of the national average compared to the May 23 TMP data can be found below:

	KPI	Actual (May23)	Actual %	2021/22 National %	Variance
Core Role Delivery	448	448	79%	87%	-8%
WCET Delivery	159	182	32%	43%	-11%
Progression	312	328	58%	N/A	N/A
SMEP	378	355	62%	78%	-16%
Singing Strategy	362	381	67%	71%	-4%

The Music Partnership is below the national average in the categories shown above and is around or slightly below the average figure in the full tables listed on the website. In some cases (e.g., progression, above, no national data is available for comparison). The Strategic Board has regularly discussed the national data set for Music Education Hubs and, whilst this data is referenced and will be considered by TMP's organisations, it is important to note that this data has not been subject to independent audit during the period shown and several figures and trends remain questionable and / or open to each individual Hub's interpretation of the question.

## The Music Partnership objectives 2023-24

Substantial development objectives for The Music Partnership, and a summary of 'business as usual' KPIs, are provided in the 'SMART Objectives Template'. They outline the key priorities and measurable actions for the partnership and are provided separately as an excel spreadsheet.

Included below is a short summary of these key points. For 2023-24, they have been written to build on actions from previous reporting periods, to reflect the needs analysis, to incorporate the views of the Steering Group and Strategic Board, and to incorporate feedback from Arts Council England's quarterly risk summary:

- Maintain 'Business as Usual', delivery of the aims and strategic functions across the partnership.
- Upskill the workforce in areas such as Early Years, Special Educational Needs and Disability and Alternative Provision.
- Publish and deliver a programme of CPD for delivery teams which covers the period September 2023 – August 2024.
- Launch a bespoke Youth Council for Music in the region.
- Improve data collection to support EDI and improve contact with families.
- Publish a Secondary vocal resource as a further support to the previously published Primary Songbook.
- Continue to find and develop new and innovative ways to recruit music teachers in a complex climate.
- Recruit two further independent members for the Strategic Board.
- Launch a charitable organisation to support Telford and further develop the 'friends' group in Stoke.
- Launch a Telford 'Young Musician' to raise profile.
- Develop TMP's Audit to include good practice checklists for Instrumental and Vocal work.
- Publish TMP's Progression Strategy, the updated EDI Strategy and communicate TMP's approach to Sustainability.
- Produce an annual Impact Report for TMP.
- Start transition arrangements for integrating Shropshire into TMP.

## Programme of activity 2023/24

### Classroom Instrumental Teaching (Including Whole Class Ensemble Teaching)

Partners will provide the opportunity for schools to engage with Classroom Instrumental lessons and Whole Class Ensemble Teaching. TMP will sustain the current high-quality and well-received programmes in addition to devising new strategies to engage schools and pupils who do not currently engage with this programme.

TMP mostly offers whole-year, whole class programmes in; strings, brass, guitar, woodwind, recorder, percussion, and ukulele for pupils predominantly at Key Stage 1 and 2. The programme is delivered by music service teachers working alongside class teachers and classroom assistants. There is a focus on key musical concepts and skills progression through the learning of a musical instrument. The teaching is often supported using digital learning tools (such as Charanga, Sing Up, Sparkyard or Twinkl) enabling teachers to deliver a range of learning styles in the lesson and pupils to download practice materials at home.

End of year performances are organised by the three music services in different parts of the region and all schools on the programme are offered the opportunity to participate in these 'celebration concerts' at major regional and national venues. Opportunities for digital celebration or localised celebration are also available for school unable to travel to these venues.

Specialist music curriculum teachers aim to provide at least one term of instrumental delivery as part of this provision. TMP continues to support WCET projects delivered by 'in-house' teachers but only reports on this activity where the partnership has delivered, directly supported or quality assured provision run by schools.

TMP recognises that all provision must be tailored to the needs and educational priorities of individual schools and WCET doesn't suit all settings. There are many schools where a different offer, e.g. a well-supported small and large group programme, can be more effective, sustainable and have greater impact.

In addition to the whole class programmes above, TMP delivers the 'In Harmony' programme for Telford and Stoke-on-Trent. Currently the programme operates in four primary schools, which all have high levels of pupil premium funding, two schools are in Telford and two are in Stoke.

The settings are Old Park Primary School, Hollinswood Primary School, St Augustine's Catholic Academy and St Maria Goretti Catholic Academy. Joining together the leadership of In Harmony with that of The Music Partnership enables more focused staff training and development, highlighting and sharing best practice, distribution of learning and resources between staff and schools. In Harmony financial and progress reports feature in quarterly updates to the Strategic Board.

<b>Classroom Instrumental Teaching</b>		
<ul style="list-style-type: none"> <li>• To provide whole-class ensemble teaching programmes to schools with Key Stage 1, 2 and 3 pupils, according to their priorities for either a whole year, a term, or two terms depending on their curriculum, budget influences and educational priorities.</li> <li>• Programmes available, combined and individually: Strings (violin, viola, cello and bass). Brass (trumpet, cornet, baritone, trombone), Woodwind (recorder, clarinet, flute, doods, toots), Keyboard, Percussion (djembe, samba, steel pans) Guitar, Ukulele, iPad.</li> <li>• To deliver the In-Harmony Programme in Telford and Stoke.</li> <li>• To use the learning from the In-Harmony programme to further influence the practice of WCET delivery.</li> <li>• To provide pupils on the whole class programmes with access to online interactive support materials.</li> <li>• To develop a wider 'celebration concert offer' across the full TMP area, including input from professional musicians and orchestras.</li> <li>• To train curriculum teachers to deliver WCET as part of their annual offer.</li> <li>• To highlight and champion continuation from WCET, including via targeted use of funding.</li> <li>• To develop resources and schemes to support practitioners.</li> <li>• Continue to identify areas of commonality between programmes in each local authority.</li> </ul>		
<b>2021/22 Actuals</b>	<b>Schools:</b> 153 / 27%	<b>Pupils:</b> 9,165
<b>2022/23 Actuals</b>	<b>Schools:</b> 176 / 31%	<b>Pupils:</b> 13,461
<b>2023/24 Targets</b>	<b>Schools:</b> 180 / 32%	<b>Pupils:</b> 13,500

## Lessons

TMP provides instrumental and vocal teaching to thousands of pupils on a weekly basis. Schools, families, and pupils are offered a range of instrumental programmes in strings, brass, woodwind, percussion, keyboard, guitar, samba, djembe, and voice. These programmes include large group, small group and, in some cases, individual 1-1 teaching. Many pupils make long-term progress and attain high levels of proficiency in their music making. A good number continue their instrumental playing into further and higher education and beyond. Schools decide what, if any, costs are passed on to parents according to their own charges and remission policies. In practice, the charges passed on to parents varies from school to school around the region and is often governed by local and individual socio-economic circumstances. TMP provides bespoke remissions for a variety of circumstances as outlined in the 'Remissions Policy'.

Over the past decade, Hub partners report a general increase to charges made by schools to parents as schools increasingly look to recover their costs for music teaching. This is also significant where schools opt to move from a WCET offer to a group teaching offer, changing from fully funded music-making to 'full cost recovery'. In demographics where parents can't afford to contribute, this places additional burden on TMP resource and remissions. TMP has recognised these trends and in addition to ensuring remission are clear and available, is targeting further proportionate financial resource to ensure that schools retain affordable levels of provision. To further mitigate this risk, partners will discount charging rates for schools who encourage continuation into small group teaching from whole class work. Further detail is outlined in the 'Progression Strategy'.

Direct parent billing has been offered in Telford for instrumental and vocal work for many years. This model is being used by some secondary settings in Staffordshire and to a small number of families Stoke. The principal risk is a loss of ownership of the music programme for the school, moving to a transactional relationship. In a climate where the cheapest quote often wins, despite this often being the weaker educational model, partners face implanting this model or losing the school relationship. A strong school remissions policy is always encouraged when settings request to work in this way but this has limited success by contrast to the 'school billed' model.

Across this region, most music provision happens in school hours or on school sites (co-curricular) rather than through a network of private teachers. For this reason, it remains a clear priority to support a workforce that delivers quality provision in school time where possible. There are several other organisations and individuals in the region also providing progression routes through instrumental teaching and TMP will continue to nurture relationships so that all young people can be signposted to access the progression routes most suitable and appropriate for their needs and circumstances. It is possible that some may become future partners where quality can be ensured and where it adds value to the current partnership or enables educational improvement.



Lessons		
<ul style="list-style-type: none"> <li>• To provide large, small group and individual teaching programmes to enable learning beyond whole class ensemble teaching and other preliminary stage contexts through to intermediate and advanced levels.</li> <li>• To deliver a high-quality offer which encourages schools, families, and pupils to engage with provision long-term.</li> <li>• To regularly monitor pupils' progress and signpost to appropriate ensemble provision.</li> <li>• Celebrate the achievements of pupils each term with schools and families as they progress through instrumental assessment levels.</li> <li>• To signpost individual pupils to suitable and bespoke progression routes available through charitable and partner providers as appropriate.</li> <li>• To continually build upon, review and work with partners on implementing a strong instrumental and vocal teaching approach.</li> <li>• Inspire long-term progression through partnerships with professional orchestras and groups.</li> <li>• Discuss progression routes with schools before all initial project delivery commences.</li> <li>• Ensure charitable organisations are best placed to support progression through bursaries and awards.</li> <li>• Use the latest music technology to support progression.</li> <li>• Ensure the arrangements for data sharing between Hub partners are in place to best enable progression.</li> <li>• To signpost pupils to regional music schools (e.g. Royal Northern College of Music, Birmingham Conservatoire, BIMM etc.)</li> <li>• Provide performance platforms (such as Young Musician events) to celebrate the work and progress being made.</li> </ul>		
<b>2021/22 Actuals</b>	<b>Schools: 301</b>	<b>Pupils: 6,150</b>
<b>2022/23 Targets</b>	<b>Schools: 312</b>	<b>Pupils: 6,670</b>
<b>2023/24 Targets</b>	<b>Schools: 330 / 58%</b>	<b>Pupils: 7,000</b>

## Ensembles

There are a wide and progressive range of ensemble opportunities available for children to join, across the region. The offer provided by partners includes regular rock bands, orchestras, wind and brass bands, bespoke smaller instrumental groups, and choirs. Most of these are based around a 'Music Centre' venue where the groups operate after school or at the weekend on a weekly and / or fortnightly basis, ranging from beginner / WCET groups, through to intermediate and more advanced ensembles, providing a well-structured route for musical progress and development. Some entry level groups continued to meet online post-pandemic, but this demand has reduced dramatically since the complete lifting of restrictions.

Young people progress through ensemble structures by teacher recommendation. The In Harmony programme has also become a focal point for areas-based ensemble development with substantial groups in all settings which are open to the community and neighbouring schools. Many schools run ensembles independently or with support and direction from TMP staff and these will continue to play a vital role given the geographical challenge of the region. Staffordshire has recently undertaken an open consultation with schools to ascertain the areas with limited access alongside those settings that could accept pupils to their established groups. This strand will develop further through 2023-24.

Ensembles perform regularly at a variety of local venues including schools, churches, and community spaces. In addition, many groups perform at least annually in significant venues across the region including the Victoria Hall, Lichfield Cathedral, Burton Town Hall, The Coton Centre, Staffordshire County Showground and The Telford Theatre.

Young people who live on local authority borders are signposted to provision that may be geographically closer and more convenient. TMP also provides pathways through recommendation to regional ensembles such as the CBSO Youth Orchestra and Youth Choir and national ensembles such as the National Youth Orchestra Inspire, National Youth Choir, National Children's Orchestra, and JRNCM etc.

Given the ever-changing music education landscape, TMP's ensemble provision will continue to be reviewed and developed and will always work towards a more cohesive offer, in partnership with schools, for children and young people in the region. Pupil numbers in partner led ensembles are broadly stable but continued innovation is required to attract new members and broaden the reach to the hundreds of schools in the region.

Ensembles		
<ul style="list-style-type: none"> <li>• To provide fully-funded access to instrumental and vocal ensembles across the region; Stoke, Newcastle, Moorlands, Stafford, Stone, Cannock, Lichfield, Rugeley, Burton, Tamworth, Telford</li> <li>• To run a progressive structure allowing children to progress from beginner to high level provision across The Music Partnership</li> <li>• To support the development of school ensembles and provide coaching programmes to support staff</li> <li>• To identify music cold spots within the region and provide innovative new opportunities where they least exist</li> <li>• To signpost pupils who live at the extremities of the region to those ensemble opportunities provided by neighbouring services</li> <li>• To signpost pupils to national and regional ensembles when appropriate; CBSO YO, NYO, NYBB, JRNCM etc.</li> <li>• To organise a range of performing events for the ensembles above, including ensembles from schools and from the community.</li> <li>• To ensure inclusive ensemble practice is well-embedded</li> </ul>		
<b>2021/22 Actuals</b>	<b>Groups: 117</b>	<b>Pupils: 2,064</b>
<b>2022/23 Targets</b>	<b>Groups: 134</b>	<b>Pupils: 2,270</b>
<b>2023/24 Targets</b>	<b>Groups: 140</b>	<b>Pupils: 3,000</b>

## Concerts and Performances

TMP will provide access to high-quality music experiences with a programme of large-scale events for massed choirs, WCET groups, ensembles, schools, and communities. Guest soloists and ensembles will work with young people in festivals and events and professional musicians will engage with large groups of young people in workshops and performance events.

