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SOUND FOUNDATION SOMERSET

SOMERSET'S MUSIC EDUCATION HUB

BUSINESS PLAN

APRIL 2022 – AUGUST 2023

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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 latest (draft) Business Plan for Sound Foundation Somerset (SFS), the Music Education Hub serving the county of Somerset. Whilst including some historical background since the 2012.13 academic year, it is predominantly a working document for the period 1 April 2022 – 31 August 2023 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.

We have responded to both the on-going challenges and opportunities which the Covid-19 pandemic has had upon hub operation since the UK-wide lockdown on 23 March 2020, including impact upon the workforce, budgets, our partner organisations, schools, pupils, families, and our programme of delivery. We also detail, through our rigorous commissioning process, what measures we have taken to ensure that Covid-safe delivery will be secured, how business continuity will be maintained in the event of any future lockdowns, and how staff training needs and new skill requirements will be supported.

As we eagerly await the contents of the revised National Plan for Music Education, we have, in the meantime, ensured that the Model Music Curriculum features within our CPD offer, that we continue with a blended offer which continues the wonderfully creative delivery we were so proud to see implemented by our resilient Delivery Partners resulting from the Covid pandemic, and we are delighted to be part of a larger regional Early Years programme to upskill staff working within the Foundation Stages.

Our Plan includes a comprehensive needs analysis drawn from findings of on-going extensive consultation with key stakeholders 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. We have also responded to the challenges and recommendations within the Music Commission Report – *“Retuning Our Ambitions for Music Learning: Every Child Taking Music Further”*. <http://www.musiccommission.org.uk/wp-content/uploads/2019/03/SUMMARY-Retuning-Our-Ambition-for-Music-Learning.pdf>

Whilst Delivery Partners activities are inclusive and diverse, and our offer is particularly strong for vulnerable learners, going forward we want to proactively respond to supporting our increasingly diverse communities in Somerset including those schools with a high percentage of pupils with additional language needs.

We are starting to explore partnership working with other funded subject Hubs for Maths, English and IT, and we are particularly proud of the continuing success of our Artsmark SPARK Scheme - our response to the refocus within Ofsted inspections to a new, broader ‘quality of

education' judgement from September 2019 and as further support to schools' implementation of the New Model Music Curriculum.

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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 remains 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.

Vision:

NEW VISION: By 2025 we will ensure seamless progression of high-quality musical learning for all Children & Young People in Somerset whilst they receive their education within our settings.

We will achieve this through both direct delivery and from extending our CPD opportunities for staff in Somerset schools and colleges.

Aims, Objectives & other Strategic Plans

[The Importance of Music: A National Plan for Music Education](#) (NPME) was published in November 2011. It lays out the expectations of all providers of music education in England, including schools. Music Education Hubs were created following Recommendation 14 of [Music Education in England](#), Darren Henley's review for the Department for Education and Department for Culture, Media and Sport, published in February 2011.

The Somerset Music Education Hub during 2021.22 and 2022.23 will continue to commission music education activities from a diverse range of both local and national Delivery Partners against each of the nationally required core and extension roles within the NPME:

- Core Role A – Whole Class Ensemble Tuition.
Definition: Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
- Core Role B – Ensembles.
Definition: Provide opportunities to play in ensembles and to perform from an early stage.
- Core Role C – Progression.
- Definition: Ensure that clear progression routes are available and affordable to all young people.

- Core Role D – Singing Strategy.
- Definition: Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.
- Extension Role 1 – Continuous Professional Development (CPD).
- Definition: Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum.
- Extension Role 2 – Instrument Loan Service.
- Definition: Provide an instrument loan service, with discounts or free provision for those on low incomes.
- Extension Role 3 – Access to large scale music venues/professional musicians.
- Definition: 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.

The Revised National Plan for Music Education

At the time of writing this, a revised National Plan for Music Education is awaited. Our commissioning process has advised partners that when the detail of NPME2 is released, SFS may need to work with a different range of partners given the content. Whilst it is hoped that sufficient lead in time will be agreed and that any new delivery can be implemented at the start of a new academic year ie from September 2023 onwards, we have advised Partners that work allocated for the 2022.23 academic year has no guarantee of work in 2023.24 financial year should NPME2 require new areas of focus or new key performance indicators (KPIs).

