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**SOUND FOUNDATION SOMERSET**

**SOMERSET’S MUSIC EDUCATION HUB**

**BUSINESS PLAN**

**SEPTEMBER 2012 – AUGUST 2020**

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**1. Executive Summary**

*“Music is a big part of my life and it is to others. It has a big effect on everyone; it can make you happy, sad and make you feel all different things… It would be terrible without it”*

*(A young person of Somerset)*

This is the business plan for Sound Foundation Somerset (SFS), the Music Education Hub serving the county of Somerset. It is a working document for the period 2017/18 to 2019/20 in which all aspects of hub management, organisation and music education delivery are explained. It provides an overview of the education, economic and geographical context in which the hub is working and highlights the challenges and barriers to participation and progression which it endeavours to minimise.

Our plan includes a comprehensive needs analysis drawn from findings of extensive consultation with key stakeholders over the last 24 months and which has, together with our regular conversations with and feedback from the Arts Council England, been used to identify our key areas of priority for development and delivery across the remaining years of this plan.

Detailed Programmes of Activity for both 2018/19 and 2019/20 years build on the previous years’ programmes and demonstrate how Sound Foundation Somerset intends to meet each of the Core and Extension Roles and our School Music Education Plan describes the process for engaging with schools and how we will continue to address the 11 Ofsted recommendations for music education hubs.

Our revised plan has started to respond to some of the challenges and recommendations within the recently published Music Commission Report – *“Retuning Our Ambitions for Music Learning: Every Child Taking Music Further”.* Looking to the future, our Artsmark Incentive Scheme anticipates both a refocus in inspections to a new, broader ‘quality of education’ judgement from September 2019 and the implementation of the New Model Music Curriculum. Finally, strengthened strategic working and enhanced partnerships achieved during this plan period will position Sound Foundation Somerset to respond positively and confidently to any changes which may arise from the contents of the new National Plan.

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**2.** **Mission, Aims and Objectives**

**Mission:** Sound Foundation Somerset’s mission statement is:

***Inspirational, progressive and high quality music provision for all children and young people in Somerset***

This is at the very heart of our work. Placing children and young people at the centre of our aspirations, Sound Foundation Somerset draws on extensive local partnerships to embed educational excellence through diverse delivery of a wide range of styles and genres.

The Somerset Music Education Hub during 2018/19 and 2019/20 will continue to commission music education activities from Delivery Partners against each of the nationally required core and extension roles within the National Plan for Music Education, which are:

* Core Role A – Whole Class Ensemble Tuition.
* Core Role B – Ensembles.
* Core Role C – Progression.
* Core Role D – Singing Strategy.
* Extension Role 1 – Continuous Professional Development (CPD).
* Extension Role 2 – Instrument Loan Service.
* Extension Role 3 – Access to large scale music venues/professional musicians.

**Vision**

Our vision is that by 2021 Somerset will be nationally recognised for high quality music provision that meets the needs of all children and young people regardless of background.

**Aims and Objectives**

Both Sound Foundation Somerset and InspirED, the Arts Education Network for Somerset, underpin all the visions, aims and objectives in the Somerset Education Strategy document entitled “Excellence for All”. This Strategy is a key element of the Children and Young People’s Plan 2016 -2019 (CYPP) framework to deliver Somerset’s vision for the 110,000 children and young people in the county. The vision is that they are safe, healthy, happy, are ambitious for their future, and develop skills for life.

[**http://www.somerset.gov.uk/policies-and-plans/plans/children-and-young-peoples-plan/excellence-for-all/**](http://www.somerset.gov.uk/policies-and-plans/plans/children-and-young-peoples-plan/excellence-for-all/)

[**http://www.somerset.gov.uk/policies-and-plans/plans/children-and-young-peoples-plan/**](http://www.somerset.gov.uk/policies-and-plans/plans/children-and-young-peoples-plan/)

Sound Foundation Somerset will:

* Ensure that **all** children and young people have the opportunity to realise their musical potential and further aspire to a life–long engagement in the arts more widely.
* Focus attention on meeting the needs of disadvantaged communities and individuals.

In addition, Sound Foundation Somerset aims to:

* Always work in the best interests of children and young people.
* Ensure that all children and young people have equal access to:
* An individualised and progressive high quality music education
* High quality music teachers and professional musicians
* A rich and diverse musical experience, including a wide variety of many styles and genres to which pupils living in a rural County may not normally be exposed.
* Ensure that all children and young people have the opportunity to achieve their musical potential and further aspire to a lifelong engagement in the arts more widely.
* Maintain a strong, collaborative partnership in the hub concerned with achieving excellence in music education.
* Clearly communicate the Hub’s commitment to equality and diversity to all members of the partnership and the community.
* Clearly communicate its responsibility for equality matters.
* Provide accessible training, CPD and resource materials for all partners and other music educational organisations working in the County.
* Maintain robust systems for the implementation, monitoring, evaluation, review and action of equality matters.
* Respond impartially to all equality matters and act in relation to matters of disadvantage and discrimination.
* Maintain regular consultation with partners, stakeholders and the wider community.
* Maintain a strong working partnership with the consortium partners of InspirED to:
* Maximise local, national and international arts opportunities and funding
* Enable educational providers to link together to provide co-ordinated Arts activity
* Develop and maintain the expertise which will promote excellence in the arts in Somerset
* To contribute to school improvement and the raising of standards and achievement.

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**3. Context of Sound Foundation Somerset’s Work**

**Geographic and Demographic Context**

Somerset covers 3,452 square kilometres and is home to roughly 10% of the south west's population.

Divided into four districts (Mendip, Sedgemoor, South Somerset, and Somerset West and Taunton – not North Somerset or Bath and North East Somerset or BANES), the county is predominantly rural; 48% of the population lives in a rural area compared to the average of 18% in England. Somerset has a population of around 555,000 (Source: Office for National Statistics, mid-year estimate 2017). This is approximately 100,000 more than the population of Bristol in an area nearly 24 times larger.

There are two main arterial transport routes within the county (the M5 and A303) which give easy transport through the county but transport across the large geographical area, especially from east to west, is more difficult and time consuming. As a result of the population distribution and transport difficulties, rural isolation can be a significant factor, particularly for children and young people and the disadvantaged. (See Appendix 1 for map of Somerset).

There are estimated to be 121,700 children and young people (aged 0-19) living in Somerset. The birth rate in Somerset increased steadily between 2004 and 2011 and at its peak in 2011 there were 5,764 births, 665 more than the low of 5,099 in 2004. This equates to 22 additional classes of children requiring reception places across Somerset in 2015 compared to 2008. Although the birth rate has been fluctuating since 2012, it remains higher than the period 2004 – 2007.

At October 2018 there were 70,494 children educated in 267 state-funded schools and academies (including early years children in school run nursery classes). 9.8% of the school population is classified as belonging to an ethnic group other than White British. 11.7% of pupils are recorded as eligible for free school meals – up from 10.5% in 2016 and 6.8% of pupils have a first language other than English – up from 6.2% (Source: School Census Jan 2018). There were 517 children in care in Somerset as at April 2018.

The breakdown of schools and colleges is as follows:

|  |  |  |
| --- | --- | --- |
| **Phase/Type** | **Total Number** | **No of Academies** |
| State-funded Establishments | | |
| All Through | 2 | 2 |
| Middle | 8 | 6 |
| Infant | 13 | 3 |
| First | 38 | 13 |
| Primary | 154 | 51 |
| Junior | 11 | 3 |
| Secondary | 24 | 20 |
| Upper | 4 | 2 |
| Special | 9 | 2 |
| PRU | 4 | 0 |
| SUB TOTAL | 267 | 102 |
| Other | | |
| Colleges | 4 | N/A |
| Special Post 16 | 3 | N/A |
| Independent | 18 | N/A |
| Independent Special | 15 | N/A |
| SUB TOTAL | 40 | N/A |
| **GRAND TOTAL** | **307** | **102** |

**West Somerset Opportunity Area**

The West Somerset Opportunity Area plan for social mobility, “Opportunity Area 2017-20: A local plan to deliver opportunities for children and young people in West Somerset” was published by the DfE on 20 October 2017.

<https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/654844/Social_Mobility_Delivery_Plan_West_Somerset_v6.pdf>

West Somerset is ranked 324th of 324 districts in the whole country on the social mobility index. This Index compares the chances that a child from a disadvantaged background will do well at school and get a good job compared to children in other in areas across the country.

Having looked at the issues facing West Somerset the DfE and partners have identified four priorities – below – and whilst the creative arts are not specifically mentioned within the plan, SFS, through targeting its core and extension role delivery will be able to assist partners in delivering these priorities:

**Priority 1: Every child has a great start in life**

Children in West Somerset will begin school with a strong start, with the proportion achieving a good level of development rising to above the current national average.

**Priority 2: Educational excellence in the classroom**

Every child in West Somerset will begin school with a strong start having achieved a good level of development at the end of the Early years Foundation Stage.

**Priority 3: Transition to adulthood**

Every young person in West Somerset will be inspired to achieve the best possible education outcomes after the age of sixteen. We will prioritise the access of disadvantaged young people into higher education and high level technical routes at the same rate as in the top half of England.

**Priority 4: Skills for employment and business**

Every young person in West Somerset should be equipped to succeed in the world of work, which is why we will ensure that every school pupil in West Somerset gets four excellent experiences of work and will invest in adult skills. The plan is a summary of the 2016 position, what activities will be undertaken and the targets for 2020/21. Somerset County Council will report the progress of the Opportunity Area through the Children’s Trust plan.

**Music Education Context**

The geographical and population profile is reflected to a considerable degree within music education and the arts more generally. There is a wide range of organisations, community and voluntary groups all making music education provision within the county. Many of these organisations are small and focused on particular geographical areas or aspects of provision.

Relationships between the County Council and arts and music organisations in Somerset have not always been easy and this has been exacerbated by budget cuts and reform agendas over the last few years. There was considerable anger, for instance, at the County Council's decision to cut 100% of its support for the arts back in November 2010. This created the urgent need for Somerset’s Music Hub to rebuild trust and working relationships with these organisations. It was clear that despite all the cuts to budget, both the willingness and desire to work together for the benefit of the children and young people of Somerset was still very much alive and since the inception of the Somerset Music Hub in September 2012, effective partnerships and collaborative working have been established and continue to go from strength to strength, expanding year on year.

Sound Foundation Somerset differs from many music education hubs in that it is not led by the existing County Music Service, Somerset Music. It is a partnership with Somerset Music (Somerset County Council's – SCC’s - traded music service) as one of a number of delivery partners funded to provide music education and receiving a grant allocation in order to achieve this via a commissioning framework.

The Somerset Music Education Hub adopts a commissioning approach to its work inviting bids from delivery partners for the 4 core and 3 extension roles and some back office functions, outlining what is expected as part of a funding agreement with each partner organisation.

**Hub Context**

Specific annual priorities are outlined within this document. However, the following areas/issues are part of the context in which Sound Foundation Somerset is working and continues to address:

* Ensuring a high quality of delivery.
* Sustaining take up and quality in whole class ensemble teaching programmes whilst always embracing and being adaptable to new approaches to delivery.
* Ensuring hub offer is appropriate for maximum secondary schools and Special School/PRU engagement.
* Challenging inequalities between children and young people and between schools and ensuring a totally inclusive offer.
* Planning for children and young people's musical progression (the findings within the Ofsted report 'Music in Schools' Wider still and wider” highlighted considerable variation between the participation rates of different groups of pupils and will apply in Somerset).
* Maximising continuation rates from first access.
* Addressing the professional isolation of music teachers and other music professionals.
* Widening the range of genres available to young people, eg to include world music and urban/popular music.
* Developing and maintaining strong collaborative working within and between partners.
* Moving beyond activity to a focus on outcomes for Children and Young People of Somerset.
* Enhancement of links with national portfolio organisations, engagement with Music Mark/Westminster Education Forum, and RIO (Real Ideas Organisation) the local bridge organisation for the South West through regular meetings and attendance at its organised events*,* taking advantage of its expert training and support available and using its network of links with other organisations to promote good news and share ideas on a regional level.
* Supporting schools with Arts Award and encouraging as many Somerset schools to obtain Artsmark in partnership with SPAEDA, the Somerset Partnership for Arts Education Development Agency.