Professional orchestras, ensembles and bands will provide access to quality performances, tailored workshops, and educational concerts. Music Services will deliver Live Music workshops through the year to thousands of young people and intend to continue live streamed performances which use the learning from the pandemic to help improve access to events across such a large geographic region.

A current and up to date list of concerts, performances, events, and training can be found by visiting the events calendar on The Music Partnerships' website [www.themusicpartnership.org](http://www.themusicpartnership.org), or by following the links to partners' individual website pages.

### Concerts and Performances

- To organise a range of area-based, regional and whole county performances at venues such as Lichfield Cathedral, Victoria Hall, Burton Town Hall, Coton Centre, The Prince of Wales Theatre, Stafford Gatehouse Theatre, Telford Theatre and others, to enable pupils from primary, special, secondary schools and academies to participate in high quality concerts, sometimes including professional musicians from partner organisations
- To organise entry level live performance experiences with local professional musicians and/or local live music venues for children in the most challenging of circumstances
- To organise regional festivals for schools and other ensembles
- To maintain a website and social media channel to carry details of TMP and school-based activities and events
- To engage partner professional orchestras, bands and companies in inspiring children from the region to engage with music making

## Projects

Partners provide numerous bespoke workshops and projects each year in liaison with schools and communities. These range from hundreds of ‘live music’ performances where teachers and musicians visit schools to perform through to targeted intervention with individual children, small groups, or year groups. Co-design is an increasing approach for TMP, especially in its approach to EYFS, SEND and AP.

The well-established ‘Soundpots’ programme supports speech and language development in EYFS using music as the driver for change and this project has expanded from the city to include settings in Telford and Staffordshire. The annual ‘Create’ project with Manchester Camerata continues to transform many schools’ creative curriculum design and MusicShare continue to work closely on the individual vocal development needs of settings.

### Projects

- To provide a ‘Live Music’ programme for schools from a range of professional musicians and teachers.
- Co-design bespoke project work especially in support of Music with EYFS, SEND and AP.
- Continue to expand the Soundpots programme to settings in Telford and Staffordshire.
- To provide MusicShare projects in support of local vocal development priorities.
- Continue to widen the reach and impact of ‘Create’ with Manchester Camerata
- Support the ‘Character Arts Foundation’ project work with the Hallé Orchestra
- Design bespoke projects to support curriculum work in schools
- Deliver music provision as part of the Holiday Access Fund (HAF) – Telford and Stoke
- Develop and deliver ‘Multicultural music-making’ projects
- Support refugee families with bespoke music-making

## Schools

In 2014, TMP implemented and has delivered a School Music Education Plan to facilitate support for music education and provision in schools throughout the region. Take up of support and engagement with training is often patchy with continual change in school music leaders and at Head of Department level. Digital networks meetings were a significant success during the pandemic and hybrid briefings and training are now the expected approach for all partners. Sessions cover a broad range of topics including bespoke music CPD (see below), policy briefings, information sharing, school development, risk assessing activities, progression in music, assessment, and updates from Ofsted.

Working with individual schools to audit provision continues to be a key strand and assists the settings with implementing their Music Development Plan (MDP). All schools receive the offer of an annual fully funded audit of provision, the opportunity to apply for an excellence in music provision award and three supporting newsletters per year, sent via email and post, to signpost the opportunities available for all schools and their pupils.

Partners deliver a range of CPD including training and support for teachers in schools to deliver National Curriculum Music, curricula programmes such as 'A Model Music Curriculum, planning, methodology, assessment, use of music software, vocal development, composing and improvising. Throughout 2023-24, the content will continue to be designed in response to the survey of schools from Autumn 2021 which highlighted school music teacher training needs, both specialist and non-specialist. Lead teachers, managers from the music services and joint funded curriculum consultants play a vital role in planning and delivery of this CPD programme.

TMP continues its programme of CPD and activities for practitioners in early years' settings, a regular network is now established for music teachers in SEND settings, and this intended to widen to include alternative provision.

The school plan for 2023-24 will include the following key sections: Music Development Plans, Curriculum (including the Model Music Curriculum), Singing, Resources and Workforce Development. Three activities will be essential in supporting the school plan:

	Activity	Detail	Further Action
1	Region-wide RAG database of schools and their levels of participation	Regular mapping of schools across TMP partners to ascertain the offer and provision in place. School support visits, Audit levels, Excellence Awards, Curriculum Audits, Partner progress reports, Bespoke research all to be captured.	Continuation of regular mapping to identify cold spots and target provision accordingly. Continue to improve the data set across all partners. Start to widen this to include Shropshire ahead of 2024.
2	Maintain a named TMP music area leader for each school.	Continued school entitlement to an annual support visit. Share capacity across the partnership as required. Lead teachers identified (where appropriate) to pass on key messages through visits.	Raise awareness of the support offer. Make bespoke approaches to priority schools (e.g. low engagement or high pupil premium).
3	Survey all schools in early 2023-24	Target a high response rate from schools and request latest details for music leader and current status of MDP (Music Development Plan) and use of MMC (Model Music Curriculum).	Include survey data in the RAG database to inform targeted follow up support and CPD.

## Music Development Plans (MDP)

Whilst this initiative is non-statutory guidance for schools, The Music Partnership will provide support for any school in the region that requests guidance. Regular briefings on MDPs have been provided and TMP has published an MDP template as an extension to the long-established Music Audit Tool. The audit will be further developed in 2023-24 to give additional guidance on 'Lessons' and 'Singing'.

	Activity	Detail	Further Action
1	Training for TMP CPD staff / managers	TMP regularly updated on National Curriculum, Ofsted, NPME, MMC and best practice. The team are able to have supportive conversations with schools about their music provision and how best to improve it.	Continue to refresh knowledge and skills and further upskill expertise to include EYS, SEND and AP.
2	Promote the Music Audit Tool and how it can be used to develop a helpful MDP.	Build on the SMEP work from 2014 encouraging schools to be honest and reflect on their offer in schools. The audit encourages agreement on three development points for music in schools which TMP then promotes as the starting point for the MDP.	Continue to promote the offer and provide capacity to support schools with this development.
3	Regular conversations with heads of music, music leaders and music teachers	Liaise with music teachers in schools and celebrate excellent practice where this is evident. Participate in joint observations and sharing outcomes with music staff. Consult with school leaders. Communicate through the Governor networks and headteacher briefings. Communications with MATs at senior level where needed.	Extend to include all schools via a range of communication channels and involve senior leaders and governors (where appropriate). Identify Champion Headteachers and Subject Leads in each local authority area.



## Curriculum (including 'A Model Music Curriculum')

The Music Partnership is fully committed to supporting schools with music curriculum development, including use of the non-statutory 'Model Music Curriculum'. TMP has been a champion of the key strategic aims of the MMC since publication in April 2021:

- At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week.
- In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term. The mandatory term will be supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term.
- There should be access to both rhythmic and melodic instruments in Key Stages 1 and 2; this may be as part of the whole-class instrumental programme and/or in other classroom teaching.
- Music should have a minimum of one weekly period the whole way through Key Stage 3. Carousels are not a substitute that fits with the values of comprehensive education.

The follow key strands will also be developed to support the school curriculum offer:

Curriculum
<ul style="list-style-type: none"><li>• Provide a team of experienced specialist music curriculum teachers to deliver, or co-deliver, in schools across Key Stages.</li><li>• To promote a Model Music Curriculum and other curriculum support plans and resources such as 'Sparkyard, Charanga, Sing Up etc.'</li><li>• Arrange bespoke visits to review curriculum planning and design – through curriculum consultants.</li><li>• Provide regular training sessions to support curriculum design.</li><li>• Encourage all schools to review their music curriculum via the Music Audit Tool.</li></ul>

## Singing

The Singing Strategy has been a strength for The Music Partnership, bringing together Music Services, partners, schools, and young people with the aim of improving vocal delivery, training, and performance across the region. This will continue as part of the school support offer with four key strands:

### **Singing**

#### Strategic Guidance

- Engage with schools and settings to advocate for the importance and benefits of quality singing across all age groups.
- Ensure young people participate in quality singing and vocal activities within and outside of school.
- Support schools to improve their offer and delivery.

#### Delivery

- Provide and promote quality, inclusive teaching for whole classes, small groups, and individuals.
- Provide strategies and resources (including technology) for the development of all voice types and needs.
- Ensure progression routes are available for singing.
- Develop singing and vocal activity within ensemble provision.

#### CPD

- Provide focussed CPD to improve the quality of singing teaching and vocal leadership in and out of schools.
- Signpost schools to relevant regional and national organisations that provide guidance, support, and further opportunity.
- Develop young singing leaders through projects.
- Build skills, capacity, and expertise for delivery of the Singing Strategy.
- Provide quality vocal resources to support delivery teams.

#### Performance

- Ensure opportunities are available for quality vocal performance.
- Promote engagement between the Singing Strategy and the wider community.

## Resources

Developing, reviewing, and updating key resources to support schools.

### Resources

- Maintain a resources section on The Music Partnership website.
- Review and update the Music Audit Tool annually.
- Provide example musical Skills Progression maps for all Key Stages 1-5.
- Provide exemplar music department WAGOLL (What A Good One Looks Like).
- Maintain partnership with key digital resource providers such as 'Sparkyard, Charanga, Twinkl, Sing Up etc.'
- Continue to circulate TMP's Primary Songbook.
- Develop and publish a Secondary Vocal resource.
- Provide example toolkit (e.g. for Youth Voice) and planning documents (e.g. for MDPs).
- Provide key message for Music from Ofsted research reviews.
- Collate a bank of video resources and presentations from training sessions for future use and dissemination.
- Act as a body for sharing good practice ideas, initiatives, and resource.

## School Workforce Development

A more detailed workforce plan is provided later in this document but the key support strands for schools are shown below.

### **School Workforce Development**

- Plan and deliver a programme of CPD targeted to the needs of school practitioners.
- Offer all schools a support visit, at least annually, as, and where needed.
- To provide regular digital Music Network Meetings across mainstream, SEND and EYFS (AP to be developed).
- Host face to face network meetings to support school music leaders.
- Provide conferences in identified areas of specialism.
- Support ECTs with individual site visits.
- Support schools with the increasing challenge of recruitment.
- To co-ordinate school cluster, pyramid, and MAT network meetings.
- Set up 'buddy' systems for colleagues who would find this support helpful.
- To develop further support for music technology.
- To share best practice.
- To support senior leaders to monitor and evaluate music provision in their schools.
- Briefings and resources for senior school leaders.
- Annual Conference 2024 (Music Summit).

Instrument Hire and Loan

Partners provide an instrument loan service, with remissions for those parents and carers on low incomes. All three music services own and maintain a considerable stock of around ten thousand musical instruments, ranging from orchestral and band instruments to guitars, ukuleles, drums, and percussion, and have well established loan/hire schemes to enable large numbers of pupils across the region to access good quality musical instruments when needed.

Stoke and Telford will continue to operate remissions policies for those who are unable to afford the hire charges including free loan for children who are entitled to Free School Meals. In Staffordshire, no charge is made for use of instruments in support of teaching or for pupils attending music groups provided by the music service.

Presently, instrument stock is managed separately by each local authority area, but this will be reviewed to ascertain whether joint working across the region would be of benefit. Instruments are repaired, replaced, and disposed of according to need but it is acknowledged that current stock levels are ageing, and small-scale on-going replacement may not be sufficient or practical over the coming period.