ACE’s Priority Areas & “Let’s Create”

ACE’s “Let’s Create” strategy vision states:

By 2030, England will be a country in which the creativity of each individual is valued and given the chance to flourish, and where everyone has access to a remarkable range of high-quality cultural experiences.

South Somerset has been designated as one of ACE’s 54 ‘Priority Places’ as part of its three-year Delivery Plan which sets out a roadmap to implement this vision. For South Somerset, this means greater cultural investment and more opportunities to enjoy high-quality cultural experiences. SFS has already started to liaise with South Somerset District Council and the Octagon Theatre to ensure the Hub activity is targeted in partnership with other planned projects.

Levelling Up and Diversity

Somerset’s ethnicity is becoming more diverse and SFS intends to take into account data on the percentage number of pupils with English as an Additional Language (EAL) when targeting its activity thus engaging with a wider potential audience and to better reflect the changing community we serve. For example, we know that there are high percentages of EAL pupils in Yeovil which is the main town serving the South Somerset area.

Somerset's Strategic Plans

On a local level, SFS is strongly placed to support all of the aims and objectives within new multi-agency Somerset Plan for Children, Young People and Families 2019-22 (co-produced with Somerset children, young people and partner stakeholders in 2018/19) called 'Our Plan'. Its vision is that Somerset children and young people are safe, healthy, happy, are ambitious for their future and develop skills for life and wants them to:

- be treated fairly and have a voice in what matters to them
- achieve economic independence and contribute to their community
- learn well and develop skills for life
- make healthy choices and develop resilience
- be confident, ambitious and achieve success

Music education has a tangible connection with each of the 4 key areas of focus within this plan:

- Supported Families
- Healthy Lives
- Great Education
- Positive Activities

More widely, our aims and objectives will also support the relevant areas of the Somerset County Council Corporate Business Plan and the Joint Somerset Vision which is:

- A thriving and productive County that is ambitious, confident and focussed on improving people's lives.
- A County of resilient, well-connected and safe and strong communities working to reduce inequalities.
- A County infrastructure that supports affordable housing, economic prosperity and sustainable public services.
- A County and environment where all partners, public, private and voluntary sector, focus on improving the health and wellbeing of all our communities.

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 and SPAEDA Arts Education Agency 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

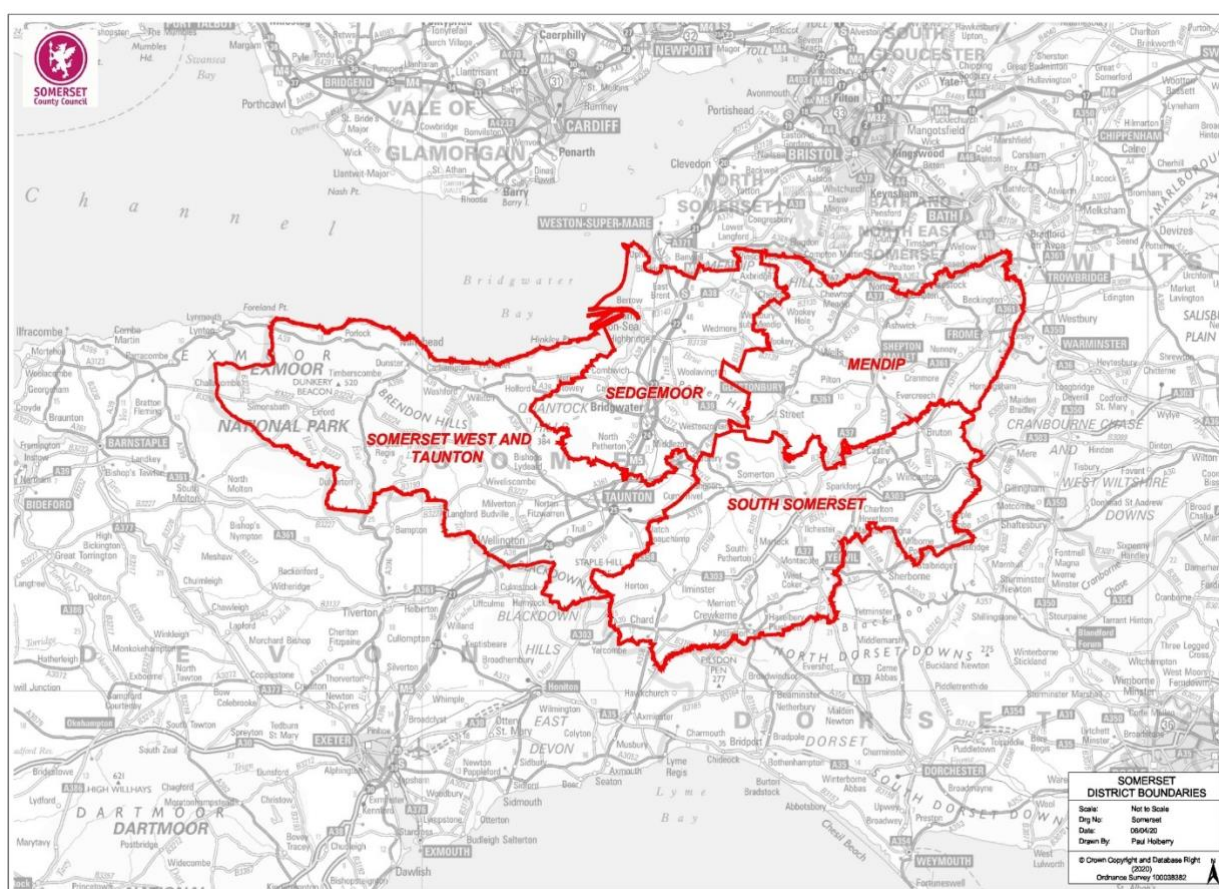
The County of Somerset covers 3,452 square kilometres and is home to roughly 10% of the south west's population.