In addition, and with effect from January 2014, Arts Council England (ACE) has expected all music hubs to fulfil the 11 Ofsted recommendations contained within Robin Hammerton’s report published on 15 November 2013 and entitled: “Music in Schools: What Hubs Must Do” as part of a Music Education Plan. The recommendations are to:

* Promote themselves with schools as confident, expert leaders of music education in their areas, not simply as providers of services.
* Expect and secure that all schools engage with them and the National Plan for Music Education.
* Have regular supportive, challenging conversations with each of their schools about the quality of music education for all pupils in that school.
* Support all schools in improving the music education they provide, especially in class lessons, and support them in evaluating it robustly.
* Offer expert training and consultancy to schools, which supports school leaders and staff in understanding what musical learning, and good progress by pupils in music are like.
* Ensure that their own staff and partners are well trained and ready to do this work.
* Spend a suitable proportion of their staff’s time on working with school leaders strategically, alongside their work in teaching pupils directly.
* Publicise their work effectively to schools and explain how it can contribute to school improvement.
* Facilitate school-to-school support as appropriate.
* Promote high-quality curriculum progression in schools and ensure that hubs’ work in schools is integral to this.
* Robustly evaluate the impact of their own work on pupils’ music education.

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**4. Governance**

The governance of the Somerset Music Education Hub will be through the Somerset Education Partnership Board (SEPB) for Children and Young People. Somerset’s SEPB (formerly the Compact Executive) is an existing structure with its own terms of reference, remit and governance. It has schools in a majority and links very closely with other bodies such as Somerset’s Schools Forum. It is a vehicle for joint working for all schools and other partners underpinned by a firm commitment to the fundamental moral purpose that collectively and individually we should make a difference to the lives of children and young people.

The Somerset Music Education Hub will report to and be accountable to the SEPB on matters of educational outcomes and raising achievement and links to strategic education vision, plans and policies. It will report to this group as part of its annual schedule of meetings with progress reports.

The Sound Foundation Management Board will be responsible for making decisions on matters of allocation of ACE funding and deciding on hub strategy aligned to that required by ACE and also the SEPB. At full membership, it is made up from all user groups and includes a voice from all areas of delivery, including educational professionals, industry professionals, governors, parents, staff working with vulnerable and special educational needs children, youth and other cultural organisations. It will commission delivery from partners using a commissioning framework and providers will be separated from decisions about the award of funding.

The Somerset Music Education Hub will have a funding agreement with each of its delivery partners based upon the ACE framework. The relationship framework sets out expectations, funding and how risks will be managed.

In 2018.19 SFS is implementing additional measures for robust hub governance in accordance with ACE’s “Hub Governance: Guidance for Music Education Hubs” <https://www.artscouncil.org.uk/sites/default/files/download-file/Governance_guidance_MEH_0.pdf> This includes:

* A minimum of 4 rather than 3 board meetings per year;
* Appointment of an Independent Chair – see section 5: human Resources and Leadership for further details;
* Induction for newly recruited members;
* Skills audit of members to ensure diversity, membership reflective of stakeholders and effective decision making.

**Policies**

Sound Foundation Somerset and its major delivery partner, Somerset Music, both operate within Somerset Local Authority and must adhere to all council policies including Safeguarding, Data Protection/GDPR, Equality, Human Resources, Recruitment and PAYE, Financial Accounting and record keeping, Procurement and Commissioning framework & Risk Assessment.

Names of these policies and where applicable weblinks have been provided below:

1. Safeguarding: Somerset is one of the 12 Local Safeguarding Children Boards that make up the South West consortium that have developed the *“Southwest Child Protection Procedures”*: <http://www.proceduresonline.com/swcpp/somerset/index.html> & “How to report a child at risk” <http://www.somerset.gov.uk/childrens-services/safeguarding-children/report-a-child-at-risk/>
2. Equal Opportunity and Diversity: *“Equality and Fairness for All”* <http://www.somerset.gov.uk/policies-and-plans/policies/equality/>
3. Complaints, bullying, harassment and discrimination: <http://www.somerset.gov.uk/policies-and-plans/policies/bullying-and-harassment/>
4. Data Protection: *“The Children’s Services Privacy Notice”* <http://www.somerset.gov.uk/accessing-our-information/privacy-policy/childrens-services-privacy-notices/>
5. Human Resources: Internal guidance covering all aspects of HR for recruitment, grievance, disciplinary process, pay and reward, equalities etc: <http://extranet.somerset.gov.uk/hr/>
6. Financial Regulations: Internal guidance on all aspects of financial regulation and process: <http://extranet.somerset.gov.uk/finance/>
7. Commissioning & procurement: Internal guidance for employees of the County Council: <http://intranet.somerset.gov.uk/business-development/commercial-and-procurement/>
8. Health & Safety & Risk Assessment: *“The Burgundy Pack”* is specifically written for schools and is applicable for hub on-site activity and can be found within council guidance at <http://extranet.somerset.gov.uk/health-and-safety/>

In addition, where activities are commissioned from a third party partnership provider, each partnership provider receiving hub grant has a formal funding agreement with Somerset County Council which clearly states the Council’s/MEH requirements of that provider with regard to safeguarding, data protection, financial accounts, record keeping, and freedom of information. For example, with regard to safeguarding the funding agreement states:

* *19.1 The Parties hereby undertake that they shall comply with the Safeguarding Vulnerable Groups Act (SVGA) 2006: https://www.legislation.gov.uk/ukpga/2006/47/contents*
* *19.2 The Recipient further undertakes that it will ensure all individuals (employees, volunteers, and contractors) who work, or will work, with vulnerable adults or children on, or as part of, the Project are first subject to the appropriate level of disclosure check through the Disclosure and Barring Service (DBS) having regard to all current guidance issued by the DBS;*
* *19.3 The Recipient is required to comply with the Safeguarding Policies at all times with regard to the Project and, if requested, to send a copy of its published policies and practices to the Music & Arts Executive Officer for perusal and compliance.*

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**5. Human Resources and Leadership**

Somerset County Council (SCC), as the hub’s lead partner and contract holder, initially made an in-kind contribution to the Hub by providing resources from the 11-19 Team for the management and co-ordination of the Hub’s application phase, and during Year 1 of the Hub’s existence. This approach was supported by the senior management of the Local Authority. The Lead Adviser for 11 – 19 assumed the role of Hub Lead and Chair of the Management Group of SFS at this time.

From December 2013 onwards, the appointment of the new post of Music and Arts Executive Officer took over the remaining statutory work of the 11 – 19 Team, which disappeared in order to achieve efficiency savings, and also supported the operation of both SFS and InspirED. From March 2014, the Music and Arts Executive Officer post has reported directly to the Head of Educational Outcomes and Sufficiency within the Commissioning Team of SCC. This post has the procurement of educational enrichment activities and therefore the Hub function within its remit. In March 2015, this post also assumed the position of Chair of the Management Group of SFS, replacing the Lead Adviser for 11 – 19 who had remained as Chair to ensure continuity. The role of hub lead/manager is undertaken by the Music and Arts Executive Officer who works closely with the Director of Somerset Music and both regularly attend national and regional forums and conferences to keep updated with regard to national perspective on music education.

The contract of the Music and Arts Executive Officer was made permanent in April 2015 and in April 2016 part time administrative support for two days per week was implemented and the FTE equivalent of the Music and Arts Executive Office increased from a nominal 0.6FTE to 0.8FTE, having been able to redirect the post 16 function elsewhere within the organisation. This post is jointly funded from ACE grant and School Compact contributions (4days/1 day split). A very minimal level of additional “in kind” support for central hub function continues to come from SCC’s finance and procurement teams.

All hub delivery is commissioned out to the Hub partners and as such each is responsible for employing any necessary administrative staff for the back office activity of its delivery for SFS. This must not go above the ACE agreed threshold of 20%. Delivery partners are also responsible for the employment of teaching staff and who must be both appropriately qualified and DBS cleared.

**JD Revision and Increased Capacity**

Since September 2017, several major steps to increase strategic capacity at the centre to develop the organisation, realise all priorities and support schools and partners in the most effective way have been implemented. This was previously highlighted by ACE as a major risk which SFS pledged to address as a matter of urgency by the following action:

1) The Job Description for the Hub Lead has been completely rewritten to accurately reflect the strategic nature of the role and the results of the Job Evaluation Process were released in April 2018 resulting in an increase in grade by one level to an SCC Level 9. This has mitigated the risk of not being able to appoint at a sufficiently senior level should this post become vacant in the future.

2) Building strategic capacity to address areas of identified need and address the need for a hub deputy. From April 2018 onwards, a further £29,000 was apportioned to back office costs within the SFS budget to appoint a new strategic post. This post takes the lead in the work of the School Music Education Plan, including school visits, challenging conversations with schools, deputising for the Hub Lead and implementing and overseeing a champion/advocate programme for primary school music leaders. The Job Description was drawn up with input from the Primary and Secondary Heads’ Executive Officers during the Spring Term 2018, however, appointment was halted because of a council recruitment freeze. Also, the fact that the grade following the JE process did not reflect the specialist nature of the role and meant that it would be unlikely that a suitable candidate with the right teaching experience would apply. For these reasons, and also because of being best placed to carry out the role, the Director of Somerset Music and the Deputy Directors have been undertaking this work and this has resulted in closer strategic working relationships with the Hub Lead and more coherent day to day working arrangement.

A structure chart showing the current and future staffing of the hub has been attached as Appendix 2.

**Developing Staff and The Organisation**

During 2017.18 the Hub Lead was actively engaged with both the Arts Council’s Mentor scheme (as a mentee under an award-winning hub) and the Peer Development Programme where a peer group was formed between Devon, Cornwall, Somerset and Gloucestershire Hubs to focus on the areas of rural delivery, progression, quality assurance and financial resilience.

In 2017.18, Sound Foundation Somerset also accepted consultancy support offered by ACE to examine the options for a change to the model for whole classroom ensemble teaching from September 2018 onwards, to release funding to diversify its offer and be able to respond to the areas of need identified and prioritised as part of the needs analysis. This support proved very useful not only for WCET modelling but for business planning more generally and all of the recommendations have been used to inform the context of this plan and Hub priorities.

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**6. Commissioning Delivery**

**Process**

Sound Foundation Somerset has always adopted a commissioning approach to service delivery and this will not change for the period of this plan.

The SFS Management Group agrees the budget apportionment across all core, extension roles and back office costs, and a service requirement/specification is then drawn up for each against which delivery partners are requested to respond in writing. The current, revised bidding specifications and evaluation criteria are attached as Appendix 3.

Bids will continue to be judged by an assessment panel comprising of non-delivery hub members and other professionals who meet to view proposals and make funding decisions. Funding agreements are awarded on an academic year basis and have the option to extend for a further year. This option has been exercised for all delivery partners successful in being granted bids in years 1, 3, 5 and recently for year 7. Only one partner was not successful in its bid for hub academic year 3.

Owing to the academic year award to partners, the amounts allocated within partnership agreements include the known amounts for the period 1 September – 31 March and *estimated* amounts for the 1 April to 31 August.

**Funding and monitoring**

The allocated funds are the subject of a partnership funding agreement between the Hub Lead organisation (Somerset County Council) and the delivery partners, and will, where necessary, include conditions specific to the activity which will need to be met before funding is released. Staged payments based on key milestones will establish a control mechanism. A revised template agreement agreed by the SCC Procurement Team is attached as Appendix 4, and all partners have signed up to the Arts Council Standard Terms and Conditions.

A separate cost centre exists within the LA’s accounting system (known as SAP). This means that all transactions relating to the Hub are contained within one code and will meet the ACE requirements. Providers will be identifiable by Vendor Numbers, and income and expenditure codes will enable types of income and expenditure to be analysed. Corporate Finance has been informed that SFS grant funding needs to be an identifiable area within the end of year financial statements.

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**7. Partnership Working**

Sound Foundation Somerset considers its partnership working a strength and further partnerships continue to emerge and grow steadily year on year.

Strategic and Advisory Partners will continue to include: Somerset County Council, Wells Cathedral School, Somerset Association of Secondary Heads (SASH); Somerset Association of Primary Headteachers and Officers (SAPHTO) and Somerset Association of Heads of Special Schools (SEN.se) and SEN Practitioners/Music Therapists, Somerset 6th Form Colleges, National Citizenship Group, Parent Governors, Vulnerable Families Team, National Portfolio Organisations including RIO, the Somerset Cultural Education Partnership Group, and Creative Industry Professionals.

Long- standing delivery partners are: Somerset Music; Actiontrack, Bournemouth Symphony Orchestra; Centre of Young Musicians (CYM and an outreach of the Guildhall School of Music and Drama); Jackdaws; SPAEDA, the South West Music School, the Taunton Music Trust, Charanga, and Sing-Up.

From September 2018, new partnerships were made with:

1. Live Music Now to enhance our offer to Special Schools (see Needs Analysis section);
2. Open Up Music, as above;
3. Young Somerset (formerly Somerset Rural Youth Network) for Young Carers programme;
4. Bath Philharmonia for Young Carers programme pending successful outcome of Youth Music Bid;
5. NYMAZ as part of its NEET programme with Take Arts and Actiontrack;
6. BBC Concert Orchestra for its 10 Pieces concerts at The Octagon Theatre, Yeovil.