Instruments
<ul style="list-style-type: none"><li>• To provide pupils with access to high quality musical instruments that can be hired at low-cost or provided on loan without charge.</li><li>• Instrument will be made available for those pupils and families who attend Hub ensembles or have lessons from Hub providers.</li><li>• To provide a full remissions policy for those families on low incomes.</li><li>• To invest in music technology for delivery of quality music in schools.</li><li>• To maintain a serviceable stock of instruments, purchasing replacements when required.</li></ul>

## Programme Summary

Activity	Targets	
	Schools / Groups	Pupils
Classroom Instrumental Lessons	180	13,500
Lessons	330	7,000
Ensembles	140	3,000
Concerts and Performances	Bespoke	
Projects	Bespoke	
Schools	500 / 90%	
Workforce Development	Bespoke	
Instruments	c.10,000	

## Governance and Management

### Governance

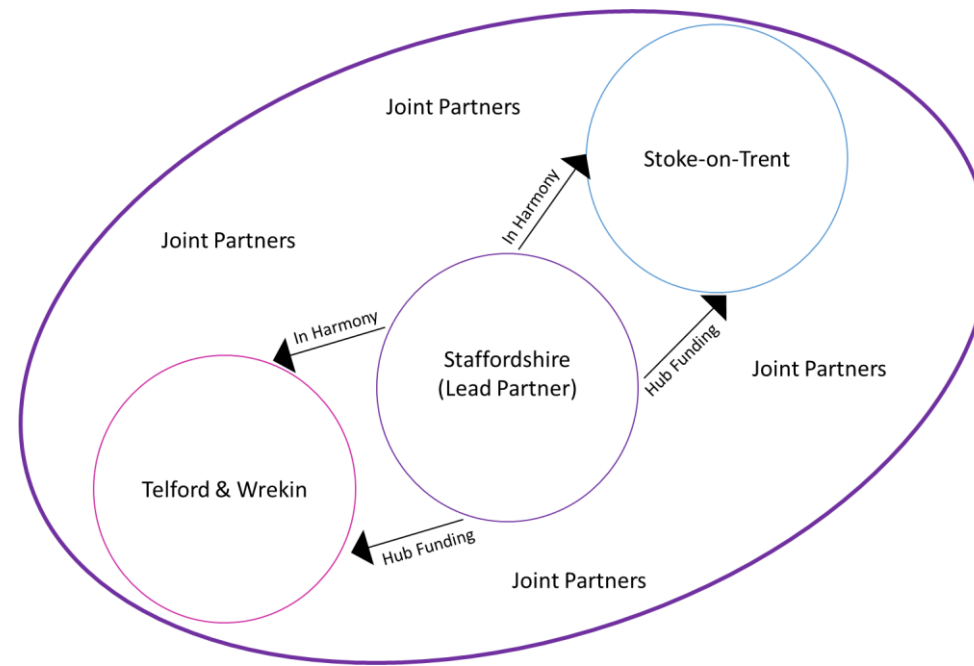
TMP is a partnership of independent organisations. This includes three music services and an expanding network of organisations.

Entrust Music Service Staffordshire has a teaching staff head count of 120 with an operations team headcount of 5. Stoke-on-Trent City Music Service has a teaching staff of 53 head count with an administrative team of 2. Telford & Wrekin Music has a teaching staff headcount of 22 with an administrative team of 2. All three services employ staff on range of full time and variable part time contracts. Local government contracts and teachers' 'qualified' or 'unqualified' scales are used in each local authority area. In addition, 'Entrust' has its own contract for part time and casual workers who have been employed since April 2013, although many operational terms closely mirror that of the teachers' contract and pay scales.

The legal governance of The Music Partnership will be that as required by the Hub Lead Organisation (HLO), Entrust Support Services Ltd. (Staffordshire), as the accountable body, including, but not confined to, its financial regulations and commercial and legal policies and procedures.

The Strategic Board for The Music Partnership, comprising partners, independent members, and an independent chair, will review performance and report progress to all stakeholders. Strategic Board Terms of Reference are provided as an Appendix and a diagram showing the flow of funding, music services and joint partners is shown below.

## The Music Partnership – Partners and Funding





## Management

TMP draws upon the substantial leadership and management experience of its funded organisations and partners. This collective experience covers the whole range of music education in formal settings from; Early Years to Key Stage 5 and beyond (including excellent knowledge of music in the National Curriculum, its planning, teaching and assessment, music at external examination level, including GCSE, BTEC, A-level) and informal settings of instrumental and vocal teaching ranging from; whole-class ensemble teaching settings to small group tuition, gifted and talented programmes and working with children and young people in challenging circumstances (e.g. Young People's services, pupil referral units and in the community.)

Senior leadership teams of partner organisations have years of experience leading their teams through a range of strategic and operational music education developments, including an increasingly strong record of, and commitment to, partnership working. In the case of The Music Partnership, this includes working across multiple local areas since the outset of Music Hubs (2012).

Key positions within the Music Hub, including independent chairs and employed organisation leaders:

Joint Independent Chair for The Music Partnership, **Andrew Worrall**

Andrew Worrall MA BA Cert Ed FRSA is a graduate of Keele University and was a Fellow commoner of Churchill College, Cambridge. He has nearly twenty-five years' experience as an English teacher and senior manager in schools, and several years as local authority advisor, including serving on regional and national advisory committees. He was Assistant Director, Children Services (Staffordshire) and was Children's Services consultant for the Regional Improvement & Efficiency Partnership, Department for Communities and Local Government. He has worked extensively with the National Institute of Health Research including being lay member and chair of the Comprehensive Local Research Network, West Midlands (North). He is a former trustee and chair of the Friends of Staffordshire's Young Musicians, 'FOSYM', (a registered charity) and is a lifelong amateur choral singer.

Joint Independent Chair for The Music Partnership, **Darren Sproston**

Professor Darren Sproston BMus, MMus, PhD, PFHEA has been working as an educator for over 30 years in Further/Higher Education across University and Conservatoire sectors. His sustained commitment to effective strategic leadership in academic practice and development leading to high quality student learning was recognized in 2016 by the Higher Education Academy when he was accredited as a Principal Fellow (PFHEA). His current role at the University of Chester is Associate Dean (Education and Student

Success) where he oversees what is taught, how it is taught and ways in which Learning and Teaching can be enhanced within the Faculty of Arts, Humanities, Social Sciences and Education. He continues with musical pursuits as a composer having fulfilled a number of commissions which have been performed as far afield as Moscow by musicians such as Richard Ingham, Alan Cuckston and Rhodri Davies. As a musicologist he has presented internationally on the works of the Anglo Catalan composer Roberto Gerhard and a number of editions feature chapters of his analytical writings.

Head of Service, Entrust Music Service Staffordshire, **John Callister**

John Callister is an honours graduate from the Royal Northern College of Music and gained his PGCE with Specialist Instrumental Teaching from Manchester Metropolitan University and the RNCM. After joining Merchant Taylors Boys' School, Staffordshire Performing Arts and freelancing as a trombonist, conductor, and teacher, he became a Teaching & Learning Leader for the music service in Staffordshire, working across primary and secondary phases. He became Head of Service in 2013 and has focused on developing the music service as a key partner within the Music Hub partnership. His experience includes, strategic planning, education improvement, change management, governance, business operations improvement and financial business planning.

Lead for City Music Service, Stoke-on-Trent, **Ruth Steele**

Ruth Steele was educated at Keele University gaining a Dual Honours BSc in Mathematics and Music and a Certificate in Education. She also holds a LGSM Piano Teaching Diploma. She taught in primary schools across Stoke-on-Trent, ultimately working for Stoke-on-Trent City Music Service as Music and ICT specialist, Senior Curriculum Teacher and Music Teacher Advisor. Ruth has significant experience in teaching Early Years and Primary Music, delivering Music Technology projects, Family Learning projects, leading training sessions and directing choirs. She has also taught Piano, Flute, Recorder and Clarinet. Ruth took the Joint Lead role for the Service in 2015 and became sole Lead for the Music Service in 2019.

Music Leader, Telford & Wrekin Music, **Sam Newth**

Sam Newth is a politics graduate and qualified teacher. He worked as a professional musician before joining Shropshire Music Service as a peripatetic guitar teacher in 2003. Here his work included WCET, curriculum teaching, contemporary instrumental ensembles, and composition to support school singing. He was part of the Senior Leadership Team for 10 years with strategic and operational responsibilities. He took up his current post in Telford in January 2023.

In addition to the above, TMP also draws on the expertise within its partner organisations and has succession plans geared towards developing talent across key activities such as inclusion, SEND, youth participation, school liaison, audits of music provision, business development, performance management, ensembles, and rock and pop.

TMP engages several consultants, or organisations providing further capacity, funded jointly across the partnership. These consultants provide specific support to the following areas:

- Marketing and Communications – Nicola Young
- Secondary Curriculum Support – Graeme Rudland and Rachel Hayes
- Fundraising, via Art Reach – Jo Dacombe
- Youth Participation – Abigail D'Amore
- CPD, via Music Education Solutions – Elizabeth Stafford

## Safeguarding

Within The Music Partnership, organisations are involved in delivering 'regulated activity' (to children and vulnerable adults). These organisations therefore have a legal responsibility to safeguard, promote wellbeing, and protect children and vulnerable adults. Organisations recognize this work requires sound procedures, good inter-agency co-operation and a workforce that is competent and confident in responding to welfare situations.

As a Hub Lead Organisation (HLO), Entrust stipulates the importance of Safeguarding in its contracts with funded organisations and in dialogue with partners working in support of the partnership. The contractual terms between the HLO and partner is outlined in full below:

In carrying out its business and funded activity the Organisation must obtain all approvals, consents and licences required by law to deliver the Agreed Activity. The Organisation will comply with any relevant laws, government requirements and comply with best practice in governance, reporting and operation. This includes (but is not limited to):

Taking all reasonable steps to ensure the safety of the children and adults at risk that it will work with. The Organisation will follow best practice in having appropriate policies and procedures in place to ensure the protection of children, young people and vulnerable adults and in complying with those procedures, which will include procedures to check backgrounds and disclosures of all employees, volunteers, trustees, partners or contractors who will supervise, care for, or otherwise have significant direct contact with children and adults at risk with the Disclosure and Barring Service ("DBS"). For further details of the DBS see <https://www.gov.uk/government/organisations/disclosure-and-barring-service>

Operationally, all three music services will apply the following approaches:

- A bespoke, local, safeguarding policy updated annually.
- Pre- employment checks including Identity, financial, medical, online, right to work in the UK (with overseas record checks if appropriate), professional qualifications, employment history and references.
- An enhanced DBS check including a check against the Children's Barred List.
- Regular Safeguarding Training completed at least every three years across Levels 1-4 (role dependent).
- Keeping Children Safe in Education is distributed to teaching teams annually.

## Partnerships

The Music Partnership draws together a wide range of organisations to deliver the programme of activity in response to its needs analysis. There is a Music Service in each upper tier local authority area and the HLO (Entrust) makes grant payments in full to each service according to the national funding formula. Funding is calculated by the proportion of pupils in each upper tier local authority area with an additional calculation for SEND.

Each service makes further payments to partners to deliver the programme of activity in the area. In some cases, it is more efficient for partners to be commissioned centrally by the HLO and in other cases, arrangements are made at a local level.

The Music Partnership will continue to identify and develop partnerships on either a funded or partnership basis in line with on-going review of the needs analysis. All new partnerships will be reviewed by the Strategic Board. In addition, it is expected that all schools and academies in the region can engage with The Music Partnership in one or more of its core and extension roles.

TMP currently works in partnership with 448 schools\*, which is 79% of those in the area, across the core and extension roles. (\*Data as at May 2023).

## Partners

Partner Organisations receiving grant payment:

- Entrust Music Service Staffordshire
- The City Music Service, Stoke-on-Trent
- Telford & Wrekin Music
- Lichfield Cathedral School 'MusicShare'
- Manchester Camerata
- Awards for Young Musicians
- Charanga
- In Harmony Telford and Stoke-on-Trent (In Harmony Grant)
- Local authority teams (as needed e.g. for bespoke project work)

### The wider partnership:

- The Association of British Choral Directors
- Chuckle
- Friends of Staffordshire's Young Musicians (FOSYM)
- Friends of Stoke-on-Trent City Music Service
- Friction Arts
- Future Talent
- The Hallé Orchestra via Stoke-on-Trent Festivals and the Character Arts Foundation
- Local Cultural Education Partnerships
- Madula
- Make Some Noise
- The National Youth Orchestra
- Music for Youth
- Music Education Solutions
- Sparkyard
- SSPA Events
- Stoke-on-Trent Festivals
- West Midlands Music

### Partner Delivery Summary:

- Entrust Music Service Staffordshire, The City Music Service Stoke-on-Trent and Telford & Wrekin Music will coordinate and deliver the programme of activity in each respective local authority area, supported by:
  - Lichfield Cathedral School 'Music Share', in the development, delivery and support of the vocal / singing improvement.
  - Awards for Young Musicians and Future Talent, supporting delivery of programmes for young people in challenging circumstances.
  - Manchester Camerata, music curriculum development via education workshops in schools leading to large-scale events.
  - Music for Youth, enhancing performance opportunities for young people and their ensembles.
  - The Hallé Orchestra, providing performance opportunities and engagement with top quality musicians.