Currently 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, making it one of the ten most rural authorities in the Country. Somerset has a population of around 562,225 (Source: Office for National Statistics, mid-year estimate 2019). This is approximately 100,000 more than the population of City of Bristol in an area nearly 24 times larger.

With effect from 1 April 2023, Somerset’s five councils will be replaced by a single unitary council delivering all council services to communities in the county. Somerset’s County and District

Councils are now working together to deliver the new council for Somerset that will bring together existing council services.

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. It is also becoming a key planning, logistic and budgetary issue for SFS and its partners delivering activity given the increasing levels of traffic and increased fuel costs and is why continuing with a blended offer post pandemic has much to contribute in both maintaining and expanding rural delivery (See map of Somerset below).



There were 122,000 children and young people (aged 0-19) living in Somerset. (2018 Mid-year population estimates). In line with national trends there was a noticeable increase in the birth rate in the period from 2001 to 2012. Since then, the number of births has fluctuated and been in steady decline since 2017.

At October 2021 there were 71,598 children educated in 267 state-funded schools and academies (including early years children in school run nursery classes). 18.7% of pupils are recorded as eligible for free school meals – a rise of 1.8 percentage points from 2020; whilst 8.0% of pupils have a first language other than English – up from 7.7% (Source: School Census Oct 2021). 11.7%

of the school population is classified as belonging to an ethnic group other than White British – up from 11.1% in the previous year (Jan 2021 School Census).

There were 517 children looked after by Somerset as at year ending 31 March 2021 (a rate of 46 per 10,000 children aged under 18 years). This compared to a national rate of 67 per 10,000 children. (Source: DFE 'Children looked after in England including adoption: 2020 to 2021' from return SSDA 903).

The key headlines in terms of pupil numbers in Somerset are as follows:

- Primary aged pupil numbers across the County are forecast to fall until at least 2025, with all planning areas forecast to have fewer pupils by 2025 than they had in 2016.
- 79% of primary schools are forecast to see a drop in pupil numbers by 2025 (there are still some small local increases therefore), with particularly large decreases forecast in some areas.
- A continuation until 2023 of the increase in the numbers of pupils in the secondary sector which started in 2017. Numbers are forecast to plateau in 2024 and 2025 and then decline for the remainder of the forecast period.
- Continuing growth in secondary school number on roll is forecast in Bridgwater and Taunton in particular reflecting previous growth in the primary school roll.
- A long-term decline in secondary school rolls affecting some of the more rural areas.
- 16+ pupil numbers remain a small proportion of the total roll but, when compared to other phases, are subject to a greater level of year-on-year variation.
- The beginning of the decline in overall mainstream school pupil numbers.
- There has been further growth in the number of pupils in Somerset’s special schools.
- Uncertainty regarding any impact of Covid-19 on pupil numbers.