Partnership working will continue with the 3 consortium members of the Arts Education Network, “InspirED”: Somerset Film (NPO), Take Art (NPO) and Somerset Art Works (new NPO) and will be explored with those organisations which can offer activities which enhance/develop and/or which are complementary to the work of existing partners which may include but not be restricted to: Armonico Consort, Rock School – Know Strings, and The Somerset Chamber Choir.

During 2019.20 a priority for Sound Foundation Somerset will be to explore a working relationship with the organisers of the Glastonbury Festival and Halsway Manor which is a centre for the folk arts and the only residential folk centre in the UK.

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**8. Needs Analysis**

Our Needs Analysis has been drawn up from feedback received from our consultation with key stakeholders and our annual data returns across a period of approximately 30 months. Results from the latest SMEP questionnaire feedback has been included and where appropriate has been used to inform modifications - see table at the bottom of this section. In many cases, latest data has served to lend additional weight to the needs previously highlighted and to confirm our direction of travel as reflected within our renewed priorities.

**Consultation**

Spanning the last three academic years, Sound Foundation Somerset has undertaken extensive consultation with Headteachers and subject leaders in schools of all phases, including special schools, to raise awareness of the current hub offer, to gather further data for the annual return, to identify gaps in provision, and to establish both the needs of the pupils and the professional needs of the teachers delivering music education in Somerset.

The consultation process has also captured the views of the youth voice of those pupils not currently engaged with the hub. Consultation has been via on-line questionnaires and surveys, attendance at executive, area meetings and school visits. The results of the feedback have been analysed and used to prioritise those areas of hub development which have been highlighted as part of a refreshed vision for Sound Foundation Somerset. SFS will continue to use these methods of gathering data and feedback annually to update the needs analysis which is included in this section.

An annual on-line survey to Heads of Music and Music Leaders will continue to be a key part of the Needs Analysis process and will over time build a complete picture of music activities and delivery across Somerset, not just by SFS partners, but by external organisations and private tutors. It will also be supplemented on-line surveys targeted at Somerset parents and pupils to establish how the service is viewed.

Sound Foundation Somerset will continue to record individual schools data and monitor engagement using the schools form but it will also seek to develop a database to record this on an individual school level so that it can be more readily interrogated.

For 2016/17 onwards, SMEP support has been prioritised according to the current level of engagement. Contact with schools will continue to be by e-mail, telephone or by individual school visits according to the level of support required. New for 2018.19 is dedicated time within the WCET offer for WCET tutors to speak with Music Leads and to complete a School Questionnaire. The headline results from forms returned to date have been included below. Those non-engaging with any hub activity will be top priority for a visit by either the Hub Lead or Somerset Music SLT. Conversations will ideally be with a member of the Senior Leadership Team at the school and the teacher with responsibility for music and be supportive but also challenge on the areas of inclusion, equality and diversity of provision, and quality assessment of visiting instrumental tutors not employed through the hub.

**Partner Organisation Feedback**

To sit alongside the processes already in place for feedback and monitoring on partner organisations activities and funding, a more formal structure will also be developed for raising ideas for development and feedback on areas of concern from partner organisations to the SFS Management Group via the Music and Arts Executive Officer outside of any Visioning or Planning Days which may be scheduled. This will include the need for sensitivity, confidentiality and clarity on how disagreements and disputes will be managed.

**The Evidence: Summary of Consultations**

**SMEP Questionnaires – 2018.19:**

Headline Data:

* 65 questionnaires complete so far (24% of establishments) double the previous response in 2017.18;
* 64 schools have a choir (98% of responders/24% of establishments);
* 27 schools have one or more ensembles (42% of responders/10% of establishments);
* 61 schools reported that pupils have experienced a live performance since Sept 2017 (94%/23%);
* Progression – 83% of responders said that progression on either instruments or voice was happening in their school/23% of establishments) but 31 schools just use independent tutors and a further 17 use a mix of hub and independents;
* 42 schools have a school music policy (65%/16%);
* 95% of schools responding said there was equality of access for all pupils (23% of establishments);
* 52% of responders said that Pupil Premium supports Music Education (13% of establishments);
* Artsmark Engagement: 35 schools expressed an interest in the scheme and these names have been passed to RIO to follow up, 24 were not interested, with 1 Gold, 1 Silver, & 1 already subscribed;
* 86% of schools responding would like further CPD for staff (21% of establishments);
* 71% of schools responding would like other MEH Support (17% of establishments).

The key themes of requested other MEH support were:

1. CPD and curriculum support, how to embed music within lesson, school policies;
2. Help with school events;
3. Listening and live performances from professional musicians;
4. More information on Hub activities;
5. Funding and help with costs.

**Coffee Break Music Survey**

The Coffee Break Music Survey was an extensive on line survey sent to all schools in July 2016 to complete by 21 October 2016. The main findings relating to future planning, development and need are summarised below:

* Responses split: 75% primary phase and 25% KS3 – 5 and 55% of responses were from teachers with responsibility for music, rather than Headteachers or creative arts leaders.
* 29% were not aware of the Sound Foundation Somerset.
* 32% were not aware of the National Plan for Music Education.
* Schools wanted more information on large scale events, CPD, Singing Strategy and ensembles/choirs.
* Trumpet, Ukulele and drums were the most widely taught WCET instruments.
* KS2 benefitted most from ensemble opportunities but there were gaps in Reception/KS1 and opportunities declined across KS3 – 5. 13% reported no ensemble opportunities in their schools.
* Most pupils progressed via instrumental lessons with an independent tutor either inside or outside of school.
* Regular singing was most prevalent in the Early Years, KS1 and KS2.
* 21% did not have a separate policy or curriculum plan for music.
* 18% did not quality assess the external/independent music tutors in their schools.
* Staff networking and INSET days were the most popular methods of music training/CPD.
* The most requested musical experiences were:
* World Music
* Folk Music
* Rock Pop Music
* Jazz/Blues/Improvisation.
* Schools wanted the hub to provide:
* Visits from professionals/ensembles and workshops – live music to schools
* Brochure of services
* Support for staff, local training, free CPD, encourage cross-school working/sharing expertise – non-specialists feel vulnerable, need to be inspired
* Support for IT eg Logic Pro
* Signposting to instrumental tutors/CRB checking service.

**Primary Headteachers’ Consultation**

As a follow up to the Coffee Break Music Survey, a further consultation exercise was undertaken and feedback gathered at the primary heads’ conference on 13 October 2017. To encourage a greater number of responses, a free visit by a professional ensemble was offered in a prize draw. The results were analysed and have been included as appendix 5. The main findings are:

* 83% of schools responding had a choir.
* 20% of schools responding do not have a music policy or curriculum plan for music.
* 47% of Headteachers responding were not aware of the National Plan for Music Education.
* 78% of schools responding did not have a mixed ensemble, band or small orchestra – many rural schools reported they are too small or did not have the expertise/confidence to develop this provision.
* Heads felt that KS1 pupils would most benefit from hub support followed by pupils in years 5 and 6.
* The top 3 areas where heads wanted hub support were:

1. CPD to develop confidence for primary school staff in curriculum delivery, especially at KS1
2. Listening to live performances – creating the “spark” – incl. exposure to music from other genres/cultures
3. Assistance with setting up ensembles or signposting to ensemble opportunities outside school.

**Secondary Heads of Music Consultation**

Secondary Heads of Music were asked been asked individually to provide one area where they would like the hub to support them. Not unsurprisingly, the results from Secondary schools, was diverse and points to the need for bespoke hub support. Feedback included taster sessions on instruments, extra-curricular lessons/activities, live performances and more resources.

**Special Schools, SEND, PRUs and TYS**

Sound Foundation Somerset offer and outcomes for pupils attending PRUs and working with the Targeted Youth Support team is extremely strong. In addition, the level of engagement of pupils with an SEND and/or in receipt of Pupil Premium participating was within the top quintile (based on 2015/16 data). However, this figure did not show the gap in our activities accessible to our Special Schools. In 2017.18 the “Song Story” programme run by Jackdaws was the only activity dedicated to special schools since we this time we set out to greatly improve this offer by:

* Developing an SEN inclusion strategy to ensure that the service is wholly inclusive, allowing every child to participate in activities which are enriching and progressive and which are truly creative, with CPD support for the staff working with them;
* Visiting Open Up Music to see its accessible instruments in action and invited it to attend a meeting of Somerset Special School Headteachers where there was a lot of interest in rolling out the Open Up Programme over a number of years, starting with a couple of schools in 2018/19. The formation of Open School Orchestras will form a clear progression route for children with SEND and to lead to the South West Open Youth Orchestra and the recently formed National Open Youth Orchestra (NOYO);
* Supporting a Live Music Now Youth Music Bid for a 2-year programme of work in Somerset Special Schools which has since been successful and will mean a significant return investment for the pupils and teachers in Somerset in terms of workshops and training for staff in this sector. The investment required by the hub is £1,000 per year for a total potential return of £26,000 from Live Music Now.

**Youth Voice**

In August 2017, SFS established a strong link with the Somerset County Youth Advisory Group (secondary level) which meets monthly, has members drawn from a full cross section of society and which is able to feedback areas of interest and concern to the national UK Youth Parliament. The Music and Arts Executive Officer attended a meeting of the Advisory Group and this was followed by a Survey Monkey consultation. The results of the survey are extremely interesting and informative and have been attached as Appendix 6.

A greater percentage of the responses came from pupils of 14 years and upwards. Given that they were able to reflect back on their musical educational experiences at a time when SFS was in place, the feedback is very valuable. The main points of feedback from the meeting and the questionnaire are summarised below:

* Studying music is expensive and this is often a barrier to participation. Given a £1,000, most would spend money on equipment, instruments and access to lessons as a priority.
* There is still an old fashioned approach to music lessons. The use of “i-Pads” and having digital music for primary age children would probably be of more interest and children would be more engaged.
* Music is seen as elitist and some felt excluded from participation as a result.
* Opportunities and experiences which are fully inclusive; some member’s mentioned that they could understand music by listening but couldn’t actually read it.
* Linking to the “Glastonbury Festival and having an international stage/showcase for Somerset pupils.
* Greater cultural diversity – involving African and Polish music for instance - and being exposed to music that not heard before would give rise to understanding each other’s cultures.
* Weekly/regular music “get togethers” when pupils move on to College. Playing music with others had a positive social impact and was enjoyable part of music at school as were opportunities to be creative.
* All responders listened to music in wide variety of genres, although mainly popular. Classical was not high on the list. The most popular way of listening was via mobile digital devices such as i-phone and via apps such as Spotify.
* Piano was the instrument most would like to learn if the lessons were free.
* The youth voices were particularly strong in recognising the positive emotional impact of listening to and/or playing music or singing (see Q13).
* To maintain interest ideas were student run ensembles, performance platforms and trips to concerts/shows.