- Charanga and Sparkyard, software and resources for pupils' instrumental and vocal learning in whole class and small group settings,
- Friends of Staffordshire's Young Musicians and Friends of the City Music Service providing charitable support to the sector
- In Harmony, immersive music-making to improve social outcome in deprived communities across Telford and Stoke-on-Trent
- Chuckle, music-making for young people with profound and multiple learning difficulties.
- Friction Arts, multi art form delivery
- National Youth Orchestra, progression pathways for young people.
- Madula, percussion projects in schools and the community.
- Make Some Noise, bespoke projects based around Beatboxing and iPad delivery for children in challenging circumstances.
- Music Education Solutions, additional CPD for schools.
- SSPA, providing additional performance opportunities for schools and families.
- Stoke-on-Trent Festivals, additional performance opportunities and bringing musicians and groups to the region.
- West Midlands Music, region wide collaborations from advocacy to delivery

The extensive range and depth of professional expertise and experience which these organisations bring, will be supported by a range of funding and in-kind resources including the ACE/DfE grant, income from schools, parents and carers, grants from Youth Music and from other trusts and foundations, from sponsorship and some in-kind support from local authorities to resource the range of planned activities. The assets of the three music services, including their large stock of musical instruments and other resources including libraries and music technology will also be focussed on supporting direct delivery for The Music Partnership.

Partnership with neighbouring services, known as 'West Midlands Music' (WMM) continues to be active and aspires to be the voice of Music Education in the West Midlands. WMM is a collective of the fourteen music services, based in the West Midlands, who have a shared commitment to ensuring high quality, progressive and ongoing music education for all children.

#### **WMM Joint programmes of work: -**

- Making the case for music education, to advocate to stakeholders, funders, settings, and schools.
- Region-wide celebrations of all the music-making taking place across the West Midlands.
- Sharing expertise and experience, promoting, and exemplifying the best pedagogical practice from across the region.
- Developing, implementing, and assessing a joint quality assurance programme.

- Joint management meetings to develop joint programmes of work.
- Shared resources, data, instruments and staffing as appropriate.
- Promoting innovation, creativity, inclusion, and achievement in music education.

#### Local Cultural Education Partnership

The Music Partnership contributes to the following established LCEPs in the region:

- Stoke-on-Trent
- Cannock
- Tamworth
- Telford

The Music Partnership is represented on these groups by a range of officers from organisations within the partnership. As such, each LCEP is also represented at Steering Group and Strategic Board meeting for TMP.



## Communications Strategy

The Music Partnership aims to support, promote, and celebrate the offering of the Hub and all its partners by reaching the widest possible audience of schools, children, young people, families, carers, and stakeholders. Working collaboratively, it shares knowledge, ideas and skills, and ensures a greater likelihood of more youngsters benefiting from having music in their lives.

It is helpful to revisit the findings of a 2019 audit which continue to be important aspects of the Partnership and its ongoing activities:

- Music Services and partners value the fact that the Partnership is ‘stronger together’.
- Partners possess a strong sense of their own organisation’s identity.
- There is a desire to celebrate individual partner identity.
- Key members are clear about the collective impact by being part of TMP.
- The TMP brand should enhance the local offer, not detract from it.

## Challenges and Opportunities in marketing the partnership

- Continued funding is required (and not permitted from the Music Hub grant) for joint marketing activity/assets.
- Inflation has had an impact upon all costs whilst expectation for partners has increased and funding has remained flat.
- There is a broad geographical area for partners which will expand further in 2024.
- The three Music Services, growing to four, and shared partners can be very different in terms of delivery/product.
- There can be a transactional relationship with some partners because of the funding evolution.
- Joint marketing is not always sufficiently prioritized/seen as valuable outside of some key partners.
- Access to essential pupil data to deliver appropriate levels of service can be problematic.
- Making sure we reach the pupils who have barriers preventing them from a music education can be challenging.

## School Engagement Plan

School engagement is key to success and the wide experience of our partner organisations. Good working relationships are harnessed within the Hub, making sure that all the music education delivery teams are given the support to build productive relationships with their schools. They are encouraged to advocate for the Partnership and given the appropriate guidance and communications skills to achieve this. The Partnership continues to develop school advocates, alongside named support individuals for each school, who can champion the benefits of quality music education to their peers.

## Aims

To use appropriate channels and harness the skills, reach and activities of all partners to ensure The Music Partnership's communications are relevant to schools, parents, and young people resulting in an expanding, valued, successful and inclusive music offer across the Hub area. This includes detailing and addressing the specific challenges and opportunities for TMP marketing and differentiate this, if required, from the approaches of individual organisations.

## Objectives

- Continued agreement for an annual central budget to further develop the TMP message.
- Continued brand development and strengthening.
- Maintain partnership agreements, signposting a 'joined up' approach to marketing and agreement of brand and social media guidelines.
- Measure the impact of communication channels, especially for emails, newsletters, and social media.
- Extend the reach of communications to include unengaged Music Co-ordinators and non-specialists teaching Music in the classroom.
- Highlight projects and opportunities to children, young people, and education stakeholders who we have not been reaching to date.
- Ensure inclusive and accessible language is used in all communications and identify more accessible channels for priority groups.

## Tools

In order to reach and succeed in these objectives, the following will need to be in place or further developed:

- Brand, Website, Social Channels (Facebook and Twitter), Email, Newsletters, Publications and Data collection.

- **Brand.** A strong brand for The Music Partnership helps to give identity, strength, and confidence. The Music Partnership's brand was developed in 2019 and offers a consistency and clarity throughout all its platforms and channels and those of its partners whose websites have also been updated or adapted to continue this strength of message.
- **Website.** The Music Partnership website acts as a central hub for all the partners, offering valuable resources and information for schools, parents, and pupils as well as a calendar of events. It links to partner websites including the music services: Entrust, City Music Service and Telford & Wrekin Music with Shropshire Music Service to be added ahead of 2024.
- **Social Channels.** Facebook and Twitter channels now exist for all partners as well as for The Music Partnership. All members are encouraged to be active in promoting their activities and projects on these channels, using engaging images where possible and tagging @TMPartnership to make it easy for them to be reposted on TMP's platforms. TMP Facebook currently has 200 followers and Twitter 390, but the collective reach is to many thousands of followers when all partners share information.
- **Email.** This remains the principal tool for communicating with schools and parents and continues to most impactful with short, clear, concise messages for bespoke audience groups (e.g., business manager, music lead, headteacher, parent). Email content is often agreed at TMP level and then cascaded by the partner organisation applying any local information and nuance.
- **Newsletters.** An A4 newsletter is produced twice a year offering partners a chance to highlight case studies, report on projects, advertise events, share knowledge and data as well as providing updates on the current climate. When time allows printed copies are distributed to schools and partners, but with digital versions allowing more up to date information being circulated more efficiently.
- **Publications.** Resources, both in print and digital have been created for distribution including *The Primary Song Book* and the *Members Directory* (in addition to the newsletter). A printed and digital campaign is being developed to address inclusion.
- **Data.** Each partner holds its own database and circulates newsletter and information when appropriate. It's important to keep these lists engaged and growing so our websites have a place where people can sign up to receive more information. TMP also use the internal communications systems of the Local Authorities, Entrust and partners to communicate with schools and families and area 'friends' organisations will build on links with parents and young people and feedback to the steering group and hub board.

## Quality and Impact

The Music Partnership is committed to providing music education of the highest quality. To assure this, we undertake regular and rigorous checks on delivery as part of the work of TMP's three music services and for activity delivered by partners.

### Quality Assurance Processes

TMP has a diverse range of organisations working across the partnership and the framework below sets out the principles for what quality should look like when practitioners are delivering activity. The processes below will be used by organisations to check, review, and assure quality with outputs, trends and data shared with the Strategic Board as and when appropriate and upon request.

- **Performance Management and Observations** - Music Service partners implement robust annual performance management cycles including the regular observation of teachers and tutors. Feedback from observations is discussed regularly across leadership teams to identify trends and define training needs for the organisation.
- **Continuation** – Continuation from WCET is a measure that has been used until recently by Arts Council England as part of its annual data return (not during the pandemic). Partners use this as a measure of success for the transition from WCET to further instrumental work. It is not without issue as a measure due to the socioeconomic pressures of this transition. Continuation is also used by partners from year to year to identify pupil dropout rates and devise strategies for improvement.
- **Progress** – Partners can chart the musical improvement made through time by assessing the curriculum levels reached by students each term and at the end of each academic year. TMP has devised a framework for all instrumental and vocal pupils covering standards from beginner to advanced. Arts Council England also measure the numbers of pupils at NPQF levels as part of the annual data return.
- **Stakeholder Meetings and Feedback** – Hundreds of meetings take place with schools across TMP each year in addition to bespoke surveys, project reports, evaluation, and dialogue with young people.
- **Exams** – Not all young people are able to take external exams although partners support this activity through remissions and have designed the curriculum to be in place for everyone. However, exam trends and patterns are monitored as part of the QA process with teachers.

## Quality Principles Framework

It is expected that all TMP's partners will agree to the following quality principles as a key component of the partnership agreement. They will use this framework to assess and develop their own work which will also form the basis for external evaluations by the lead partner and others.

The seven principles are:

1. Striving for excellence
2. Being authentic
3. Being exciting, inspiring and engaging
4. Ensuring a positive, child-centred experience
5. Actively involving children
6. Providing a sense of personal progression
7. Developing a sense of ownership and belonging

Striving for excellence	Being authentic	Exciting, inspiring and engaging.	A positive, child-centred experience.
<p><b>What it is:</b></p> <p>Creating an atmosphere of doing one's best</p> <p>Expressing high expectations so that pupils exceed their best.</p> <p>Recognizing and removing barriers to participation.</p>	<p><b>What it is:</b></p> <p>Musical activity is real and meaningful.</p> <p>Links are made to professional musicians and great music/compositions to deepen the enjoyment and understanding of music.</p>	<p><b>What it is:</b></p> <p>The work excites and engages and is pitched at the right level for all participants.</p> <p>Activity is challenging but accessible.</p> <p>Repertoire is age and level - appropriate.</p>	<p><b>What it is:</b></p> <p>The safeguarding of children and young people is put above all other considerations.</p> <p>All activities are 'by, with and for' young people.</p> <p>The learning atmosphere is warm and inclusive.</p>

<p>Robustly monitoring the quality of activities.</p> <p>Being clear about desired outcomes within a long-term framework.</p> <p>Creativity and expression feature in all activities.</p> <p>Young people can engage with a range of musical traditions and styles.</p> <p>Everyone is learning from participants to leaders.</p> <p>Next steps are clear and detailed so young people know how/where to develop next.</p> <p>Use initiative to act on opportunities.</p> <p>Display a "can do" attitude.</p>	<p>Performances that make participants feel proud.</p> <p>Taking the enjoyment of the audience into account.</p> <p>Showing humility and learning how to accept feedback.</p> <p>Using digital resources and technologies to enhance the live music experience.</p> <p>Ensure young people understand what they have achieved.</p> <p>Set out a clear vision of what is required for success.</p>	<p>Leaders can demonstrate high quality performance.</p> <p>Language is age and level - appropriate.</p> <p>Leaders engage participants with humour and warmth.</p> <p>Leaders use a range of activities which are fun and maintain engagement but still achieve set outcomes.</p> <p>Empower young people to achieve.</p>	<p>Everyone is treated with equal respect.</p> <p>Diversity of culture, background and religion is encouraged and valued.</p> <p>Encouraging a sense of community.</p> <p>Health and Safety is considered at every step with risk assessments being in place and followed.</p> <p>Recognise that each person has a unique perspective.</p>
<p><b>What it isn't:</b></p> <p>Activities with no purpose or direction e.g. 'just for fun'</p>	<p><b>What it isn't:</b></p> <p>Using shallow versions of inappropriate repertoire.</p>	<p><b>What it isn't:</b></p> <p>Slow pace in sessions.</p>	<p><b>What it isn't:</b></p> <p>Not taking responsibility for the welfare of children and young people.</p>

Valuing the welfare of staff over children.	Failing to encourage learning from others.	Not demonstrating sufficient expertise or musical qualities to inspire participants.	Thinking that someone else will deal with safeguarding issues when they arise.
Encouraging participation at the cost of achievement.	Overly long or poor performances.	Repertoire is not appropriate.	Harsh criticism or negative feedback.
Failure to plan activities with clear outcomes.	Not admitting mistakes.	Not connecting with the participants at their level.	Failing to actively value and reach out to young people of diverse backgrounds and circumstances.
Sticking to one style of music or ‘what we always do’.	Failing to use digital technology to support learning.	Setting unachievable levels	Failing to adapt to learning speeds and ensuring young people fully understand
			Excluded young people from activity without full consideration of possible activity alterations.
Actively involving children	A sense of personal progression	A sense of ownership and belonging	
What it is:	What it is:	What it is:	
Music is the dominant language – the majority of time is spent making music.	Enabling young people to achieve their potential	Encouraging self-direction and choice	
Young people can perform fluently and musically.	Being responsible for transition into and out of activities.	Providing opportunities for reflection and self-evaluation	

<p>Creativity and risk-taking is encouraged.</p> <p>Young people lead activities, make decisions and put forward their views on a regular basis.</p> <p>Making safe use of digital technology, web based resources and social media.</p>	<p>Linking activities to nationally recognized awards (e.g. Arts Award)</p> <p>Young people show increased self-confidence and self-esteem.</p> <p>Supporting young people to attain targets set out in the National Curriculum.</p>	<p>Recognizing the opinions of young people.</p> <p>Including young people in leading, managing and governing.</p> <p>Offering apprenticeships and volunteer opportunities.</p>
<p><b>What it isn't:</b></p> <p>Long explanations or too much 'talk'.</p> <p>No opportunities to create or compose.</p> <p>Keeping children in a group waiting while working with others.</p> <p>Not taking the views and ideas of young people into account.</p> <p>Failing to make (safe) use of digital technology.</p>	<p><b>What it isn't:</b></p> <p>Putting commercial concerns above the musical progress of young people.</p> <p>Not taking responsibility for how the activity links to the 'before and after'.</p> <p>Failing to acknowledge the need for young people to be rewarded for personal progress.</p> <p>Making no links to the world of work.</p>	<p><b>What it isn't:</b></p> <p>Ignoring the feelings of young people.</p> <p>Not helping young people resolve issues or disputes when they arise.</p> <p>Having no systems for leadership by young people.</p> <p>Not providing social games or activities</p> <p>Not offering work or volunteer opportunities to young people.</p>



## Impact

Impact is assessed regularly by delivery teams, managers, and the governance structure each year using the methods mentioned above. These can be summarised as follows:

- Pupil assessment levels
- Retention rates
- Stakeholders Meetings
- Youth Voice in schools and via activities
- Individual case studies
- By comparison to project baselines
- Reviewing performance against agreed performance indicators
- Surveys
- Continuing dialogue with alumni

At present the partnership does not produce an annual 'Impact Report' to summarise the above data. This will be kept under review now the framework for delivery for the new National Plan for Music Education has become clearer.