(Source: Somerset School Population Forecast 2020 - Part 1)

The breakdown of schools and colleges as at 10.1.22 is as follows:

Phase/Type	Total Number	No of Academies	%
State-funded Schools			
All Through	1	1	100.00%
Middle Deemed Primary School	1	1	100.00%
Middle	8	7	87.50%
Infant**	12	2	40.55%
First	38	15	
Primary	157	68	
Junior	10	3	
Secondary	24	22	85.71%
Upper	4	2	
Special	8	4	50.00%
PRU	4	0	0.00%
SUB TOTAL	267	125	46.82%

Other		
Colleges	4	N/A
Special Post 16	3	N/A
Independent	17	N/A
Independent Special	16	N/A
SUB TOTAL	40	N/A
GRAND TOTAL	307	

As an authority which serves a largely rural area, Somerset traditionally has a much higher proportion of small schools when compared to the England average. The Somerset School October 2020 School Census recorded 30 primary schools with a roll of 60 or fewer pupils and 7 schools with 30 or fewer pupils.

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 particular aspects of provision.

Since the County Council's decision to cut 100% of its support for the arts back in November 2010, relationships between the County Council and arts and music organisations in Somerset have now been fully restored and are arguably stronger than they have ever been. SFS has worked extremely hard over the last 10 years since its inception to rebuild trust and working relationships and it is clear that despite historic cuts to budget, both the willingness and desire to work together for the benefit of the children and young people of Somerset have led to effective partnerships and collaborative working, which continue to strengthen and expand 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 using its Arts Council grant allocation in order to achieve this via a hybrid commissioning framework. The Somerset Music Education Hub has always adopted a hybrid 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 formal 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 (WCET) 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/WCET.
- 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 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.

Local Authority Context

The Local Authority is focussed on improving outcomes and has a particular focus on ensuring g excellence within the Curriculum, implementing a Meta Curriculum project with training and development for schools and LA officers – see Governance below for further detail.

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4. Governance

Strategic Links within the Local Authority

The governance of the Somerset Music Education Hub is through the Somerset Teaching and Leadership Partnership (STLP). This is the main body for consulting on, shaping and directing policies and service provision in relation to schools and education settings. It is a significant partnership involving schools, academies, early years providers and the Local Authority, led by schools, on behalf of education providers in Somerset. The Somerset Music Education Hub will report to and be accountable to the STLP 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.

In addition, Sound Foundation Somerset will report as required to Somerset Safeguarding Children's Partnership (SSCP), the Education Leadership Team (ELT), the main Somerset County Council Cabinet and Children & Families Scrutiny Board with updates on the progress against the key priorities in the Somerset Plan for Children, Young People and Families 2019-22: "Our Plan", especially under 'Positive Activities'.

Strategic links with the Education Leadership Team (ELT) within SCC have been strengthened with effect from September 2020. This is not as a direct result of Covid-19 but as a result of a new Assistant Director of Education wishing to involve the Hub Lead on both the ELT and a new Curriculum Project Board, which meets on a monthly basis. The Hub Lead has also attended training on a Meta Curriculum project which is piloting in the West Somerset Opportunity Area and which has started to be rolled out County-wide. This is focussed on a common/standardised language and propositions and with raising standards to reach excellence in every area of the curriculum including music and creative arts. The Director of Somerset Music also attends the Board meetings and training and the teaching and learning resources it uses to support WCET will benefit from this refreshed approach to curriculum planning. It is also likely that Ofsted will be adopting a similar approach in its assessments from 2021.22 onwards which will mean SFS is well placed to support its schools in delivery of what would be viewed as a high-quality music

curriculum. Detailed work has now commenced on the curriculum documentation for delivery of WCET and the Hubs Curriculum support available for schools.

The Head Lead is also now invited to attend regular QPRM (Quality, Performance, Reliability, Maintainability) meetings which bring many service areas together to look at schools causing concern or experiencing challenge. This is useful in linking to our SMEP processes in that meetings highlight where schools may have budgetary or other issues, including leadership and governance, which are having an impact on Hub engagement. It also reveals where proactive intervention from the Hub may be beneficial.