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| **Sound Foundation Somerset Needs Analysis** |

| **Role** | **Baseline Year 6 Offer and Data** | **What Should Be (Hub Years 7 and 8)** | **Identified Gaps** | **Action and Timescale** |
| --- | --- | --- | --- | --- |
| **Core A: WCET**  Ensure every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument. | 74% of all schools with KS2 classes (157/213) - 69% of all primaries (157/226), 58% of all schools & colleges (157/271) - 8 schools include some KS1 children – these tend to be the very small rural schools where there is a wide age range within in a class. (Source: ACE data return 2017/18).  Delivery by Somerset Music, via trained classroom teachers monitored by Somerset Music as part of it peer performance management scheme. Also independent QA assessment during 2016/17 which found service delivery to be in the main excellent with some outstanding teaching and fully inclusive. School staff in lesson for CPD/Peer Development. Pupils perform every 10th lesson. 45 minutes per week lessons on mixed brass, trumpets, clarinets, saxophone, flute, recorder, violin, mixed string, ukulele, guitar, samba, taiko, and African drumming. Highly subsidised service. Charges made per pupil for 2nd and 3rd terms. High cost of delivery in part due to rural nature of county and level of subsidy to schools in term 1. | Minimize impact to level of service from year 6 owing to increases in school subsidies implemented.  All schools with KS2 classes either receiving direct hub delivery or WCET monitored by hub  207 schools with KS1 classes to be supported in delivery of quality practical music making in classroom by way of upskilling KS1 staff – see CPD entry. | 56 schools with a KS2 class not directly receiving WCET delivery from the hub.  199 schools not currently supported by hub in KS1. | Year 7:  Options appraisal exercise with ACE appointed consultant recommended reduced cost of service to allow for hub priorities to be realised, whilst minimising risk to quality, engagement and existing staff resource. Increase in school subsidy wef 1 September 2018 and outcome notified to schools in mid-Feb 2018 – see activity plan for further details of charges for schools.  Establish what WCET provision exists within 56 schools not receiving WCET from Somerset Music and support schools where necessary.  Year 8:  CPD, remote learning and KS1 WCET to be explored. |
| **Core B: Ensembles**  Provide opportunities to play in ensembles and to perform from an early stage. | 281 ensembles are delivered county wide, 121 of these are vocal/choirs (*Source: ACE data return 2017/18).*  Approx. only 22% of primary schools running their own instrumental ensemble or orchestra. *Source: Primary consultation 2017.*  There are many local ensembles in existence but these are not overseen by the hub.  Hub partner delivery covers pupils from up to 75 schools per year from KS2 to KS5 and is quality assessed. This includes:  County Youth Orchestra, County Youth Concert Band, County Youth Choir and County Youth Show Choir, Training Bands and Orchestras.  Area based ensemble activities organised in the following genres; orchestra, string groups, wind band, brass band, brass ensemble, Samba, percussion group, Taiko, and young voices.  Javanese Gamelan touring ensemble and World Music residency covering 6 secondaries and feeder primaries.  Popular Music ensembles created and supported via On the Record programme.  Saturday provision by Centre for Young Musicians for a range of ensembles.  Jackdaws Music Education Trust in Frome facilitates a wide range of ensembles via its Picnic and Perform event and Jacks Music Club. | The current hub offer to remain. Latest 2018 SMEP data shows 42% of schools are running their own ensembles.  All pupils learning an instrument via the WCET programme to have access to a local ensemble and performance opportunities and schools to be supported in signposting pupils to quality local ensembles (at least 40% of schools in year 7 and 60% of schools in year 8). | Approximately 78% of primary schools do not have an ensemble running in school often due to insufficient numbers of pupils in small or rural school to form a regular ensemble/ orchestra or where the staff do not feel confident to deliver (*Source: Primary consultation 2017).* SMEP Questionnaire 2018 shows this may be down to approx. 58% of schools without at least one ensemble. | Year 7:  Hub to continue to map ensembles within the community, share this data with schools and encourage signposting.  Year 8:  Hub/Somerset Music to facilitate the creation of more local/area/cluster or federated school-based opportunities for pupils to engage in ensembles. |
| **Core C: Progression**  Ensure that clear progression routes are available and affordable to all young people. | 1577 or 27% of pupils continued to play an instrument in 2017/18 after receiving WCET in 2016/17 (*Source: ACE data return 2017/18).*  Both large, smaller group and individual tuition are offered to all schools and covers all key stages following the WCET programme.  Training orchestras lead to the County Groups.  Extensive work as part of “My Tunes” programme working specifically with Pupil Referral Units, Children Looked After and the Targeted Youth Support team where progression is both musical and social/educational.  The South West Music School offers places on the DfE Music and Dance Scheme.  31 of 65 schools responding (48%) just use independent tutors and a further 17 (26%) use a mix of hub and independents *(Source: SMEP Questionnaire 2018.19)*. | Clear progression routes for pupils at Somerset Special Schools.  A shared view on progression within Sound Foundation Somerset which is holistic and more realistically reflects the progression element in all roles within the NPME.  Secondary schools/pupils to be better supported by hub.  Easier ways for parents to pay for lessons. Reduce admin burden on schools to assist with numbers of pupils continuing with lessons.  A complete picture on progression across the county outside of hub partner delivery to include within data return. SMEP returns indicate that schools using independent music tutors may be as high as 74%. | No identified, clear progression for pupils at Somerset special schools. Only one activity is offered for pupils in special schools and not all special school pupils can participate both in terms of reach of offer and the group nature of the activity which may not be suitable for some children attending BESD schools.  Engagement with secondary schools is mainly via ensemble residencies and annual staff INSET day.  Direct billing for parents.  Intelligence of data from private instrumental tutors and pupils, ie what is happening outside of school/college. | Year 7:  Offer has been diversified to ensure equality of provision for Special Schools in this area, including rolling out Open Up School Orchestras and links with Live Music Now.  A new draft framework for identifying progression at all levels has been led by Jackdaws in consultation with other delivery partners, has been agreed at Management Group level and is in the process of being implemented.  New bespoke Secondary offer implemented for 2018.19 to include a menu in response to recent feedback including:   * Help with curriculum delivery * Gifted and talented lessons * WCET in year 7 * Live performances * Taster lessons * Support with transition   Somerset Music piloting new on-line payment system.  Year 8:  Request information from national examination boards to capture a fuller picture.  Somerset Music to roll out on-line payment system. |
| **Core Role D: Singing Strategy** | 62% of schools & colleges (168/271) supported to deliver singing strategies in 2017/18. (*Source: ACE data return 2017/18).*  On the basis of the primary survey responses in 2017, approximately 80% of schools have a choir. Indications from SMEP questionnaires received so far in 2018.19 are that as many as 98% may have a choir, with 24% confirmed.  Schools are supported via Choir Creation Programme/CPD and a highly subsidized access to Sing – Up on-line resource with hub support in use. Strong focus on technique, use of singing within the classroom and including bespoke provision for those schools where there is already an established singing ethos.  Good progression via school choirs, training choir, 2 youth choirs, G and T workshops in partnership with the National Youth Choir of GB.  Performance platforms eg: singing festivals and Teachers’ Rock Choir. | Year 7:  80% of schools supported by singing strategy in year 7 rising to 90% in year 8. As the model is heavily based on CPD, it is likely that schools may not feel they need to engage in the next year, but rather embed learning. This will make 100% engagement a challenge.  All schools to have a choir. | 38% of schools not taking up offer of hub support despite it being virtually 100% subsidised.  Some schools still without a choir. | Years 7 & 8:  Build on success of choir creation programme in hub year 6, identify schools with no choir so that 100% of schools have a choir (federation choir in the case of very small schools) or pupils have access to one locally.  The strategy should ensure that there is a follow up visit or support call to those schools receiving CPD/ workshop during the previous year but not in the current one, to check strategy is working and still being embedded. If this is the case, these schools can be included in the data return. |
| **School Music Education Plan (SMEP):**  Every school is supported to deliver and monitor a high quality music curriculum. | 88% of schools supported by the SMEP, mainly primary phase. (*Source ACE data return 2017/18).*  Data is made up mainly of Peer Development via the WCET programme, attendance at INSET days and conferences (primary and secondary) and school visits to previously non-engaging schools.  Challenges relating to quality assurance of independent tutors and inclusion. | Greater number of schools to be visited for challenging conversations.  80 school visits per year – 20 schools visited by each of Hub Lead and three Somerset Music senior leaders (Director and Deputies).  Sharing excellent music education curriculum delivery among primary schools.  Given the geographical reach of Somerset, Primary Music Area Champions/Advocates should be appointed and tasked to run local network training platforms, practical in nature, to share good practice and support primary teaching staff less confident or with less experience. This should link with the Regional Meetings – see CPD. Has proven to be highly effective and best value model elsewhere. | 12% of schools not supported, including all colleges, PRUs, and Special Schools.  Excellent curriculum delivery, especially within Artsmark schools does not appear to be shared at primary level.  Teachers report lack of confidence and ideas and 20% of schools do not have a separate music policy or curriculum plan for music. *(Source: Coffee Break Music Survey and Primary heads consultation 2017).* | Year 7:  Continue to RAG rate Somerset Schools by engagement to prioritise visits.  Duties of new strategic post being undertaken by Somerset Music SLT from May 2018 onwards: SMEP visits, deputise for the Hub Lead and implementation of a champion/advocate programme for primary school music leaders.  Area Primary Music Advocates to focus initial work on school music policy support/curriculum plans. |
| **Extension 1: CPD**  Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum. | Surveys indicate 64% of schools have a music policy or curriculum plan for music. *(Source: SMEP Questionnaire 2018.19).*  Not all teaching staff feel confident to deliver music in school and able to embed music within the curriculum, especially those teaching at KS1 level. (Source: Coffee Break Music Survey and Primary heads consultation 2017) and reiterated in SMEP Questionnaire feedback 2018.19 where 86% of schools responding would like further CPD and several wanted specific guidance on how to embed music within lessons and on how to write a music policy.  Heads of Music Conferences offered to all schools and Regional Meetings for School Music Leads, all heavily subsidised or free to schools. Areas of focus are drawn from previous feedback from school staff and their needs.  Kodaly method and composition – 4 days for target schools struggling/cold spots. | 100% of schools to have a quality music policy or curriculum plan for music.  A school staff confident to deliver all aspects of the music within a broad and balanced curriculum and practical classroom music delivery at KS1.  A secondary offer which supports Heads of Music in KS3 and KS4 curriculum delivery – see Progression | 36% of schools do not have a music policy or curriculum plan for music.  School staff lacking confidence in music curriculum delivery | Year 7:  Greater promotion of annual primary conference/INSET.  CPD geared towards raising the confidence of KS1 staff in delivery of the music curriculum.  As above for SMEP Action: Identify primary advocates for each area to share expertise and assist colleagues with curriculum planning and delivery.  Year 8:  Explore funding for on-line resources such as “A Minute of Listening” which would be suitable for all schools and has been incredibly successful within Bristol hub area. (Source: Bristol Plays Music). |
| **Extension 2: Instrument Loan**  Provide an instrument loan service, with discounts or free provision for those on a low income. | Large instrument stock, on a wide range of instruments, a high proportion of which is in use.  Dedicated instrument technician to service instruments.  Free hire to support hub WCET and continuation programmes and low income families.  Signposting to instrument purchase scheme with local suppliers. | Current offer is fit for purpose. | A small number of schools do not seem to be aware of the instrument loan scheme. *(Source: Coffee Break Music Survey).* | Raise awareness of/promote scheme to ensure that all creative leaders in schools have access to the resources they need. |
| **Extension 3: Large Scale Events/ Professional Musicians**  Provide access to large scale and/or high quality music experiences for pupils, working with professional musicians and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents/ carers and students. | Not all pupils have the opportunity to hear live music performers at an early age, especially those living in remote, rural areas. (Source: Primary heads consultation 2017). SMEP Questionnaire feedback 2018.19 reveals schools would like further listening and live performance opportunities by professional musicians for their pupils.  4 regional spectacular large-scale events and a Christmas Celebration Concert each year – approx. 1000 pupils).  And a minimum of 15 schools covered each year by 5 days of workshops/performances by the BSO.  3 award winning Opera PLUS residencies and performances for 9 schools and 12 – 14 schools involved in the “Year of the…” programme, also award winning.  “Song Story and Later with” programme for Special Schools only (4 – 5 each year) | As many children as possible to be able to experience listening to live performances – thus creating the “spark” – including exposure to music from other genres/cultures at an early stage but also at secondary level. | Most children are listening to music on digital devices such as Spotify. *(Source: Youth Voice Survey 2017).* | Year 7:  Increase BSO programme for live performances in Somerset. This now includes a session to try an instrument.  Promote BBC Ten Pieces concert in Somerset.  Year 8:  Broaden existing offer to include a greater number of performances from visiting professionals covering a range of instruments, both western orchestral and with a particular focus on bringing more culturally diverse groups of musicians into the county. Fundraising strategy or reapportionment of hub funding is required to support this development. |

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**9. Priorities**

**Priorities for 2018/19 onwards**

A visioning day in November 2016 and discussions with ACE highlighted a number of shared key development areas which have now been prioritised for action as a result of the needs analysis. Since this time, there have also been a number of major risks identified which require immediate action by the lead organisation and lead partner.

Since the ability to deliver the activity focussed priorities are dependent on the implementation of changes to business and delivery models, priorities have been ordered according to those which need to happen immediately, those which will be implemented in years 2018/19, 2019/20 and those which are aspirational beyond 2020.

**Immediate from 1 April 2017 – 31.8.19**

1. An urgent options appraisal for the delivery of WCET from 1 September 2018 to explore ways of reducing cost heavy service, including introduction of annual charge to schools, reduction in current high level of subsidy in term 1, the concept of a programme of CPD to enable staff at schools to take over more delivery, to grow talent in schools, expand capacity and have a positive effect on the environment (less travel). This will also make the WCET offer more aligned with the national plan which states hubs should “*work with schools to design relevant WCET programmes including access to teaching and learning resources*” and widen the scope of WCET in Somerset so that KS1 pupils can also be included within the SFS offer. Need to consult and notify schools by mid-February 2018 – COMPLETE.

2. Resolution to the issue of top slicing applied to both the element of hub grant to Somerset Music plus income generated. The amount levied appears to be greater than 20%. Internal discussions are now underway with Education Finance Managers who have been sent the Terms and Conditions of grant. ACE is aware and is ready to support if required – COMPLETE.