## Equality, Diversity, and Inclusion

The Music Partnership's Equality, Diversity and Inclusion strategy was published on the TMP website in December 2022. It has been further developed in the period since and Version 2 is included as an appendix to this plan. A summary of the approach can be found below.

The EDI strategy was developed by leaders and practitioners from across The Music Partnership's organisations, supported by knowledge and best practice from across the music education sector. The strategy is reviewed quarterly by the Inclusion Action Group (IAG), actions are taken forward by members of the Operational Steering Group and progress reviewed by the Strategic Board. This year, TMP will identify an Inclusion Lead to drive forward the EDI Strategy with support from these groups.

A charging, remissions and subsidy policy is also provided as an appendix and details the offer and approach for each upper tier local authority area.

### The Music Partnership delivery

Inclusive practice is a key priority throughout the thinking, language, training, delivery, professional development, and reporting for all partners. Teachers are aware that 'Youth Voice' and 'Child-Centred Delivery' are essential in all planning, delivery, and assessment.

Practitioners build a positive rapport with pupils, using appropriate language which promotes equality and diversity, taking steps to meet the needs of individuals. Teachers challenge discrimination, harassment, and victimisation.

Team members remove disadvantage by offering bespoke solutions, tailored learning styles and flexibility, enabling targeted support that reaches those most in need. Working with partners and signposting support to enable access for all is key to this success (e.g. funding, bursaries, instrument loan, music groups).

## Workforce

Organisations within The Music Partnership are committed to:

- creating a workforce that reflects the diversity of the communities served understanding that all the differences in peoples' skills, education, experience, background, education, age, working style, religion or belief, sexual orientation, race, gender, and other individual characteristics drive greater effectiveness in decision-making through diversity of thought and approach to delivery.
- creating an inclusive and welcoming environment free of harassment and bullying, where everyone can achieve their potential and all employees feel, and are, valued and respected.
- emphasising the inclusive behaviours expected of all our people and those working on behalf of The Music Partnership.
- sharing the commitment to valuing diversity and promoting an inclusive offer that respects and observes the individual

## Instrument Stock and Management

Historically, the instruments used by TMP have mostly been purchased with organisational traded revenue rather than using the grant. This applies both to the music services and wider partners although in recent years some grant resource has been used to meet growth in work and replenish aged stock items. Each music service utilises its team of operational, administrative, and subject matter experts to support stock management.

Where instruments have been purchased using grant funding, the following is in place:

- a register is kept detailing all assets, recording, as a minimum: (a) the date the item was purchased; (b) the price paid; (c) if the asset(s) is proposed to be disposed, the date of our written permission; (d) the date of disposal (in due course); and (e) the value of the disposal.

There is very little underutilisation of stock items. Instruments kept in storage are usually ready for a change in requests from schools (e.g., a WCET switch from Brass to Ukulele) or to meet the changing levels of interest for beginners (e.g., more flute new beginners one year rather than clarinet).

The three music services currently hold stock of approximately 10,000 instruments, in various categories, such as the below:

- Whole Class Ensemble Tuition instrument sets
- Instrumental sets across all disciplines
- Premium (better quality, higher value) hire / loan instruments
- Accessible and adapted instruments
- Large percussion, period, specialist instruments e.g. Samba, Djembe, Harpsicord, Eb clarinet, Sackbut
- Electrical equipment (PA systems, mixing and recording equipment) and music technology instruments, including iPads and computers

### Storage

Presently, instrument stock not currently on loan / hire is stored at several facilities which are managed by the three music services:

- The Bridge Centre, Stoke
- The Riverway Centre, Stafford
- Edric place, Stafford

- The Place Theatre, Telford
- Stafford Park, Telford

#### Maintenance, Repairs and Replacement

Partners quote for repair work from a range of local and regional specialist repairers. In some cases, minor stock repair is carried out by members of the teaching teams. General cleaning and maintenance of stock is undertaken by teachers and administrative / operations support.

#### Disposal and Replacement

All partners obtain quotes from local, regional, and national suppliers for stock replacement, and this is currently managed in line with need and demand. Increasingly, stock is shared across the partnership and the wider west midlands to assist with changing demand from schools / families.

There is a general building risk acceptance stock is continually aging and the recently announced capital investment (from 2024) will be helpful in replacing many items that are approaching end of service.

## Finance

The budget for The Music Partnership for 2023-24 is provided separately as a Microsoft Excel spreadsheet.

The financial landscape continues to be challenging and uncertain. Income has returned strongly post pandemic but high inflation continues to be challenging for the cost base with increases to most areas of purchase and pay awards at a level higher than can be absorbed by pricing increase to schools and families. Grant funding continues to be less than 50% of income for TMP with diverse income streams including government grant funding sources (ACE / DfE / DCMS / Youth Music), from school budgets and via contributions from parents, families, and the charitable sector.

### Current Income Sources

- Schools / Academies
- Parents / Carers
- Department for Education
- Arts Council England / DCMS
- Youth Music
- Local Authority Support
- Charitable Fundraising and Donations
- Trust and Foundation Support

Back-office spending from the DfE Grant will continue to be 20% or less of DfE income, in line with the terms of the funding agreement. The In Harmony programme has a budget submitted under separate cover, only the income and expenditure is shown in TMP financial reporting.

It is increasingly challenging to meet new aims and functions with a commercial market very restricted by school budgets and parental income and a 'standstill' grant funding climate. Each new strategy and approach require further efficiency or direction from other areas of the programme of activity and some landmark opportunities (e.g. professional orchestral presence in the region) are at risk of being no longer affordable.

## Resilience

Partners continually work on the ongoing financial resilience of their own organisations which contributes to The Music Partnership more widely.

The priorities to address financial resilience across the Hub are:

- increasing the numbers taking paid instrumental / vocal lessons – directly or via schools
- securing and maintaining delivery contracts with schools for the 2023-24 academic year
- ensure best value purchasing
- sharing resources and approaches to improve efficiency
- managing utilisation of delivery teams to ensure best value staffing structures
- reviewing all activity when the new National Plan for Music Education is published to inform priorities

## Fundraising and Income Generation

The Music Partnership's fundraising and income generation plan for the 2023/24 financial year is:

- To secure Music Education Hub funding for 2023-24 and prepare for the future funding period from September 2024.
- To secure funding to support In Harmony transition from September 2024.
- To deliver on all current grant programmes (e.g. Youth Music) to inform the need for future resource.
- To increase pupil numbers in schools across current programmes, generating additional income.
- To retain and grow services from September 2023 for the 2023-24 academic year.
- To support and work with charitable partners to increase funding for inclusion and progression strategies.
- To bid, where appropriate, for additional resource to enhance provision and opportunity.

The current DfE funded period does not require additional fundraising support for the partnership to break even. There is limited capacity and resource to take on new project initiatives, beyond the objectives set out in this business plan. However, there is always a strong aspiration to seek

further resources to enhance activity and deliver additionality. Given the annually reducing grant funding (proportionate) there is a particular incentive to look longer-term, and to continually consider the potential fundraising need. In addition to the plan above, The Music Partnership will engage with partners (e.g. Art Reach), to revisit the long term priorities for large scale funding applications:

- Resources to facilitate additional programmes and enhanced activity that contribute to core delivery
- Funds to enable continuation / expansion of the In Harmony programme



## Risk

A full risk register is provided as an accompanying excel spreadsheet. This is discussed quarterly by the operational steering group with risks, mitigations and actions reviewed at Strategic Board meetings. Presently (May 23), partners have identified more than thirty risks with several of them significant. 'Financial' and 'Capacity' are the two headlines:

The challenging operational climate, high workload, and the related capacity impact for partners is concerning. As can be seen from this document, the new 'National Plan for Music Education' is hugely ambitious, but this expanding brief leaves few, if any, areas of previous provision that can be stopped or reconfigured. This leaves many areas of strategy (e.g., Progression, EDI, Climate) without the appropriate financial backing.

This is combined with the financial challenge for schools and their families with the ongoing high inflationary climate restricting their willingness and / or ability to contribute to the cost of provision, particularly when activity (such as music) falls outside of statutory requirements. Mitigating this risk has been achieved to this point through driving cost efficiencies and by making best use of available resources. Continuing this approach is not sustainable when TMP has received numerous years of standstill funding and is unable to increase charging rates proportionally to offset rising annual costs without compromising pupil engagement levels. The loss of 72K per year of Teachers' Pension Scheme grant for Staffordshire, further compounds this financial risk.

As some partners engage directly with parents, or where schools have less resource to also subsidise, family spending power becomes of key importance. This increases the risk that only those who can afford it, receive provision. Mitigation is in place with robust and diverse remissions, but TMP anticipates the spending power of parents will be an area which fluctuates significantly each year and adds further pressure to stretched resource.

The availability of key delivery staff within TMP's organisations is a continuing challenge. Changes to teacher training, the affordability of terms and conditions for organisations and the lack of full time or more secure opportunities for practitioners adds to the difficulty in recruiting. Partners mitigate this by developing appropriate succession strategies in key strategic and operational areas and by providing terms and conditions of employment that are as favourable as possible within the constraints of the budgets available.

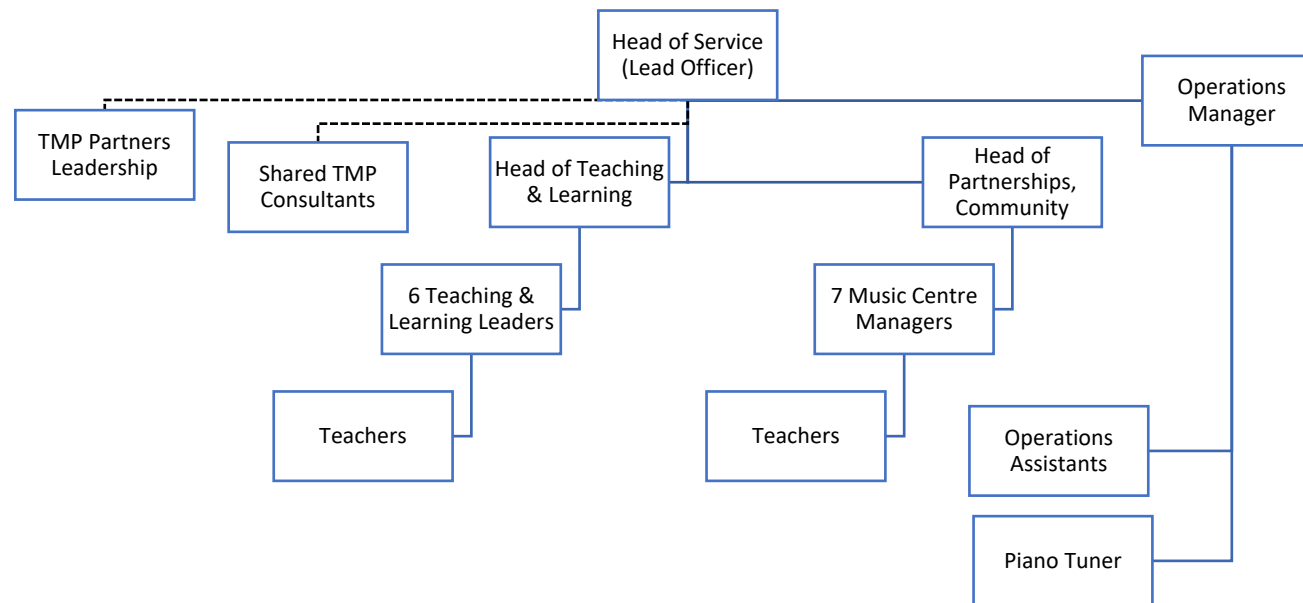
Further details on all areas of risk and proposed mitigations can be found in the accompanying document.