The SFS Management Board

The Sound Foundation Management Board will continue to 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 STLP. 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.

The Terms of Reference (TORs) for the Management Board are revised annually in September and this is a standing agenda item at the first meeting of the new academic year. A recent update includes for conflict of interests to be declared and minuted at the start of each meeting. The most up to date TORs are submitted to ACE as a condition of funding.

SFS has implemented measures for robust hub governance in accordance with ACE's "Hub Governance: Guidance for Music Education Hubs, including:

- 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;
- Hub Lead's Line Manager to sit on the Board wef 1.9.22 to strengthen membership and provide financial accountability at a strategic level;
- Induction for newly recruited members;
- Skills audit of members to ensure diversity, membership reflective of stakeholders and effective decision making. A summary of the returns from this audit is attached in Section 8 and the gaps in knowledge and expertise highlighted are addressed within our Needs Analysis and Priorities.

As part of a refresh of Board membership and processes we would like to factor in a much stronger and more present youth voice. Discussions are underway with the leader of the Youth Parliament in Somerset to identify suitable candidates for a Youth Voice sub-group to meet with the Chair and Hub Lead prior to full Board meetings.

The Somerset Music Education Hub will have a formal funding agreement with each of its delivery partners based upon the ACE framework and explicitly linked to ACE's own Terms and

Conditions. The ACE relationship framework sets out expectations, funding and how risks will be managed.

Options Appraisal for Future Hub Organisation/ Constitution

Sound Foundation Somerset does not envisage a change to the current governance structure from now until 31 March 2023.

Early debate at the very first hub meetings indicated that the direction of travel for the status of the partnership should be the willingness to explore a move to a Community Interest Company (with a view to pursuing Charity status) in consultation with the delivery and lead organisations within the Hub and formalised by the Hub Management Group and by the Education Leadership Board in place at the time. As a result, SFS regularly reviews its organisational structure is fit for purpose and in the Spring Term 2019 the Education Leadership Team (ELT) agreed to an Options Appraisal for the future organisation of the hub under the following rationale:

1. To seek to secure the best possible service for the Children & Young People of Somerset, in terms of teaching/training excellence, diversity of offer and value for money;
2. To identify the most appropriate structure which strongly positions the hub to achieve financial resilience and to respond quickly no matter what opportunities or threats arise;
3. To capitalise on existing strategic and management strengths and vision.

This Options Appraisal was jointly undertaken by the Hub Lead Officer and Director of Somerset Music with dedicated support from the Local Authority's Change Team. Following detailed discussion between the SFS Management Group and the Senior Leadership Team of SCC on the options put forward, it was decided that there was strength in maintaining the current organisational structure and that given wider uncertainties affecting hub operation nationally at the time, no change should be made.

Policies

Sound Foundation Somerset and its major delivery partner, Somerset Music, both operate within Somerset County Council and must adhere to all council policies including Safeguarding – to now include the DfE's guidance on-line and remote delivery, Data Protection/GDPR, Equality, Human Resources, Recruitment and PAYE, Financial Accounting and record keeping, Procurement and Commissioning framework & Risk Assessment.

Names of and links to these policies 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. DfE's Safeguarding Guidance for on-line/remote teaching: <https://www.gov.uk/guidance/safeguarding-and-remote-education-during-coronavirus-covid-19#virtual-lessons-and-live-streaming>

3. Equality and Diversity: “Equalities Commitment”
<https://wwwmedia.somerset.gov.uk/wp-content/uploads/2020/01/Policy-2019-V2.pdf>
4. Complaints, bullying, harassment:
<https://www.somerset.org.uk/sites/antibullying/SitePages/Welcome.aspx>
<https://www.somerset.gov.uk/our-information/complaints-comments-compliments/>
5. Data Protection: “The Children’s Services Privacy Notice”
<https://www.somerset.gov.uk/our-information/privacy-notices-and-cookies/>
6. 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/>
7. Financial Regulations: Internal guidance on all aspects of financial regulation and process:
<http://extranet.somerset.gov.uk/finance/>
8. Commissioning & procurement: Internal guidance for employees of the County Council:
<http://intranet.somerset.gov.uk/business-development/commercial-and-procurement/>
9. 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. 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 Music and Arts Executive Officer has led the central operation and commissioning function of SFS and in April 2018 was appointed formally to Hub Lead following a Job Evaluation process. This mitigated the risk of not being able to appoint at a sufficiently senior level should this post become vacant in the future. The Hub Lead post now sits within the School Improvement Team and reports to the Head of School Improvement.