3. Creation of a charitable arm to enable fundraising and future bid submission ideally in place by April 2018 and alongside this to develop relationships with local organisations/experts to assist with fund raising activity and explore philanthropic gifting.

4. Start process of to enable appointment of additional strategic post at the hub centre as soon after 1 April 2018 as possible – With effect from 9 May 2018 the duties of this post have been undertaken by the Senior Leadership Team of Somerset Music.

**2018/19**

1. SEND Inclusive Offer: Commission Open Up Music to work with 2 special schools initially to form a clear progression route for children with SEND and to lead to the South West Open Youth Orchestra, and subject to successful outcome of its bid to Youth Music, work with Live Music Now to implement its programme planned for Somerset – COMPLETE.

2. Implementation of Primary Music Advocate scheme to develop confidence for primary staff in curriculum delivery, especially at KS1 and support with the writing of School Music Policies: delivered by local champions/advocates and implemented and overseen by Somerset Music – 5 Advocates appointed, first meeting taken place, Facebook Group set up.

3. Secondary Offer: to strengthen the offer for secondary schools and colleges, making it more attractive and bespoke to the needs of this level of education, to link with the GCSE syllabus and national curriculum at Key Stages 3 and 4. This level of support offered will be dependent on the outcome of the WCET changes and the amount of hub funding redirected – Addressed for 2018.19.

4. Mapping of ensembles within the community on a county-wide basis, share this data with schools and encourage signposting. Identify gaps and address these in 2019.20 via Primary Music Advocates.

5. Recruitment and appointment of an Independent Chair for the SFS Management Group.

6. Progression – Somerset Music to introduce an on-line payment system for parents to reduce administrative burden on schools and encourage take-up.

7. Successful implementation of Artsmark Incentive Scheme for year 1 – 20 schools signed up during this year.

8. Audit of Music IT and Digital music-making, including equipment, in schools.

9. Building relationships with The Glastonbury Festival and Halsway Manor.

**2019/20**

1. A greater number of children, especially at KS1 listening to live performances – thus creating the “spark” – incl. exposure to music from other genres/culture.

2. Assistance for schools in setting up ensembles or signposting to ensemble opportunities outside school supported by Primary Music Advocates.

3. Signposting schools to on-line resources such as “A Minute of Listening” which would be suitable for all schools and has been incredibly successful within Bristol hub area.

4. Further development of SEND & Vulnerable Group offer supported by Young Somerset, Live Music Now and Open Up Music to include workforce development.

5. Strengthen secondary offer by removing school contribution for 2019.20 only.

6. Successful implementation of Artsmark Incentive Scheme for year 2 – 20 schools signed up during this year.

**Aspirations beyond 2020**

1. Successful implementation of Artsmark Incentive Scheme for year 3 2020.21 – 20 schools signed up during this year.

2. To be digital ready – to respond to the changing ways in which children & young people listen to, experience, perform and create music alongside analogue and more traditional platforms, including remote learning.

3. Encourage further participation of Somerset children and young people at National celebratory platforms for music performance.

4. To expand existing progression routes to ensure more young people including disadvantaged and vulnerable groups, progress beyond after the “spark” has been generated.

5. To diversify our offer and reach by broadening partnership working and expand our cultural opportunities, including the possible introduction of an associate scheme for non-funded partner organisations.

**Historic**

**Year 1** (1.9.2012 – 31.8.2013) Establishing the Hub – communicating, intelligence gathering, sustaining and re-purposing previous activity.

**Year 2** (1.9.2013 – 31.8.2014) Imagination and Innovation – re-shaping provision in the light of intelligence gathering to better meet the needs and aspirations of young people, ensuring that there are even clearer and accessible progression routes and that more young people including disadvantaged and vulnerable groups, progress beyond first access.

**Year 3** (1.9.2014 – 31.8.2015) Development – Continuing the activities and approaches from Year 2 whilst developing the vision, structure and options beyond the initial three years of Hub funding.

**Year 4** (1.9.2015 – 31.8.2016) Further development with a focus on:

* Increasing the numbers of pupils engaging in singing across all year groups, ensuring there are appropriate and sufficient progression routes for this area, the setting up of a County Youth Show Choir to run in parallel with the newly formed County Youth Choir.
* Increasing take up of first access and % progression rates.
* Assessment of quality of delivery.
* Ensuring a strong engagement and expanded offer of activity for children with more complex Special Educational Needs.
* Expanding the diversity of available opportunities for cultural music education and forging stronger intelligence of and working links with other Somerset organisations delivering music education.
* Establishing and maintaining a dynamic and collaborative working relationship with RiO, the Real Ideas Organisation as the local Arts Council Bridge for the South West region by mutual attendance at meetings and events, taking advantage of its expert training and support available and using its network of links with other organisations to promote good news and share ideas on a regional level. SFS will also develop working relationships with other National Portfolio Organisations as may be relevant or as requested by Arts Council England.
* Exploring projects which involve other expressive and creative arts.
* Engaging with Artsaward, promoting its benefits via school visits as part of the School Music Education Plan In partnership with SPAEDA, the Artsmark Training Agency for Somerset, and through close operational links with InspirEd\*. Sound Foundation Somerset will also encourage as many schools as possible to achieve Artsmark recognition by using InspirED’s baselining assessment model when visiting schools in order to get a cohesive picture of activity across the full range of expressive arts in Somerset.

**Year 5** (1.9.2016 – 31.8.2017) The key priorities will be:

* Maintaining the diversity and geographical reach of year 4 offer.
* Increasing overall hub engagement in one or more Core or Extension roles to 100% of schools as required by ACE. At the end of the 2014.15 academic year, only 22 schools were not engaging in any way. Nearly half of these were Infant or First schools and ensuring a suitable offer for these schools should be a key priority for hub year 5 if they have yet to engage during year 4.
* Maintaining levels of school engagement in one or more of the Core roles only at above 90% or 246 schools (86% national average in 2014.15).
* Maintaining levels of school engagement in first access/WCET at above the national average (54% in Somerset vs 47% nationally in 2014.15), ideally increasing to a level of 65%, and increasing the numbers of schools being supported by the hub for Singing Strategies to above the national average (121 schools representing 47% in Somerset vs 53% nationally in 2014.15), ideally to 60%.
* Significantly increasing the percentage continuation rate following initial WCET and progression rates to a level of at least the national average (26% in 2014.15) both through increased intelligence of external music education providers, promotion of hub progression activities and through identification of barriers to progression and wherever possible seeking to address these.
* Significantly increasing the numbers of schools supported by the School Music Education Plan to at least 75% during year 5.
* Maintaining strong engagement and offer of activity for children with more complex Special Educational, Behavioural and Emotional Needs and also to make connections with teams within the County Council, such as Vulnerable Families and Children’s Social Care to ensure that work is correctly targeted and to raise awareness of hub activity.
* Ensuring that the CPD offer/events are marketed to all music education organisations working across Somerset.
* Actively working with as many external music education organisations as possible, either directly or indirectly via links established via delivery partners of the hub and expand the reserve funding to support further projects/bids.
* Exploring possible avenues for additional funding by actively supporting bids made by other organisations and applications against any internal County Council sources of funding which may become available in the future.
* Maximising the level of central Management and Administrative resource to support the hub operation.
* Engaging more with community music networks.
* Maintaining the working relationship with RiO, the Real Ideas Organisation as the local Arts Council Bridge for the South West and the working relationships with other National Portfolio Organisations (NPOs) as may be relevant or as requested by Arts Council England.
* In partnership with SPAEDA, the Artsmark Training Agency for Somerset, and through close operational links with InspirEd\*, encouraging as many schools as possible to achieve Artsmark recognition via a pilot scheme which will offer incentives for signing up to Artsmark, conditional on engagement with at least one Core activity from the Music Hub and also joining InspirEd\*. SPAEDA is featuring Artsmark in their new bulletin and Artsmark briefings will also contain information about the Arts Award.
* Ensuring that progression routes also include a link to careers and employment not just within the creative industries but by promotion of the advantages of participation in arts and music in terms of developing the softer skills eg: presentation, confidence at interview, which are sought and valued by Somerset Employers.

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**10. Progression**

**Partner’s Collective Vision**

A new draft framework for identifying and capturing progression at all levels has been led by Jackdaws in consultation with other delivery partners, has been agreed at Management Group level and is in the process of being implemented – see appendix 7 attached.

**Key Challenges**

The following have been identified as particular challenges/barriers especially to progression some of which are not unique to Somerset. However SFS will aim to address those local challenges during the remaining years of this plan:

* Financial:
* Charges are introduced for small group tuition;
* Instrumental lessons are not subsidised by the hub and are charged at full rate;
* The current organisational model and limited central resources available to enable central hub fundraising to be fully explored.
* Intelligence:
* Knowledge of other progression routes, and instrumental tutors within Somerset would assist with annual return statistics and will mean more signposting is possible.
* Social:
* Other pressures on pupils’/family’s time.
* Rurality:
* The geographical spread of schools/towns/villages in Somerset often means that transportation/travelling time is a key factor when accessing provision or deciding whether to participate and is also a contributory factor to risk of financial resilience, eg high cost of WCET delivery.
* Curriculum:
* Schools are often so pressured for time that scheduling progression activities and even first access is becoming more challenging. Pupils are encouraged not to leave lessons during the GCSE year;
* Creative subjects, such as art, music, and design and technology are not included in the EBac and the previous concern that pressure on schools to perform to new league tables which encourage student to double up on more academic subjects within the EBac and thus adversely affecting arts subjects have indeed been borne out.

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**11. Delivery and Outline of Activity**

SFS will deliver all 4 core and 3 extension roles via commissioning its delivery partners and all administrative functions and required information for ACE will be supplied accordance with ACE timescales and deadlines.

A detailed activity plan containing the current and agreed activities for both 2018/19 and 2019/20 academic years has been attached as Appendix 8. It clearly shows developments in diversifying the Hub’s offer from that of 2017.18 in line with priorities, needs and identified gaps in provision.

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**12. Key Performance Indicators**

The following Key Performance Indicators (KPIs) link to local and Arts Council England (ACE) priorities and reporting requirements within the ACE annual return. They will apply to partners awarded funding as part of their respective funding agreements through monitoring and data reporting requirements on a termly basis.

**Engagement with Schools**

The number of educational establishments involved in the delivery of the 4 Core roles and 3 Extension roles will be monitored against Primary, Middle, Secondary, Special schools and colleges, and Pupil Referral Units. It will be further broken down to reflect the type of institution, e.g. LA maintained, Academy or Free School.

By 2016 Arts Council England expects that each Hub engages with 100% of the schools in its area. ACE expected all Hubs to produce a School Music Education Plan (SMEP) by 3 April 2014 showing how this will be achieved and has made this a requirement of future funding from the start of the 2014.15 financial year onwards. Sound Foundation Somerset’s SMEP has been updated and attached as Appendix 9.

**First Access/WCET**

Number of children who have taken part in FREE first access/Whole Class Ensemble Tuition (WCET) by:

* School Name, DfE and Local Authority Reference Numbers.
* Year Group.
* Number of terms for each year group.
* Previous receipt of first access or WCET (Yes/No).
* Eligibility for Free School Meals (FSM)/Receipt of Pupil Premium.
* Special Educational Needs.
* Ethnicity.
* Gender.

**SMEP**

The number of schools supported by the SMEP – including CPD and challenging conversations with schools (collectively, by survey, e-mail, telephone conversation or school visit/in person).

**Singing/Vocal Strategy**

Number of primary (including middle deemed primary) schools and secondary (including middle deemed secondary) schools for which the Hub has supported the development of singing strategies in the last academic year.

**WCET Continuation**

The number of pupils who continued to learn to play a musical instrument beyond WCET (eg: after receiving WCET for this first time – see guidance notes on completion of annual return for definition of “first time”).

**Progression: group/individual tuition**

Number of children receiving either group or individual instrumental following first access or WCET in the previous academic year, broken down (as above)

**Ensembles and Choirs**

Number of ensembles, including choirs:

* Organised independently by schools.
* Organised by schools in partnership with the Hub.
* Area-based ensembles and choirs organised/delivered by the Hub lead organisation.
* Area-based ensembles organised and delivered by other Hub partners.

All broken down by ensemble type.

**Progression Routes/Standards**

* Number of children regularly involved in such ensembles by gender, Key Stage, SEN, those in receipt of Pupil Premium, and those eligible for fee remission.
* Number of children at each standard as defined by ACE and recorded by those receiving tuition via the hub or partners and by external providers, if known.

**Arts Award**

Number of pupils gaining an Arts Awards at all levels from Discover and Explore onwards broken down by school, gender, ethnicity, age/Key Stage.

**ArtsMark Accreditation**

Number of ArtsMark awards by phase and type of school (as above).