# APPENDICES

## Appendix A – Hub Lead Organisation Structure Chart

The Music Service sits within a suite of services which are provided for schools and the community by Entrust Support Services Ltd. Entrust is a Joint Venture Company (JvCo), established in 2013 between Staffordshire County Council (49%) and Capita Plc (51%). The leadership of the Music Service reports to the executive of Entrust and to the JvCo Board. In addition, the lead officer, convenes the Operational Steering Group and the Strategic Board with comprises independent members and chair. This is detailed in Appendix B.

Entrust Music Service Staffordshire:



## Appendix B – Strategic Board Terms of Reference

### Purpose of the Strategic Board

- To provide clear and independent governance for The Music Partnership across Staffordshire, Stoke-on-Trent, and Telford & Wrekin.
- To provide critical and constructive challenge to partners and to Entrust Support Services Ltd. as the lead partner in The Music Partnership.

### The relationship between the Strategic Board and the Hub Lead Organisation

The legal governance of the Hub will be that as required by the funding body, Arts Council England, and the HLO, Entrust Support Services Ltd. (as the accountable body) including, but not confined to, its financial regulations, commercial and legal policies and procedures, procurement policy and employees' engagement, terms and conditions or performance review.

The Operational Steering Group and Strategic Board are concerned with the activity and development of The Music Partnership.

In practice, this means the Strategic Board will be proactively engaged and interested in the performance of The Music Partnership against the targets and delivery figures outlined in this Local Plan for Music Education. Board members will be passionate about Music Education and the impact it can bring to this region. They will understand the Funding Agreement and will monitor the on-going performance of The Music Partnership at quarterly meetings and through regular dialogue with partners and stakeholders.

### Membership

(Correct at March 2023)

Independent Joint Chairs	Andrew Worrall Darren Sproston
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Independent Members	Steph Owen
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	Val Lewis Paul Williams Mandie Haywood Carolyn Landau Rob Elkington Bruce Ncube Vacancy (Shropshire representation)
Hub Lead Organisation (Entrust)	Head of Service (Lead Officer): John Callister Lead Director: Claire McNulty
City Music Service	Lead: Ruth Steele Strategic Manager: Paul Gerrard
Telford & Wrekin Music	Lead: Sam Newth Manager: Elisabeth Smith
Critical Friend	Chris Jones (Head of Dudley Performing Arts)
Partners	Music Share: Cathy Lamb (Director) Awards for Young Musicians: Hester Cockcroft (Director) Manchester Camerata: Lizzie Hoskin (Head of Camerata in the Community) Charanga: Mark Burke (Director)
Local Representatives	Schools – invites to Primary, Secondary, SEND and Virtual School
Arts Council	Christy Lakeman (observer)
Clerk	Alison Buick (Entrust)

The Strategic Board may agree to co-opt further members and to invite guests to attend from time-to-time as it determines will enhance its work. In the event of a member of the board leaving their post, it is expected that their successor would take on the responsibilities, unless otherwise agreed.

The Chair/s is / are appointed by the board for a two-year term. The board reviews the job and person specification for the Independent Chair and recruits openly for this position. Travel expenses at HMRC rate and an honorarium, £1000 per annum, are agreed for this position.

Independent members are recruited by the board and are appointed for a two-year term.

## Recruitment

The Strategic Board aspires to have a group of independent members and a chair that is representative of the region and the communities served by The Music Partnership's organisations. The Board will undertake a regular audit of skills and representation and will recruit to positions and any identified gaps accordingly.

## Role of the Strategic Board

- To provide advocacy for The Music Partnership and music education more generally at local and regional levels.
- To externally represent The Music Partnership and listen to the voice of stakeholders where appropriate
- To monitor The Music Partnership's key strategies and advise on development, to ensure that The Music Partnership fulfils the roles defined in the National Plan for Music Education.
- To review and agree The Music Partnership's business plan, objectives, and budget.
- To monitor The Music Partnership's remissions and inclusion strategies.
- To ensure consultation with young people takes place on a regular basis and informs the needs analysis.
- To test The Music Partnership's strategies to assure value for money, musical integrity, and access to and equality of all The Music Partnership activities and services.
- To help provide guidance on the values, standards and quality of music education delivered by partners.

- To challenge and support leaders of all partners as they develop the work, reach and scope of The Music Partnership.

## Powers

- To review and approve submissions to Arts Council England, including the Business Plan, SMART Objectives, Budget, and Management Accounts
- To review the annual data survey submitted to Arts Council England and formal feedback from Arts Council England, including information about The Music Partnership's risk rating.
- To receive reports from partners on partnership projects, services and activities.
- To observe projects and activities and attend public events which are promoted as part of The Music Partnership activity.
- To liaise with and receive reports from, the Operational Steering Group
- To appoint sub-groups, which will be subject to these Terms of Reference and to a role description which this group will determine.

## Frequency of meetings

The Strategic Board will meet quarterly in advance of quarterly submissions to Arts Council England and occasionally at other times as required.

## Format of meetings

Dates of meetings will be set in advance and usually take place seven days following the Operational Steering Group. Agendas and board papers are circulated in advance of meetings.

Meeting notes (minutes) will be recorded and circulated to all group members. Minutes, or parts, may be disclosed if subject to a Freedom of Information request.

## Conflict of interest

Any conflicts of interest must be signalled to the Chair, no later than the start of the meeting in question. This includes conflicts of interest which arise because of payments to the individual or their organisation by The Music Partnership or because of other possible impacts on them or their organisation due to of the Strategic Board's decisions.

The conflicted member must not take part in any decision relating to the conflicted item and this must be noted in the minutes. These provisions also apply should an unforeseen conflict of interest become apparent during the meeting. Any report or advice the member gives in the matter must be noted in full in the minutes.

If the matter is likely to recur at regular intervals, or that member is frequently conflicted by different matters, the member should resign (or be asked to resign) from the Strategic Board to preserve its independence.

### Decisions other than at meetings

If necessary, and by exception, the group may be consulted, make recommendations, and take decisions about any matter within its power outside of formal meetings, provided that all members of the group receive the same information and have similar opportunities to feedback, that any decision is communicated in writing to all members of the group AND that the decision is recorded in the notes of the next meeting.

### Dissolution

The group will dissolve if:

- The structure and/or funding for The Music Partnerships changes substantially.
- The group agrees that its role is no longer required.
- The group, Entrust Support Services Ltd. and Arts Council England agree on alternative arrangements for the governance of The Music Partnership.

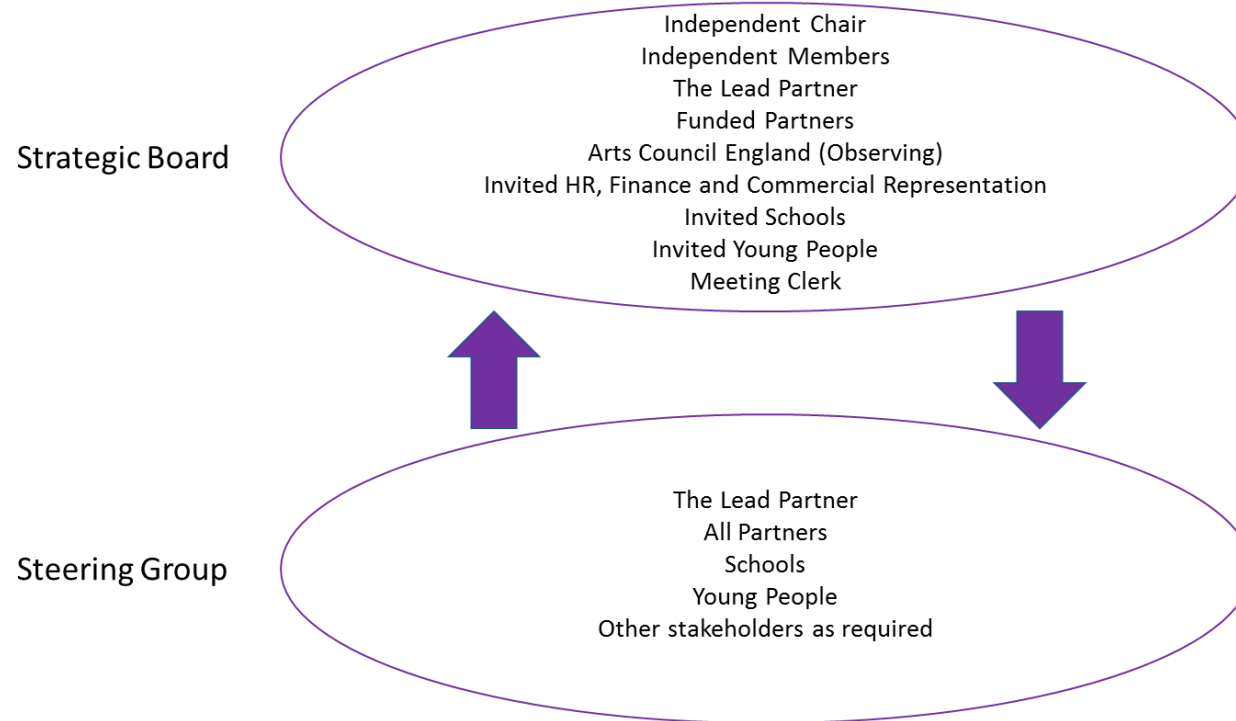
### The Operational Steering Group

- To support and inform the work of the Strategic board, the operational steering group will plan and deliver specific areas of activity



- This group will be an open invite to the sector in addition to self-selecting from partners, schools, and young people
- The steering group will meet four times a year, with each meeting taking place in the week preceding the strategic board meeting
- The lead partner will administer and chair the steering group including producing and circulating action points, reviewing the area RAG rating and updating the risk register
- Actions and proposals from the steering group will be presented to the strategic board in the board paper. The board paper and minutes will be circulated to all stakeholders following each meeting

### The Operational Steering Group and Strategic Board



## Appendix C – Equality, Diversity, and Inclusion Strategy

### Equality, Diversity, and Inclusion

The Music Partnership's Equality, Diversity and Inclusion strategy has been developed by practitioners from across the partnership's organisations, reflecting their individual policies, supported by knowledge and best practice from across the music education sector. The Music Partnership is grateful for the resources and guidance provided by the 'Youth Music Network' and, more locally, the 'MAC Music Education Hub Strategy Group'.

The strategy has been reviewed by TMP's Operational Steering Group and approved by the Strategic Board, prior to publication on the website.

### Definitions

**Equality** – is about ensuring that all individuals have an equal opportunity to make the most of their lives and talents.

**Diversity** – is about the presence of difference that already exists, e.g., the characteristics that an individual or group has that may be diverse from others.

**Inclusion** – is about creating an environment where people feeling valued, welcomed, and able to participate.

A further consideration is 'equity'

**Equity** – is about recognising that some people or groups need additional support to participate - and providing the means for them to do so.

### The Equality Act

The Equality Act 2010 provides the legislative framework that informs our work to promote equality of opportunity and reduce barriers to engagement for protected groups. The Act introduced the Single Equality Duty for public bodies. It supports good decision making by ensuring that public bodies consider how different people will be affected by their activities, helping them to deliver policies and services which are accessible to all and which meet different people's needs.

The protected characteristics under the Equality Act:

- age
- disability
- gender reassignment
- marriage and civil partnership (but only in respect of eliminating unlawful discrimination)
- pregnancy and maternity
- race – this includes ethnic or national origins, colour, or nationality
- religion or belief – this includes lack of belief
- sex (gender)
- sexual orientation

As well as the nine characteristics protected in law, it's also important to consider what other factors might create barriers to participation, such as poverty, caring responsibilities, or someone's wellbeing.

### The Equality Duty

The Equality Duty requires that we have had due regard to the need to:

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

### Advancing equality involves:

- removing or minimizing 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.

## What is the purpose of the strategy?

The strategy sets the foundations for partners to build an inclusive educational culture where all children and young people are valued and recognised for their unique qualities, ideas, voices, and perspectives.

The strategy is based on seeking positive answers to three key questions:

1. Do all children and young people receive a high-quality music education that is tailored to their needs, interests, and abilities?
2. Do partner organisations' values embrace inclusion and promote it?
3. How well can the delivery teams, individually and collectively, recognize and overcome barriers to learning?