In line with Hub governance best practice, from September 2018 the position of Chair of the SFS Management Board moved from a senior post within SCC to an external independent Chair, recruited by interview.

Hub Lead post is full-time and has part-time administrative support, 0.4 FTE. Both posts have SCC contracts and the salaries, on-costs and overheads are recovered from the Hub budget at year end. A very minimal level of additional “in kind” support for central hub function continues to come from SCC’s finance and procurement teams. The names of the key staff are:

- Independent Hub Management Group Chair (wef 1.9.19),
Richard Jones
- Hub Lead:
Helen Reid, hreid@somerset.gov.uk
- Head of School Improvement:
Amy Joynes
- Director of Somerset Music
Glyn Bowen
- Senior Business Support Assistant:
Gayle Smith

All hub delivery is commissioned out to the Hub partners and as such each is responsible for employing any necessary administrative staff. Delivery partners are also responsible for the employment of teaching staff and who must be both appropriately qualified and DBS cleared.

Given the slim central resource and increasing Hub function, it became necessary to build strategic capacity. From April 2018 onwards, a further sum has continued to be apportioned to back office costs within the SFS budget to support the work associated with 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 Director and Deputy Directors of Somerset Music are best placed to undertake this role and this has resulted in closer strategic working relationships with the Hub Lead and more coherent day to day working arrangement. To maintain stability, Somerset Music will continue to undertake these duties for the foreseeable future. Both the Hub Lead and

Director of Somerset Music regularly attend national and regional forums and conferences to keep updated with regard to national perspective on music education.

A current organisational chart showing where the Hub sits within SCC and the lines of report is embedded below:



Appendix 2 - Music
Hub Structure Chart r1

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 since the publication of the report.

Going forward, it is the intention to link with ACE appointed Tech Champions to keep up to date with developments within the creative sectors and with Digital Music experts to ensure SFS has knowledge of the direction of travel in this sector.

The move to remote teaching and delivery at point of the first lockdown was not universally easy for our partners. Some were well-placed to achieve this relatively quickly, others had support from their overarching organisation or Trust, usually national. The ability to respond quickly was linked very much to the degree of remote hardware/software and working already in place or where dedicated resources, staff and monetary, were readily available. Somerset County Council and therefore the Hub centre and Somerset Music staff had already moved to a "SMART Office" way of working, with all staff having a laptop computer, hot desking and secure portals in place to work with external WiFi. This included the Somerset Music tutors.

SFS has made the commitment to signpost all relevant remote training and webinars and to pay for Music Mark training events to made available to all partners. Training needs will be requested as part of individual and joint meetings and the Hub Lead will try to investigate suitable training & centrally co-ordinate where a shared need has been identified.

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6. Commissioning Delivery

Process

Sound Foundation Somerset has always adopted a hybrid 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 bidding guidance for 2022.23, including revised bidding specifications, and evaluation criteria is embedded below:



Sound Foundation
Somerset Year 11 Bid

Bids will continue to be judged by an assessment panel comprising of some Management Board members and other professionals who meet to view proposals and make funding decisions. Funding agreements are awarded on an academic year basis and 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 Agreements 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 in most cases include KPIs and/or 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. An example of a current signed Funding Agreement using a template agreed by the SCC Procurement Team and SCC Legal Services has been submitted separately as part of funding conditions. Funding Agreements also include any conditions in line with ACE requirements.

From 2020.21 financial reconciliation showing how the hub funding has been spent for each role will be required from partners on a quarterly basis. 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.

Changes due to Covid-19

The key to ensuring business continuity within a hybrid commission model as we continue to live with Covid-19, must come from a balance between financial security for our partner organisations and protecting the delivery of ACE grant funded activities. SFS has achieved this by supporting innovative ways of working and redirecting funding swiftly where necessary

according to need. This was possible during the pandemic as ACE gave approval for Hub funds to be moved between activities up to the end of March 2021. In order to do this, sufficient flexibility needed to be built into formal Partnership Funding Agreements.