**Curriculum Support**

The numbers of teachers/schools benefiting by CPD activities organised by the hub including the phase/type of school.

**Hire Scheme**

* Number of individuals hiring instruments.
* Number of groups hiring instruments.
* Number of disadvantaged pupils offered free instrument hire (FSM, SEN).

**Income received (by partner organisations in connection with hub funded activities (leverage))**

* Local Authority contributions/School contributions.
* Parent contributions.
* Youth Music Grant.
* Sponsorship.
* Charitable Foundations/Trusts.
* Donations.
* Other earned/generated trading income.
* Other income.

**Latest KPI Data Headlines (from ACE 2017/18)**

Sound Foundation Somerset’s 2017/18 academic year’s (Year 6) data return highlighted the following headline data:

* A key success during 2017.18 was a substantial increase in the percentage of schools engaged with the singing strategy which rose to 62%. This is still below the national average but represents a continued improvement from previous years (52% in 2016/17 and 44% in 2015/16);
* SFS remains around the national average in terms of percentage school engagement on one or more Core Roles (86% vs 89% national average in 2017.18, against 85% vs 89% in the previous year). Given the geographical challenges and the number of schools we serve, we are pleased with this statistic but there are schools which we have never successfully engaged in a Core role and we must seek to do so during 2019.20;
* SFS remains consistently above the national average in delivery of WCET (58% vs 47% nationally in 2017.18, compared to 62% vs 50% national average in 2016.17). This is also the case for schools supported by the School Music Education Plan (SMEP) which counts school visits/conversations, peer learning (part of our WCET offer) and CPD/INSET training days (88% vs 80% nationally in 2017.18 compared to 77% vs 78% national average in 2016.17);
* 27% of pupils continued to play a musical instrument (national average 26%). This figure has remained pretty constant since 2012;
* During 2017/18 delivery partners raised an additional £384,491 of income for hub associated projects, meaning that 57% of income came from sources other than from the core grant. This demonstrates how a commissioning approach is advantageous in terms of external partners ability to bid to national funding bodies.

**Target KPIs**

The following target KPIs have been agreed by the Management Group and will be included within Funding and Service Level Agreements for 2018/19 and 2019/20:

* Maintain progression after the first year of WCET at the national average or beyond;
* Maintain levels of school engagement in one or more of the Core roles at the level of at least 80%, with a target of 80% in year 7 and 84% in year 8 (reflecting a slight drop in uptake of WCET following the first year of introduction of changes to hub subsidy) whilst always aspiring to 100%;
* Maintain levels of school engagement in WCET – either supported or directly delivered by the hub - at a level above the national average in years 7 and 8, and with a target equating to 85% of all schools with year 3 and 4 classes;
* Increase the numbers of schools being supported by the hub for Singing Strategies to a level of at least 70% in both years 7 and 8 with the aim of increasing to 75 % in year 8 – as the SFS model is predominantly CPD focussed, schools which have benefitted from input in previous years should be counted as engaging where it can be demonstrated that the school is still implementing and embedding the training, the pupils are still singing regularly and on line resources are still supporting learning;
* Increase the numbers of schools supported by the School Music Education Plan to 85% or above by the end of 2020;
* Maintain leverage from partners at a level of around 60% although recognising that this is dependent on market forces.

Following publication of the 2017.18 baseline data, KPIs for each area of the ACE data return and the individual partner activities have been reviewed and set to be both realistic and achievable. A summary table has been included below.

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| **Sound Foundation Somerset KPI Table** |

| **Role** | **Baseline 2016.17**  **(Nat Av)** | **Baseline**  **2017.18**  **(Nat Av)** | **KPI Year 7** | **KPI Year 8** | **Responsibility** | **Timeline** |
| --- | --- | --- | --- | --- | --- | --- |
| **School Engagement in one or more Core Roles** | 85% (89%) | 86% (89%) | 80% - drop off to reflect changes to WCET charges see below | 84% | SFS and all partners | Ongoing & by end of each respective academic year. |
| **Core A: WCET all schools – direct delivery by hub or supported by hub/upskilling school staff (CPD)** | 62% (50%) | 58% (47%) | 55% - may be a drop off due to changes in subsidy for WCET. | 62% | Somerset Music | Establish what WCET provision exists within schools not receiving WCET from Somerset Music and support schools where necessary – from summer term 2018 onwards. |
| **Core A: WCET KS1** | 3% (N/A) | 5% (N/A) | 7% | 15% | SFS/Somerset Music | Upskilling/CPD for KS1 staff – to form part of CPD/training specification & duties within new strategic post to organise skill sharing. |
| **Core B: Ensembles - % of schools either running an ensemble or being supported in signposting pupils to a local ensemble and/or performance opportunities of an appropriate level.** | 22% (N/A) | 42% of responders to 2018.19 SMEP question (N/A) | 40% | 60% | SFS & Somerset Music | Hub to publish mapping of ensembles within the community, share this data with schools and encourage signposting – Spring Term 2019.  Hub/Somerset Music to facilitate the creation of more local/area/cluster or federated school-based opportunities for pupils to engage in ensembles from September 2019. Must be self-financing. |
| **Core Role B: Ensembles – no of pupils and schools engaging with a hub ensemble activity** |  |
| **Training Bands and County Groups** | Membership of 1000 pupils | As for 2016.17 | 1000 pupils | 1000 pupils | Somerset Music | - |
| **Gamelan Residencies** | 20 schools, 2000 pupils | As for 2016.17 | 17 schools, 1500 pupils | 20 schools, 2000 pupils | Actiontrack | - |
| **World Music Residency** | 15 schools, 800 pupils | As for 2016.17 | 10 schools, 600 pupils | 15 schools, 800 pupils | Actiontrack | - |
| **Jacks Music Club, Picnic & Perform & Summer Production** | 25 schools, 180 pupils | As for 2016.17 | 20 schools, 125 pupils | 25 schools, 150 pupils | Jackdaws | - |
| **Core C: Progression - % of pupils continued to play an instrument after receiving WCET in the preceding year.** | 28% (29%) | 27% (26%) | 30% | 30% | Hub Lead & Somerset Music, Jackdaws, Actiontrack, SWMS, CYM. | Request information from national examination boards to capture a fuller picture of those engaging in private instrumental lessons – Summer Term 2019. |
| **Core Role C: Progression - Special Schools - % of Special Schools offered Open Up programme.** | 0% (N/A) | 0% (N/A) | 25% | 25% | Somerset Music, Special School Staff | Application to Open Up Music – Nov 2018 and since approved for 2 of 8 Somerset Special schools in 2018/19 & 2 in 2019.20. |
| **Core Role C: Progression Secondary Offer - % of Secondary Schools regularly engaging with hub activities beyond the secondary INSET and residencies.** | 27% (N/A) | 27% (N/A) | 40% | 50% | Somerset Music | Specification for Secondary offer to include a menu in response to recent feedback which could include:  • Help with curriculum delivery  • Gifted and talented lessons  • WCET in year 7  • Live performances/performance platforms  • Taster lessons  • Support with transition |
| **Youth Voice KPIs** |  |
| **No of middle and secondary schools enabling and actively encouraging student run groups/ensembles/bands to play and perform both inside and outside school.** | N/A | N/A | 15 | 30 | SFS and Somerset Music | Secondary schools to be encouraged to allow platforms for performance outside of lessons. Current data to be gathered via secondary schools and colleges heads of music. |
| **No of children and young people making music with digital devices, eg i-pads, mixing desks, studio recording etc.** | N/A | N/A | TBC | TBC | SFS | SFS to audit current use of digital music making/music IT in Summer 2019 and set KPIs accordingly. |
| **PRU & Targeted Youth Support “My Tunes” Programme: no of sessions per year** | 120/60 | As for 2016.17 | 120 | 120 | Actiontrack | - |
| **On the Record Popular Music Programme: no of studio days per year/no of young people on programme** | 15/60 | As for 2016.17 | 15/60 | 15/60 | Actiontrack | - |
| **Core Role D: Singing Strategy - % of schools with a choir** | 80% (N/A) | 98% of responders to 2018.19 SMEP question (N/A) | 80% | 90% | Somerset Music/Jackdaws/Taunton Music Trust | Build on success of choir creation programme in hub year 6 and actively target remaining 20% of schools which do not have a choir so that at least 90% of schools have a choir (federation choir in the case of very small schools) or pupils have access to one locally. |
| **% of schools being supported by hub Singing *Strategy –*** *NB: schools which have benefitted from input in previous years should now be counted as engaging where it can be demonstrated that the school is still implementing and embedding the training, the pupils are still singing regularly and on-line resources are still supporting learning. Previous engagement has not taking this into consideration.* | 52% (71%) | 62% | 70% | 75% | Somerset Music/Jackdaws/Taunton Music Trust | The strategy from 2018 onwards ensures that there is a follow up visit or support call to those schools receiving CPD/ workshop during the previous year but not in the current one, to check strategy is working and still being embedded. If this is the case, these schools can be included in the KPI %. |
| **School Music Education Plan (SMEP): % no of schools supported by SMEP (% visited)** | 77% (78%) | 88% (80%) | 80% (50%) | 85% (50%) | Hub Lead, New Strategic Post, Somerset Music  Somerset Music | Continue to RAG rate Somerset Schools by engagement to prioritise visits – ongoing.  New strategic post from 1 April 2018 onwards to undertake SMEP visits, deputise for the Hub Lead and to implement and oversee a champion/advocate programme for primary school music leaders. Duties being undertaken by Director & Deputy Director of Somerset Music. |
| **Extension 1: CPD - % primary schools with music policy or curriculum plan for music.** | Approx 80% (N/A) according to primary survey which was based on small return. | 65% of those responding to 2018.19 SMEP question. | 10% | 50% | Somerset Music | KPIs verify existing are fit for purpose and Advocates to support School Music Policies.  Explore funding for on-line resources such as “A Minute of Listening” which would be suitable for all schools and has been incredibly successful within Bristol hub area. (Source: Bristol Plays Music). |
| **Extension 1: CPD – nos of delegates attending both primary and secondary INSET days** | 83 (N/A) | 63 (N/A) | 90 | 100 | Somerset Music | Greater promotion of annual primary & secondary conference/INSET.  CPD geared towards raising the confidence of KS1 staff in delivery of the music curriculum.  As above for SMEP Action: Identify primary advocates for each area and fund them to share expertise and assist colleagues with curriculum planning and delivery. |
| **Extension 2: Instrument Loan** | - | - | - | - | - | - |
| **Extension 3: Large Scale Events/ Professional Musicians – No of children involved with large scale events, experiencing live performances and music from other cultures.** | - | - | 8,000 | 10,000 | Somerset Music, Actiontrack, BSO, Visiting Musicians | Increase BSO programme for live performances in Somerset.  Broaden existing offer to include a greater number of performances from visiting professionals covering a range of instruments, both western orchestral and with a particular focus on bringing more culturally diverse groups of musicians into the county. Fundraising strategy or reapportionment of hub funding is required to support this development. |

**13. Budgets and Financial Projections**

**ACE Grant Funding**

The Hub’s ACE grant funding in financial years has been as follows:

|  |  |
| --- | --- |
| **Funding period** | **Value** |
| September 2012 – March 2013 | £511,758 |
| April 2013 – March 2014 | £614,109 |
| April 2014 – March 2015 | £527,438 |
| April 2015 – March 2016 | £674,659 |
| April 2016 – March 2017 | £669,991 |
| April 2017 – March 2018 | £666, 246 |
| April 2018 – March 2019 | £667,098\* |
| April 2019 – March 2020 | £672,740\* |
| **Total** | **£5,004,039** |

\*The original grant for 2018.19 and 2019.20 was set at £662,768 for both years.  However, in January 2019 The Arts Council awarded all Hubs additional amounts for both years in response to a call from Music Education hubs nationally that there was no funding agreed to cover the increases to teaching staff salaries and other inflationary elements.  The additional amounts are: £4,330 for 2018.19 and £9,972 for 2019.20 and have been reflected in the figures quoted.

Hub partners feel that is essential to deliver music education and plan their activity on the basis of academic years rather than financial years, and requested that funding rounds be awarded on this basis. In granting this request, SCC made it clear that budget reconciliation would need to be on a financial year basis and that unspent monies would need to be returned.