## What is musical inclusion?

An approach to music teaching and learning, as well as organisational development, that means all children and young people can take part in music-making and learning, whatever their background or circumstances. It's about creating access to music-making in the first place and providing the right support and opportunities so that young people can progress on their individual journey. And it's about music leaders having the right skills and resources to help each young person fulfil their potential. When we talk about 'Music-making' or 'Music-making opportunities' we mean all the ways that young people make and learn music, in and out of schools.

## So, who's missing out then?

Many children and young people face barriers to accessing music-making. These can be obvious, but many are not. Barriers come about because of the way society is organised and resourced. It's our responsibility to get rid of them.

## OK, so how do you make music teaching and learning more inclusive then?

An easy way to understand this is that inclusive music is music that is **HEARD**:

- **Holistic** - placing emphasis on personal, social, and musical outcomes
- **Equitable** – people facing the biggest barriers receive the most support
- **Authentic** - developed with and informed by the people we do it for
- **Representative** – the people we work with as participants and colleagues reflect our diverse society
- **Diverse** – all musical genres, styles, practices are valued equally

[What do I need to know about inclusion? HEARD Model | Youth Music Network](#)

### Musical Inclusion and Children in Challenging Circumstance

A key goal of this musical inclusion strategy is to enable all children in challenging circumstances to avail of a useful, high quality and personally suitable music education. Children in challenging circumstances may be categorized in the following groups (*Mullen 2011*):

- **Life condition** - young people with a permanent condition such as a disability, impairment, or a condition such as Asperger's syndrome.
- **Environmental issues** - young people with a challenge related to where they live. This could be about such issues as rural isolation or living in areas of social and economic deprivation or issues around differing cultural heritage.
- **Life circumstances** - young people who bully or are being bullied, who live in state or foster care, refugees - to name but some.
- **Behavioural issues** - young people with behavioural, emotional and social difficulties who become excluded from mainstream school.

## Characteristics of Inclusive Practice

### **Progress**

- Help participants develop musically, personally, and socially.
- Offer every participant a music education that is designed to meet their needs, interests, and abilities.
- Value all styles and forms of making and learning music equally.
- Frequently involve nurturing creative expression and shared ownership with young people.
- Foster a relational way of working where young people's voices are heard, respected, and acted on while also acknowledging the teacher's expertise and overview in relation to areas such as progression and attainment.

### **Barriers**

- Reduce barriers to participation, engagement and learning for all students
- Not only those with impairments or those who are categorised as having SEND.

### **Opportunities**

- Work towards equality of educational opportunity for all students, including opportunities to perform and record.
- Be important and beneficial for all children and young people but particularly for children and young people at risk of low attainment, disengagement, or educational exclusion.
- Identify and respond to areas of need whether geographic or for particular groups.
- At times be transformational, particularly with some children in challenging circumstances, notably in terms of their sense of self, intrinsic motivation, sense of empowerment and the building of resilience.
- View the difference between students as resources to support learning, rather than problems to be overcome.

### **Workforce**

- Value the input of SENCOs, TAs, class teachers in Primary, Secondary and Special Schools as well as music specialists, social workers, carers etc.
- Encourage both music leaders and, over time, participants to become reflective practitioners.

## Organisations within The Music Partnership are committed to:




- inclusive practice being a key priority throughout the thinking, language, training, delivery, professional development, and reporting for all partners.
- creating a workforce that reflects the diversity of the communities served understanding that all the differences in peoples' skills, education, experience, background, education, age, working style, religion or belief, sexual orientation, race, gender, and other individual characteristics drive greater effectiveness in decision-making through diversity of thought and approach to delivery.
- creating an inclusive and welcoming environment free of harassment and bullying, where everyone can achieve their potential and all employees feel, and are, valued and respected.
- emphasising the inclusive behaviours expected of all our people and those working on behalf of The Music Partnership.
- sharing the commitment to valuing diversity and promoting an inclusive offer that respects and observes the individual
- practitioners committing to 'Youth Voice' and 'Child-Centred Delivery' in planning, delivery, and assessment as part of a quality offer e.g., through the characteristics outlined in 'TMP Quality Framework' or 'Youth Music Quality Framework'
- building a positive rapport with pupils, using appropriate language which promotes equality and diversity, taking steps to meet the needs of individuals. Teachers challenge discrimination, harassment, and victimisation.
- removing disadvantage by offering bespoke solutions, tailored learning styles and flexibility, enabling targeted support that reaches those most in need. Working with partners and signposting support to enable access for all is key to this success (e.g. funding, bursaries, instrument loan, music groups).

## Key Challenges

Challenge	Description
Funding	Substantial and continued funding needed to really prioritise education for all Children and Young People – those in challenging circumstances, SEND, Gifted & Talented, underrepresented. Uncertain funding climate and lack of available resource to make change quickly, without compromising current provision. Bespoke charitable support for Telford & Wrekin Music is currently limited despite pupil premium funding being available through the council.
Workforce	EDI awareness building within partnership staffing through training and supportive line management. Lack of diversity in current workforce and limited ability to change this quickly – often provision is market led and recruitment channels are limited. Parts of the region not hugely diverse but the workforce does not yet represent the communities served. Ensuring regular and appropriate bespoke inclusion training is available for delivery practitioners.
Data	Complexity in collecting useful data when it involves multiple partners, stakeholders, and special category data (e.g., Ethnicity or SEND). Improvement being made continually but this remains a key challenge for all partners.
Communication	‘Remote’ or peripatetic organisations “don’t know what they don’t know”. Continual comms is needed to break down barriers, change / inform perceptions to stop children and teachers making assumptions on what delivery or provision can be possible.
Schools	Many schools passionately support Music Education and access for all to provision. Some remain the gatekeeper and a barrier to access, which partners continue to work on. There is a need to review the curriculum offer with schools to ensure the offer is one that all young people can identify with.
Capacity	Need is changing constantly but some areas (e.g., small schools with rural isolation) also have a continuing need for financial resource which requires capacity to sustain e.g., through fundraising / bidding. Staffing capacity is often limited and can’t react quickly to settings in need (e.g., timetable availability with the right specialist to support a SEND project)



## Priorities and Actions

Priority	Actions	Resources / Timeline
Recruit an Inclusion Lead to support the implementation of this strategy across TMP	Appoint a Lead for Inclusion for The Music Partnership	<b>01.10.2023</b>  Va poster.pdf A3 Stoke-on-Trent City Council EDI Report.1
Sharing organisational approaches and policy for EDI regularly with delivery teams.	This EDI strategy document and individual organisation policies to be shared with delivery practitioners at least annually. Ensure that training and communication with and for practitioners regularly highlights support for 'all children and young people'	 TMP Remissions.docx
Raising Awareness of The Music Partnership's Remissions policy.	Publicising and widely circulating remissions policies within the workforce and to schools and parents. Regular communication from partner organisations should highlight to schools and parents that support is available across a range of programmes.	 The Music Partnership - SEND I
Building networks, approaches, experience, and capacity for support Music and SEND.	Establishing a Hub-wide support network for SEND practitioners in services and schools. Agree a consistent approach for Music and SEND which is widely circulated amongst practitioners.	
Regular Equality diversity and Inclusion training for practitioners.	Ensure delivery teams and partner organisations deliver EDI training regularly. TMP should also prioritise training on decolonising the curriculum to ensure all children have an offer that they are able to identify with.	<b>Annual review</b>

Identify a lead for inclusion for The Music Partnership, for the new Hub region.	Various strands of inclusion are currently led and managed by a variety of team members. A lead for inclusion will bring together many strands of the Hub's work, assisting with driving forward these priorities and actions and monitoring impact.	<b>By September 2024</b>
Improve data collection to assist with identifying need.	With the aim of targeting need to the individuals and communities who need provision the most, partners should improve their data collection / data sharing so issues like, for example, low income, SEND, isolation can be identified more readily.	<b>On going with IAG review</b>
Increase the conversation across all TMP partner organisations about Musical Inclusion.	Add 'Musical Inclusion' as a standing agenda item to all management leadership and governance meetings across TMP.	<b>On going with IAG review</b>
Improve support for Gifted & Talent children and young people.	Partner organisations to agree their approach and support for those young people who are identified as 'Gifted and Talented'. Practitioners, schools, and parents to have pathways to enable targeted support.	<b>By January 2024</b>
Improve funding streams to support Music Inclusion.	Work on developing 'individual giving' across all parts of TMP, even if via already established partner organisations. Continue diversifying income streams across major funders (e.g., DfE, Arts Council England, Youth Music) and with trusts and foundations.	<b>By September 2024</b>

## Monitoring

Action	Timescale
Annual completion of the Youth Music EDI Toolkit to check progress and inform future actions.	Annual Review
Report on engagement / take up of remissions programmes, alongside progress made.	Quarterly Review
Complete an Annual Workforce Diversity Survey (to include the diversity of the Strategic Board).	Annual Review
Quarterly Monitoring by the Strategic Board of the Priorities and Actions.	Quarterly Review

## Appendix D - Charging, Remissions and Subsidy

### Charging and Subsidy

The Music Partnership relies on diverse income streams beyond the core grant funding provided by the DfE. This includes through charging for activities such as teaching, concert tickets and in some areas for instrument hire. Across the partnership, the grant accounts for less than 50% of total income for the Hub which contributes to the financial resilience of the partnership.

All activities related to the Programme of Activity are either subsidised by the grant or provided at no costs to the school or parent. A summary of charging rates for 2023/24 can be found below by local authority area:

Activity	Staffs	Stoke	Telford
Instrumental / Vocal Work	£41 per hour.	£41 per hour	Group - £9.65 Individual - £17.65 School bought-in £47.85ph
WCET	£50 per hour	£41 per hour (Two teachers, where appropriate)	£1,220 for 30 weeks (£40.67 per hour). £480 for a 10-week term £48ph
Curriculum Teaching	£50 per hour	£41 per hour	£50 per hour
Workshops etc.	Bespoke	Bespoke	Bespoke

## Remissions

The Music Partnership (TMP) believes that a quality music education is for everyone and that all children should have an equitable entitlement to quality provision. Across the Partnership a range of programmes and support offers are available, and these are summarised below by area. TMP is also committed to finding support for any young person in need of support, even if the circumstances listed below are not applicable.

### Entrust Music Service Staffordshire

- The Music Service works closely with schools to support lesson costs using Pupil Premium for families in receipt of Free School Meals. Pupil Premium funding is often allocated in support of music lessons.
- Instruments are loaned to pupils having lessons with the Music Service or attending a Music Service Group / Ensemble at no additional charge
- All Music Service Groups and Ensembles are provided free of charge for children living or educated in Staffordshire. This includes 'Blast Off' an online music group for beginners.
- All Looked after Children in Years 4,5 and 6 are entitled to a music lesson fully funded with the Music Service through partnership with the Staffordshire Virtual School.
- The Furthering Talent scheme from Awards for Young Musicians provides funding for lessons for children with identified musical talent who are from low-income families.
- FOSYM Awards can support children who are not eligible for the above programmes but who are still unable to afford the cost of music lessons.

Contact Entrust Music Service Staffordshire for more information or to request support: [musicservice@entrust-ed.co.uk](mailto:musicservice@entrust-ed.co.uk)

### Stoke-on-Trent City Music Service

- The Music Service works closely with schools to support lesson costs using Pupil Premium for families in receipt of Free School Meals. Pupil Premium funding is often allocated in support of music lessons.
- Instruments are loaned to pupils having lessons with the Music Service or attending a Music Service Group / Ensemble at no additional charge for pupils in receipt of Free School Meals.
- All Music Service Groups and Ensembles are provided free of charge for children living or educated in Stoke-on-Trent.

- All Looked after Children in Years 4, 5 and 6 are entitled to a music lesson fully funded with the Music Service through partnership with the Stoke-on-Trent Virtual School.

Contact City Music Service for more information or to request support: [citymusicservice@stoke.gov.uk](mailto:citymusicservice@stoke.gov.uk)

#### Telford & Wrekin Music

- All young people whose family meet the criteria for Free School Meals and Working Tax Credits will be funded to have small group instrumental lessons for one academic year only with Telford & Wrekin Music (or 30 weeks depending on when they start). This will include children & young people who currently attend Academy Schools.
- All those children receiving lessons will receive free of charge, for one-year musical instrument hire (apart from guitar, keyboard, or drums) as long as they are receiving lessons through TWM.
- Children in Care will continue to be fully funded to access small group lessons with TWM and these lessons can be applied for by their school/social worker.
- The Music Service works closely with schools to support lesson costs using Pupil Premium once the 30-week period has finished.

Contact Telford & Wrekin Music for more information or to request support: [telford.music@telford.gov.uk](mailto:telford.music@telford.gov.uk)

## Appendix E – Progression Strategy

Musical 'Progression' is a broad concept often covering the 'means' (pathways) through to the 'ends' (outcomes). Many different organisations and reports have focused on musical progression from different angles, whether from the viewpoint of the learner, the curriculum, or the structures.

This strategy sets out TMP's understanding of Musical Progression, how the Music Hub will support it, and details the current challenges and risks for young people and their musical journeys. It is also important to note that progress and achievement may not always be a musical outcome, gaining self-esteem, improving wellbeing, school attendance or behaviour are all considerations for where Music may have impact.

Where possible, the strategy highlights existing thinking, good practice, studies, reviews, and reports.

"What it means to make progress in music is many faceted. No two journeys, in and through musical learning, are the same. Nevertheless, everyone starts from an initial inspiring experience of music, either hearing or performing it" – *The Music Commission. What does it take to make progress in music? 2019.*

### Definitions

For the purpose of this strategy, the following definitions will be used:

- **Progression** – long term musical development over time
- **Progression Routes** – the pathways available to young people.
- **Progress** – the small steps in the journey over time (e.g. movement from A to B).
- **Continuation** – doing something initially and then continuing to do so in that, or in another, relevant format.
- **Achievement** – completing something successfully.
- **Attainment** – the standard being reached.

## The Aim

To provide the environment, structure, and opportunity for pupils to start learning an instrument and to develop musically over time. Learning to play an instrument or to sing involves developing a broad range of skills, knowledge and understanding in addition to making progress with specific techniques. This will require collaboration between teachers, schools, communities, parents and young people over many years, and many hundreds and thousands of hours.

## Data

The most recent data collection showing pupils by standard across the partnership is from October 22. This follows a two-year hiatus in reporting amidst the pandemic. The first four years, marked with an Asterix denote reporting for Staffordshire and Stoke prior to Telford joining The Music Partnership.

The majority of pupils have consistently been participating at 'entry level' with fewer pupils continuing to higher levels of attainment. This picture improved prior to the pandemic but then, perhaps unsurprisingly, many pupils who could not access provision through this time despite efforts from the Hub, dropped out from the 'foundation and intermediate' levels. Post-pandemic, greater focus on continuation following WCET and a new growth in co-curricular lessons is hoped to have impact at these levels.

	*Oct-13	*Oct-14	*Oct-15	*Oct-16	Oct-16	Oct-17	Oct-18	Oct-19	Oct-20	Oct-21	Oct-22
	<u>2012/13</u>	<u>2013/14</u>	<u>2014/15</u>	<u>2015/16</u>	<u>2015/16</u>	<u>2016/17</u>	<u>2017/18</u>	<u>2018/19</u>	<u>2019-20</u>	<u>2020/21</u>	<u>2021/22</u>
<b><u>Standards</u></b>											
Entry	9707	9982	14708	13384	17323	18881	20094	19804			22186
Foundation	2684	2745	966	1145	1473	2275	2509	2439			1260
Intermediate	564	533	200	244	260	345	350	410			238
Advanced	274	214	145	179	184	188	211	210			106
Total	13229	13474	16019	14952	19240	21689	23164	22863			23790



## The Concept

Children and young people, adults and organisations **collaborate** to create progression environments for all children and young people:

- Coordination and Communication.
- Opportunities.
- Empowerment and Support for Teachers and Adults.
- Children and young people leading their learning.
- Empowerment and Support for the Young Person.
- Harnessing Technology.
- Bringing together external forces (e.g., the music industry and venues).

*Source: Ben Sandbrook, Musical Progression Roundtable, 2012*

*The Music Commission* has an 8-point approach for children to be **supported** to realise their musical potential. The points below are summarised:

1. Leaders in school are confident and enabled to put music at the heart of learning.
2. Schools are supported to provide an effective curriculum.
3. Training is available for a diverse and skilled workforce of specialist and generalist teachers.
4. Financial support is universally available to support all musical learners beyond 'first access'.
5. Collaboration between schools and partners helps students to progress.
6. Parental engagement is prioritised.
7. Young people are informed, engaged, and shape their own learning pathways.
8. New, integrated approaches to teaching and assessment of learning are developed.

## The Music Partnership's Approach

Within the constraints of finance, prioritise the learner and their needs wherever possible.

1. Involve schools in high-quality instrumental and vocal work across a diversity of genres of music.
2. Provide teaching to a consistent quality and set of expectations– curricula, progression models, assessment frameworks.
3. Run a high-quality 'Whole Class Ensemble Teaching' programme, widening the opportunity for young people to start their musical journey.
4. Support the improvement of Curriculum Music in schools across Key Stages.
5. Provide training, CPD, support, and quality resources for practitioners, schools, and families to support progression.
6. Prioritise local transition pathways where schools and teachers collaborate to support the musician.
7. Draw together partners, funding, and bursaries to provide remissions and support for the EDI Strategy and for Gifted & Talented musicians.
8. Organise and facilitate a progressive ensemble offer across the region alongside schools and partners.
9. Organise and involve pupils in a range of quality performance opportunities provided by partners and the community.
10. Regularly monitor pupil attainment data sets across The Music Partnership to assess impact and success.

## Key Challenges

This is not an exhaustive list and will be developed further as the strategy is delivered and impact measured.

Funding	Funding levels continue to be a significant risk with more young people needing financial support alongside a widening brief, and actual reductions in funding levels, for Music Hubs (lack of inflationary increase, cessation of TPS addition grant in Staffordshire). As schools pass increasing costs of provision to parents (who themselves are facing a tough economic climate) music lessons can become unaffordable without further support.
Local Management of Schools (LMS)	Starting in the early 1990s, LMS has seen schools become increasingly individual in approach, priority, and education. This often challenges natural musical pathways and can be a significant blocker to progression routes.
Data	Access to direct parent contact information is problematic for many thousands of young people involved in TMPs weekly activities. Where the school organises provision, data sharing is very difficult at the scales involved (569 schools). This means many opportunities to celebrate progress and to signpost progression routes are reliant on schools and their own comms channels rather than direct comms via the Music Hub.
Recruitment and Resourcing	Securing the employee with the right skillset, across specialisms and genres, and at the right time is a key operational challenge. This is particularly the case in the current climate with low numbers of music graduates, a national shortage of teachers and an often-expected minimum standard of qualification from schools.
Geography	The region is vast with pockets of significant rural and cultural isolation.
Young People and Distractions	Long term progression takes commitment, graft, and determination. Alongside this, young people have more distractions in life than ever before making it harder to focus and work on long-term attainment.
School Curriculum (e.g. Ebacc)	Many school settings are not able to prioritise delivery of music beyond Key Stage 3. This can be a contributing factor to the decline of KS4 and KS5 exam entries.

## Actions

Action	Owner	Timescale
Continue to work on or develop charitable partnerships (e.g. Telford Charity) to improve the resource available for bursaries.	Telford & Wrekin Music Steering Group	Through 2023-24
Pilot data collection for parents where appropriate to improve communications between teachers and families.	Music Services	January 2024
Highlight the importance of pyramid working through school support programme.	All partners	Through 2023-24
Use 'Assessing Musical Progress Framework' across all relevant activities.	All partners	From September 2023
Share resource across organisations to widen performance opportunities using established good practice (e.g. widening of recorder festivals, young musician events).	Music Services	Through 2023-24
Share bursary schemes more widely and where places are available (e.g. Furthering Talent).	Music Services	Through 2023-24
Raise awareness of 'progression' and the risk for young people of pathways breaking down with all stakeholders.	Steering Group Marketing and Comms	Through 2023-24

## Appendix F – Youth Participation Strategy

To date, development has involved key stakeholders creating a Theory of Change for this work, and the trialling of a set of consultation methods in six schools and the Stoke YMCA. Results have been presented to TMP leaders and the steering group and will be presented to the instrumental teaching workforce during Autumn term 2023.

Funding has been identified to take this work to the next stage, and to support TMP with the capacity to do so.

Independent consultants Abigail D'Amore and Jennifer Raven will lead this short-term implementation plan, with the view to embedding activities within TMP leadership and workforce for continuation from April 2024 onwards.

### **Scope of work**

This work will fall into two areas: rollout of the youth consultation (led by Abi) and developing a youth advisory board for TMP (led by Jenn).

By March 2024 we will:

- 1) Have trained and supported a targeted number of schools and instrumental tutors to trial and provide feedback on a youth voice toolkit within their existing teaching practice, and collated and analysed data from this
- 2) Finalised a toolkit and training session to be made available for all TMP staff / schools
- 3) Have recruited a youth voice facilitator and assistant facilitator from the region, and worked with 25-30 young people aged 14-18 across 15 sessions from five partner organisations (i.e. youth service, schools) to explore and test creative engaging approaches to contributing to decision making and co-production
- 4) Recruited an 'opted in' advisory board from these young people (name and format to be decided with young people) and delivered one session
- 5) Have worked with TMP leadership and management to facilitate sessions on organisational readiness (including systems and policies) for embedding youth participation and consultation
- 6) Evaluated and debriefed on the work, and produced to a legacy implementation plan/set of recommendations for April 2024 onwards.

## Youth consultation rollout: implementation plan

This work is aiming to address these outcomes from the Theory of Change:

1. CYP believe their musical interests, opinions and identities are more valued, listened to, heard and understood
2. The workforce develops a better understanding of the musical interests, opinions and identities of CYP
3. The workforce improves their skills, confidence and knowledge of embedding CYP participation into teaching and learning

Activity	By who		By when
	Who to lead	TMP input needed	
Development of draft youth voice toolkit and data sharing mechanisms. This will include a number of ways of gathering CYP views, opinions and interests, based on the trial consultation, that can be incorporated into existing instrumental teaching / classroom teaching practice	AD		Aug 23
Identification of / recruitment of schools and tutors to trial toolkit (nb this can be as large as TMP partners would like)	AD	School contacts / promotion/circulation	Sept 23 / Jan 24
Training delivery: TMP instrumental teaching staff	AD	TMP to organise	Sept 23 / Jan 24
Training delivery: school staff (remote 30 min session)	AD	TMP to promote/circulate	Oct/Nov 23 / Jan 24
Collate data and feedback on toolkit	AD		Dec 23; March 24

Analysis and presentation of consultation data	AD	TMP steering group meeting	March 24
Finalising of toolkit and creation of dissemination plan	AD	TMP designers to format. TMP to co-produce dissemination plan	March 24
Training of TMP staff on collating and analysing future data (TBC by TMP teams)	AD	TMP to advise on staff to lead on this	March 24
Co-deliver a workshop, evaluation and debrief session with TMP leaders, and finalise youth consultation and participation implementation plan and recommendations for Apr 24 onwards	AD/JR	TMP workshop on this	March 24

### **Youth advisory board development: implementation plan**

This work is aiming to address these outcomes from the Theory of Change:

1. CYP better understand what musical opportunities and activities are available to them that are reflective and representative of who they are and what they need
2. CYP feel increasingly empowered and in control over their music making and learning, and can directly see how their voices are making a difference to themselves and others
3. TMP will develop systems and processes to be able to act and respond to CYP musical interests, opinions and identities
4. TMP will increase the role of CYP with inputting into decisions about planning relevant and representative activities across the partnership

Activity	By who		By when
	Who to lead	TMP input needed	
Finalise pilot programme plan	JR	Review and sign-off	Aug 2023
Recruit local partners (potentially to include Stoke City youth council), Facilitator and Assistant Facilitator	JR	Recommendations and contacts for local partners  Promotion of Facilitator and Assistant Facilitator roles	Sept 2023
Induct and train Facilitator and Assistant Facilitator	JR	Sharing key info and policies, eg safeguarding	Oct 2023
Plan and promote local workshops via partners	JR		Oct 2023
Deliver 3 x local workshops in 5 x areas (and promote 'advisory board intensive' at the last session)	JR	Potentially visit some sessions	Nov-Dec 2023
Interim debrief/progress review	JR	Attend debrief/progress review meeting (1-2 hours online)	Dec 2023
Online briefing session for potential 'intensive' participants	JR		Jan 2024
Confirm 'intensive' participants, arrange travel, book venue and equipment etc	JR	Provide venue hire and equipment in-kind?	Jan 2024



Deliver 'intensive'	JR	Attend part of the day	Feb 2024 (half term)
Co-deliver a workshop, evaluation and debrief session with TMP leaders, and finalise youth consultation and participation implementation plan and recommendations for Apr 24 onwards	AD/JR	TMP workshop on this	March 24

## Appendix G – Safeguarding Policies

Safeguarding policies for Entrust Support Services Ltd, The City Music Service and Telford & Wrekin Council can be found below in full.



Entrust-Safeguarding-Policy-February 2023



City Music Service Safeguarding and Child Protection Policy



FINAL Education & Skills Safeguarding Policy

## Version Control

Created	30.06.23
This version	V2.2
Date of update	10.10.23
Previous versions	V1. V2. V2.1

The Music Partnership  
Entrust Support Services Ltd.

Local Plan for Music Education 2023/24

Version 2.2  
10.10.23