Partners understood this, and accepted that they would need to manage their activity to accommodate this fixed date. Therefore, the ACE awarded budget has been converted as follows:

|  |  |
| --- | --- |
| **Funding period** | **Value** |
| September 2012 – August 2013 (Hub year 1) | £767,637 |
| September 2013 – August 2014 (Hub Year 2) | £577,996 |
| September 2014 – August 2015 (Hub Year 3) | £588,780 |
| September 2015 – August 2016 (Hub year 4) | £672,714 |
| September 2016 – August 2017 (Hub year 5) | £668,431 |
| September 2017 – 31 August 2018 (Hub Year 6) | £666,601 |
| September 2018 – 31 August 2019 (Hub Year 7) | £669,449 |
| September 2019 – 31 March 2020 (Part hub year 8, 7/12th) | £392,432 |
| **Total** | **£5,004,039** |

The budget apportionment against which the Core and Extension roles have been and will be delivered in 2018.19 and 2019.20 financial years respectively are available as separate documents to accompany this business plan.

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**14. Fundraising Development Plan**

Sound Foundation Somerset was launched in September 2012 as a partnership with Somerset County Council as legal entity for drawing down funding and management. At the Hub Management Group’s inaugural meeting, priority agenda items related to fundraising and the development of the Hub.

The fundraising for Sound Foundation Somerset will still initially be predominantly linked to the award of funds to Hub delivery partners. Delivery organisations are encouraged to attract additional income by way of bids to support the overall value of the project/area of music education delivery. Amounts attracted under various headings – see 12) above under Income Received - will be required as part of the ACE annual return. This is a key advantage of the commissioning approach to delivery in that partnership leverage continues to be at a healthy level each year. In 2017.18, partners were able to attract £384,491 of additional funding to support activity, meaning that 57% of income came from sources other than from the core grant.

Outside of partnership leverage, the staff resource available to fundraise for additional central hub funding continues to be very limited, however where a delivery partner wishes to submit a bid to another organisation, eg Grants for Arts or Youth Music to enhance and expand its hub work, the Hub will do everything possible to support this bid, either by match funding, subject to fitting with the hubs priorities, or by a letter of support. The Music and Arts Executive Officer will, wherever possible, submit and/or support partner applications against any internal County Council sources of funding which may become available in the future. In any future bids it may make itself, Sound Foundation will, at all times, be sensitive to the partner organisations so that individual bid applications are not jeopardised and strong working relationships are preserved at all times.

During 2017.18, SFS has been able to use the fundraising expertise of a SPAEDA consultant who has signposted bidding opportunities and facilitated useful discussions with RIO as to how Sound Foundation Somerset might apply for national grant as part of the Local Authority. This led to a successful submission to the RIO Challenge Fund in September 2018, resulting in an additional £75,000 of match funding over the next 3 years – see Artsmark Incentive Scheme entry under section 16: Arts and Culture for further details.

The Music and Arts Executive Officer will continue to seek to establish links with local fundraisers and explore philanthropic support for music education wherever possible to ensure the financial resilience of the hub. SFS will also seek to apply for funding which is being made available as part of the Hinkley Point C development. EDF Energy has set up a £20 million Community Fund to be spent on improvements for communities most affected by this development and which is open to Local Authorities as well as other non-profit making organisations.

During 2019.20, SFS will identify and explore in detail the potential impact of any “shocks” which may be on horizon and will refer to Nigel Taylor’s recently published and very useful “Developing Organisational Resilience: A Guide for Music Hubs” to assist with this process.

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**15. Ensuring Quality**

Sound Foundation Somerset is committed to commissioning a high quality music education provision from its partner organisations. During 2015/16, SFS developed an overarching Quality Assurance Framework which has led to an independent assessment commencing during the 2016/17 academic year and confined mainly to WCET delivery. A report was been submitted to the Management Group and shared with the delivery partner, Somerset Music. Overall report found teaching input to be of a high standard. Further QA assessments of the other partners will be commissioned from 2017/18 onwards.

Somerset Music ensures also undertakes its own lesson observations as well as performance management. The lesson observation structure has been formulated over a number of years and is linked closely to what schools would employ as part of their lesson observation policy and is part of the performance management cycle which is applicable to all staff. Targets are set for all staff during the performance management meeting and are closely monitored at line management meetings throughout the year. Peer observations are also undertaken to ensure that all staff develop their own teaching skills.

The leadership team from Somerset Music have completed the “Rising with the Tide” leadership course through Music Mark, and have initiated the idea of the music service being a vibrant learning culture.

Jackdaws Music Education Trust, a key partner in the singing strategy for Somerset, works with some of best and most respected tutors that the music profession has to offer and Somerset pupils benefit hugely from the access to a wonderful network of professionals. Two of its music programmes, OperaPLUS and “Year of the Guitar” were nationally recognised at the Music Teacher Awards for Excellence in 2016 and 2017, winning the category for Best Music Initiative in both years. These programmes will continue in hub years 7 and 8 so that further Somerset children and young people can experience these high quality programmes.

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**16. Arts and Culture**

**Somerset Arts Education Network, InspirED**

InspirED is the name of the Arts Education Network for young people in Somerset and is a consortium of 3 local Arts Organisations, Somerset Film, Take Art and Somerset Art Works, all of which are National Portfolio Organisations. InspirED aims to develop creative opportunities for Children and Young People aged 0-19 within Somerset (drama, dance, art and digital media education) in partnership with education. It was established in the 2013/14 calendar year and is a significant parallel but complementary network to Sound Foundation Somerset.

The consortium was originally commissioned at strategic level by schools, in order to provide a range of joined-up arts and cultural provision and services across the education sector. The network, which is now of national interest to organisations such as Arts Council England as being unique in its collaborative approach to Arts Education, was initially supported by £300,000 of central schools funding (top slicing) across the period 15 January 2013 to 31 August 2016. In January 2016, the Somerset Schools’ Forum agreed to a further £240, 000 to fund a further 3 years of an Arts network across the period 1 September 2016 – 31 August 2019. Whilst DfE directives encouraging greater direct funding to schools mean that this mechanism will cease with effect from 1 September 2019, the partners are developing a new business model. Informed by evaluation and ongoing dialogue with the 80+ education settings with which they have worked throughout 2018/19, they are continuing to develop a refined, CPD focussed offer for schools.

Take Art also plans and implements Music education programmes for the Early Years (pupils aged 0-5) through Youth Music and Paul Hamlyn awards and SFS will continue to fund the strands of this work which cross over into the Reception classes, usually by way of CPD for the staff working at this level.

InspirED consortium partners have extensive experience delivering high quality arts experiences, which link to national partners and strategies including Arts Award and Artsmark. Despite the changes to funding, Sound Foundation Somerset and InspirED will continue to be mutually supportive and will work closely and collaboratively to ensure coherence across all creative arts delivery and strategy.

**The Cultural Education Challenge**

The Cultural Education Challlenge (CEC) was launched by the Arts Council in October 2015. Arts Council’s vision is that *“Through the Cultural Education Challenge, we want to make sure that more children and young people can create, compose, and perform. We want every child to have the chance to visit, experience and participate in extraordinary work, and be able to know more, understand more, and review the experiences they’ve had.*

*The Cultural Education Challenge asks art and cultural organisations, educational institutions and local authorities to come together to drive a joined-up art and cultural offer locally, to share resources and bring about a more coherent and visible delivery of cultural education through Cultural Education Partnerships. The Arts Council aims to establish Cultural Education Partnerships across the country in places where there is most need”. (Source: Arts Council England)*

The CEC in Somerset is being led by Somerset Film as lead partner for InspirED. InspirED members and partner schools also work closely with a range of other cultural education partners in Somerset and beyond, including museums and libraries, as well as connecting strategically to Sound Foundation Somerset.

A CEC launch event in 2017 opened the forum for Somerset based discussions. RIO as the Bridge organisation for the South West has pledged to give its support as and when required throughout the process. Early work has focussed on establishing a long term vision for the CEP (working with the concept of cultural education from 0-24), on better joining up with schools, and ways that cultural education can better connect with the West Somerset Opportunity Area and address pressing issues around young people and social mobility. The Somerset Cultural Education Partnership contact is Laura Hylton at [laura@somersetfilm.com](mailto:laura@somersetfilm.com)

SFS is now engaged with Taunton Deane Borough Council which as part of its Garden Town Status is in regular dialogue with local cultural educators to assist with drawing up a meaningful cultural strategy. Sedgemoor District Council is also drawing up a strategy and is Somerset Film is hosting an event in June 2019 with guest speakers from the county to initiate this process and to which SFS has been invited to contribute.

ACE has compiled a Cultural Education Data Toolkit drawing together cultural data on a regional level to enable a greater understanding of the context for children and young people in each locality. The data for Somerset can be found using the link below:

<https://www.artscouncil.org.uk/research-and-data/children-and-young-people>

**Artsmark Incentive Scheme**

In September 2018, Sound Foundation Somerset submitted a bid to RIO against its Challenge Fund for an Artsmark Incentive Scheme. Match funding of up to £75,000 has now been awarded to SFS across the next 3 years running from 1 January 2019.

There is evidence to support a direct correlation between schools achieving Artsmark and a good/outstanding Ofsted report. This is most probably because Artsmark ensures that the creative arts are embedded across the whole curriculum and is included within a school’s development or raising achievement plan. Our scheme is timely given the shift in focus in inspections to a new, broader ‘quality of education’ judgement from September 2019 and will be a key element of our response to the CEC.

The scheme is linked to Educational Outcomes and is being initially targeted at schools in the West Somerset Opportunity Area followed by those identified and prioritised by the Local Authority as requiring support with a high percentage of vulnerable pupils on roll. If funding remains, the scheme will be offered more widely to all schools on a first come, first served basis. Funding will be used to support schools on their Artsmark journey with a focus on upskilling the staff and legacy. The scheme will also encourage the use of Pupil Premium but “new” money can come from anywhere, including PTFA and fundraising.

How the scheme will work:

* Targeted schools agree to commence Artsmark process & pledge funds to SFS - £450 min to £1000 max. This must be “new money” - funding which has not previously been allocated to creative arts education;
* SFS will pledge 25% of school funding pledged;
* RIO Challenge Fund will match this combined total – funds will be held by SFS;
* SFS to pay Artsmark registrations (£500 per school);
* Artsmark process identifies gaps in provision/staff skills & embeds creative arts across curriculum. Each schools’ needs will be unique;
* Schools to be supported by additional funding which will enable SFS delivery partner organisations & other cultural education providers to work together to provide a coordinated response to bridge gaps and assist schools in achieving Artsmark status.

6 schools within the West Somerset Academy Trust are signed up with a further 3 interested and 2 already approaching accreditation. There is match funding available for up to a maximum of 20 schools each year. SPAEDA will also support the process on a local level.

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**17. Communications Strategy**

**Introduction**

The Somerset Music Education Hub recognises the need for effective communications between:

* Somerset Music Education Hub Management/Delivery Groups and music providers.
* Somerset Music Education Hub Management/Delivery Groups and individual schools, especially senior leadership teams, governors and curriculum music teachers.
* Somerset Music Education Hub Management/Delivery Groups and the Arts Council.
* Delivery Partners and schools.
* Music providers and parents/carers/young people.
* The wider community and music educators within it.
* RIO and other national portfolio organisations.

The aims of the communication strategy are to:

* Disseminate and share information including that of external providers.
* Raise awareness of SFS amongst all stakeholders and residents of Somerset.
* Evaluate and communicate impact and benefits of music participation.
* Build understanding of hub services and ensure maximum engagement.
* Identify problems/risks early so that effective action can be taken promptly.
* Promote the work of the Somerset Music Education Hub and celebrate its successes and achievements.
* Assist with Fundraising.
* Public Relations.

**SFS Online**

The SFS website has been live since March 2014 and is now being updated regularly by a web administrative officer working for one of the delivery organisations.

Ongoing maintenance of a dedicated website to:

* Collate all Somerset Music Education Hub business matters.
* Collect, analyse and evaluate data.
* Provide baseline data of all musical opportunities, which will be centrally monitored, including evaluation data.
* Provide an important tool for gathering feedback of the views of participants and their parents or carers.
* Provide a channel for marketing and promoting the hub’s activities to core stakeholders and the wider community.

Developments to include:

* Links to opportunities via other community music education providers.
* Links to the Performing Arts Library resource.
* Young People's Reporting: We will be introducing a new element to generate more content and to document/evaluate activities. We hope to support young journalists to have a go at reporting/documenting an event. These young reporters will be support by SPAEDA Arts Education's Marketing function to do this.

**Somerset Consults:**

On line surveys will be created for schools, parents and pupils using the Somerset Consults “Innovum” software tool. School surveys will be sent to the subject lead in the first instance and questions tailored to the ACE return data and will be the initial part of the revised SMEP process from 1 April 2016 onwards. The current level of engagement and results supplied will then determine the level of conversation required with a member of the Senior Leadership Team of the school. This could be either a follow up e-mail, telephone conversation or an individual visit.

Parent/Pupil satisfaction surveys will be implemented using the same system.

**Email**

The Somerset Music Education Hub will use e-mail as the primary method of communication to schools, delivery partners and the wider community. It will maintain a dedicated email address linked to the SFS website to enable the economical and fast exchange of information, feedback and data.

**Social Media**

The Somerset Music Education Hub will continue to fully exploit the opportunities provided by established social media sites, in particular Twitter. The Somerset Music Education Hub has both an active Twitter and Facebook account.

**Newsletter**

Bulletins will be automatically generated from the website and e-mailed directly to all music staff in schools with news of forthcoming events and opportunities. A database of names of relevant staff will be updated by the web administrator. Bulletins will be sent out termly to promote new initiatives and help foster a culture of ownership and partnership.

**Links with Schools**

These will continue to be managed through liaison with the Somerset Association of Headteachers (SASH), the Somerset Association of Primary Headteachers and Officers (SAPHTO) and the Somerset Association of Heads of Specialist Provision (SEN.se).

The Somerset Education Partnership Board (SEPB) will ensure the Somerset Music Education Hub meets the needs of young people, in particular those who are regarded as disadvantaged. The Music and Arts Executive Officer will provide the link to the SEPB, ensuring that its aspirations are met and any issues with regard to the governance of Somerset Music Education Hub activities are dealt with appropriately. The Music and Arts Executive Officer will also be the link between the Somerset Music Education Hub Board (and its providers) and the executive officers responsible for SASH, SAPHTO and SEN.se.

Other than routine communications, formal links with these groups will be maintained through attendance as required at meetings.

The Music and Arts Executive Offer will where necessary attend area Governors meetings and updates via SCC Governor bulletins.

The Music and Arts Executive Officer as well as the Director and Deputy Directors from Somerset Music will undertake individual school visits as part of the Music Education Plan to communicate the work of the hub. This will build on the area heads meeting visits already made.

**Links with Arts Council England (ACE)**

The Somerset Music Education Hub Board, through the Music and Arts Executive Officer, will maintain regular contact with ACE to provide financial and management information as required by the funding agreement and as requested.

**Promoting Sound Foundation Somerset**

In addition to the measures set out earlier, the Music and Arts Executive Officer will use the contacts and experience of SCC’s internal Communications Team to ensure that activities, including public relations, marketing, fundraising and celebrating success are managed professionally.

This post will continue to organise brand promotional material as required and ensure that SFS brand identity is protected across the delivery partners in their work with hub activities.

It will be important to build a very strong public profile for the Hub, as well as the marketing that individual deliverers will achieve. The Partnership Funding Agreement contains a section on recognition of the funding source and logos, both SFS and ACE, requiring the use of the appropriate branding as well as acknowledgement of Hub grant in event literature, promotions and in any individual bursaries awarded by third party organisations.

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**18. ACE Risk Analysis for 2018/19 and beyond**

| **Risk** | **RAG Rating** | | **Mitigation** | **Assigned Responsibility/ACTION** |
| --- | --- | --- | --- | --- |
| **Delivery** | | | | |
| Changes to WCET subsidies wef 1 September 2018. IMPACT: decreased engagement from 1 September 2018 onwards. Changes mean a reduction in the subsidy for the first term from its year 6 level of 95%. | Red/Amber | | Options were carefully costed and explored and consultations with the Primary Headteachers took place in November 2017 so Heads are aware that there will be an increase in contribution made to this role wef 1.9.18. Also extensive consultations took place in January/February 2018 by attendance at each Area Chairs of Governors meeting covering all schools across the County. Governors were made aware of changes in school contribution but also the full cost of the service including instrument hire, ie £3,500 average per school per year, so still a £2,500 hub subsidy. Somerset Music will follow up all those who indicate they will not be signing up to WCET delivery because of the increases. | Somerset Music Director with the Hub Lead/Music and Arts Executive Officer |
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| Lack of awareness of complete hub offer. IMPACT: limits engagement of schools/pupils. | Amber | | Communication strategy will continue raise awareness, build understanding and engagement. WCET offer for 2017.18 now includes dedicated time with Primary Music Leaders. SMEP visits to increase through Schools Officer post being undertaken by Somerset Music and thus greater level of central strategic capacity. Hub delivery partners are required to publicise activities as part of their contract on SFS website and beyond. Regular monitoring of engagement. | SPAEDA, Music and Arts Executive Officer & Somerset Music Director & Deputies. |
|  |  |
| SMEP visits/challenging conversations are still relatively low. IMPACT: schools may be not improving the quality of their music curriculum offer or maximising engagement with core and extension roles. | Green/Amber | | All non-engaging schools identified each year are contacted to arrange a visit. Where visits take place, challenge is built into the conversations. However, scheduling visits remains an issue due to available time of the Headteacher. SFS will continue to prioritise non-engaging schools and those with newly appointed music leads for a visit and a new strategic appointment at the hub centre (duties being undertaken by Somerset Music wef May 2018) have increased capacity – see risk under Governance and Staffing. | Hub Lead/Music and Arts Executive Officer and Somerset Music Director and Deputies.  **ACTION: To schedule visits with all remaining non-engaging schools for 2018/19** |
|  |  |
| **Governance and Staffing** | | | | |
| Time constraints on existing Hub Chair with other SCC priorities. IMPACT: Insufficient time to dedicate to hub strategy, leadership and decision making. | Green/Amber | | Appointment of an independent Chair wef 1 .9 2018 onwards. Interim independent chair appointed for 2018.19 (Phil Castang) and recruitment process underway for replacement wef 1.9.20. | Hub Lead/Music and Arts Executive Officer |
|  |  |
| Recruitment of replacement Hub Management Group members and consistent, regular attendance at meetings. IMPACT: Inability to make consistent and informed decisions on all aspects of Hub business. | Green/Amber | | Establish a protocol for a level of attendance in order to be able to take strategic decisions. Advertisements within headteachers’ publications. Recruitment to vacancies and introduction of skills audit for 2018.19. | Hub Lead/Music and Arts Executive Officer |
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| Ageing workforce/recruitment of staff. IMPACT: Loss of experience and inability to maintain or expand offer. | Green/Amber | | National issue. Ensure succession planning is in place for SLT of Somerset Music and a good resource bank of hourly paid staff. | Somerset Music/SSE SLT |
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| Safeguarding – Partners’ Policies in place & practices/content in line with SFS Safeguarding Policy. IMPACT: Lack of consistent approach and confusing message to stakeholders. | Green/Amber | | SFS to request copies of all Delivery Partners policies & practices under section 19 of respective Funding Agreement documents. SFS to produce overarching Safeguarding Statement for publication on the website, with links to Somerset Safeguarding Children Board and Local Authority Training available and including position regarding independent tutors in schools. | Hub Lead/Music and Arts Executive Officer and SPAEDA |
|  |  |
| SFS lacks strategic management capacity within its current organisation. IMPACT: Insufficient resource to adequately cover SMEP duties and to provide strategic cover at all times. | Green | | Music and Arts Executive Officer contract permanent with effect from 1 April 2015. Further central administrative resource to support the Music and Arts Executive in place since 1 April 2016. Music and Arts Executive Officer time increased from 0.6 to 0.8 FTE by redistribution of post 16 contract work within Children’s Services Commissioning Team with affect from 1 April 2016. New Job Description for Hub Lead post written, approved and submitted to HR, resulting in one level of upgrade to an SCC Grade 9: Senior Specialist. Further central strategic resource approved from April 2018 to deputise in the Hub Lead’s absence, to undertake school visits and recruit local music advocates. Duties being undertaken by Somerset Music. Risk fully mitigated. | Lead Commissioner for Educational Outcomes/Local Authority/Hub Management Board/Somerset Music Director & Deputies. |
|  |  |
| Lack of youth representation or consultation within governance/decision-making process. IMPACT: young people are not at the heart of the offer for core and extension roles - which may not currently reflect their preferences and aspirations. | Green | | SFS has now established link with the processes already in place within Somerset and nationally to listen to the youth voice, including the Somerset Children’s Parliament (primary level), the Somerset County Youth Advisory Group (secondary level) and the National UK Youth Parliament. | Hub Lead/Music and Arts Executive Officer |
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| **Funding** | | | | |
| School decisions on funding creative arts. IMPACT: Inconsistent creative arts experiences and education for children and young people. | Amber | | National issue. Many schools cannot prioritise the creative arts as departmental budgets are often low due to focus on more academic subjects. However, academisation and DfE directives have altered shape of many funding streams away from Local Authority control, ie schools have greater control financially. In theory this could be a good thing for the hub but SLTs of schools and colleges need to ensure that funding for extra -curricular music is committed and the hub needs to ensure SLTs/Governing Bodies understand the value of creative arts on a child’s education, health and wellbeing and to encourage use of Pupil Premium. The refocus by Ofsted on a broad and balanced curriculum may help. The SFS Artsmark Incentive Scheme will mean additional money for creative education in up to 60 schools in Somerset over a 3 year period commencing 1 January 2019. | Hub Lead/Music and Arts Executive Officer, SCC |
|  |  |
| Financial resilience of business model and financial efficacy of commissioned partners. IMPACT: Inability to innovate offer and increase reach. | Amber/Green | | SFS is requesting more detailed and regular financial reports from its commissioned partners. SFS will examine the setting up a charitable arm to sit outside of SCC which will allow bids to be made and funding accessed outside of Local Authority parameters. Additional funding will be required to support legal costs. SFS is also exploring philanthropic donations or alternative funding streams, eg Hinkley Point C, within the area and has started to make appropriate links locally. During 2018.19, the Hub Lead has been working with SPAEDA and RIO to identify funding opportunities which can be accessed by Local Authorities and which has resulted in a successful Challenge Fund bid for £75,000 of match funding across a 3 year period. | Hub Lead/Music and Arts Executive Officer |
|  |  |
| Income/match funding from partnership bids is not successful or reduces from the current levels. IMPACT: Existing offer could be compromised. | Green/Amber | | Relationship agreements with partners establish a requirement for early dialogue to any risks so that action can be taken. Leverage has increased over the years from 38% of the total hub budget in 2014.15 to a peak of 67% in 2015.16. In 2017.18 leverage remained healthy at 57%. | Hub Lead/Music and Arts Executive Officer, Delivery Partners |
|  |  |
| Pressures on schools’ funding, central government formula funding changes, and impact of Multi Academy Trusts on budgetary decisions. IMPACT: Pressure on parental budgets – could be especially detrimental to progression. | Green/Amber | | Somerset Local Authority is one of the f40 Local Authorities which has successfully campaigned for a fairer way of funding schools at a national level. Changes will be implemented and the benefits felt from 1 April 2018. Regular dialogue with schools, govs and multi academy trusts to be established. | Hub Lead/Music and Arts Executive Officer, SPAEDA |
|  |  |
| Increase in SCC percentage overhead charge applied wef 1.4.18 may be in excess of 20% threshold when combined with the back office costs for commissioning centre. IMPACT: Funding for front line delivery compromised. | Green | | Details of central back office costs for the commissioning arm sent to Corporate Finance to review that overhead charge applied is in accordance with ACE Terms and Conditions.  Central commissioning arm back office costs have been consistently well within the 20% threshold (8% in 2015.16 rising to 16% in 2017.18). Somerset Music sits within the traded arm of the Local Authority and as such is subject to a levy of 20% back office costs on its income, including ACE grant allocated. 20% is applied to all grant awarded for delivery of Hub activity in line with other partner organisations. We have agreed with Corporate Finance that the grant awarded to Somerset Music for strategic function (total £32,500) is exempt from this charge as it is already counted under the central commissioning back office percentage. Risk is fully mitigated. | Hub Lead/Music and Arts Executive Officer, SCC Finance Lead. |
|  |  |
| Continued ACE funding to support hub. IMPACT: Inability to deliver all Core & Extension Roles. | Green | | ACE has recently confirmed a 2 year funding agreement up to 31 March 2020. There is no risk by the reduction of Local Authority funding since this was completely withdrawn in 2012. DfE funding beyond 2020 is as yet unconfirmed but is likely to be forthcoming. | DfE. |
|  |  |
| Failure of delivery partners to remain solvent. IMPACT: Inability to deliver all Core & Extension Roles. | Green | | Bid questionnaires assessed potential contractors’ suitability to undertake long-term contracts. Contracts and the relationship framework will reduce the risk further. The largest recipient of Hub funds, Somerset Music, is dependent upon Hub for its financial stability, so is a low risk so long as Hub funding remains available. | Hub Lead/Music and Arts Executive Officer, Delivery Partners |
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**19. Signatories**

This plan is signed for and on behalf of the Somerset Music Education Hub:

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**Helen Reid, Music & Arts Executive Officer & MEH Lead Officer**

Date:

This plan is signed for and on behalf of the Somerset Music Education Hub:

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| --- |
|  |

**Dave Farrow, Head of Educational Outcomes and Sufficiency**

Date:

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