For the period 23 March to 31 August 2020, Interim Payment Terms were drawn up to cover both parties during the lockdown period and extensive revisions to Funding Agreements have since been made to include the following:

Under Main Agreement:

- 3.4 *Where activity is reliant upon additional income from Trusts, national grant awarding bodies or sponsors, grant funding is conditional on the confirmation of this income, or alternatively the partner confirming that it is able to cover any shortfall from alternative sources should these funds not be forthcoming. SFS will be unable to make up any shortfall in such circumstances.*
- 6.6 *Sound Foundation Somerset will request quarterly financial reports from each Recipient as part of its general conditions of funding awards Recipients are expected to provide up to date information on school coverage/engagement at meetings throughout the year.*
- 15.1 *Neither Party shall be liable to the other for any delay in performing or failure to perform its obligation under this Agreement to the extent that such delay or failure is a result of a Force Majeure Event. For the purpose of this agreement, lockdowns, either local or wider scale due to Covid-19 mitigation measures, do not constitute a Force Majeure Event.*
- 19.4 *The Recipient is required to ensure their Safeguarding Policies include specific mention of procedures for remote, on-line and virtual delivery and follow the latest DfE Guidance relating to safeguarding and remote education: <https://www.gov.uk/guidance/safeguarding-and-remote-education-during-coronavirus-covid-19>*

In 2021.22 a new section dedicated to Covid-19 and associated risk mitigation was added within Appendix A: The Project. Section 2 of the Bidding Guidance above refers. This will require updating in the light of the Government's lifting of all restrictions on 24 February 2022 but will still need to factor in the contents of the latest Covid requirements for schools:

<https://www.gov.uk/government/collections/guidance-for-schools-coronavirus-covid-19>

Blended Offer

Remote delivery has allowed a range of musical opportunities, training and meetings to remain in place during the periods of lockdown. As mentioned under Human Resources, the move to a digital platform has been a steep learning curve for many partners, and of course it is not at all ideal for ensemble delivery, but it is clear that some pupils respond better to a digital learning platform and it has the very attractive benefit that we are able to extend our reach and engagement and “shrink” the distance and barriers to participation within remote rural areas as long as the internet infrastructure and digital devices are in place – see Digital Poverty below. Partners are also able to reduce considerable tutor travel time which leads to a more cost-effective business model. We have seen some innovative and extremely creative solutions

making wider use of technology and we wish to build on this going forward. For this reason, a blended offer is now firmly embedded within our specifications as part of our bidding processes.

Risk Assessment Process & Hub Support for Partners

The Risk Assessment requirements for partners is currently outlined within Funding Agreements (2.3 of Appendix A: The Project). Schools are required to have robust Risk Assessments in place to cover health and safety and mitigation of risk for Covid-19 including protection and requirements for visitors to schools, and wraparound care, clubs and extra-curricular activity. As cases continue to be high in the Somerset area, the Hub Lead will continue to alert partners to all positive Covid-19 cases in schools by school names, year group affected

In addition, Music Mark has produced useful Risk Assessment templates for various core roles as well as Rock and Pop and Instrument changeovers and SEND. These have been circulated to partners as a trusted source of industry and subject-specific guidance and to ensure a common approach. Furthermore, there are a number of national and local sources of related information and checklists available to help with the RA process about which the Hub Lead will make partners aware:

<https://www.hse.gov.uk/coronavirus/assets/docs/risk-assessment.pdf>

<https://www.gov.uk/coronavirus/education-and-childcare>

Partners are aware that whilst all restrictions have now been lifted and face to face activity has resumed, the ability to commence face to face activity is still at the discretion of the individual school Governing Body or Leadership Team, or in the case of a multi-academy trust, the CEO or Trust Board. This is why a blended offer of face to face, on-line/remote lessons and pre-recorded material is crucial to the stabilisation of our delivery and maintaining our reach of engagement with schools and pupils.

Instrument Storage, Purchasing and Maintenance

This is included within the bidding process and is managed by Somerset Music via a dedicated resources/instrument technician.

Somerset Music rents an industrial unit which has been equipped with appropriate shelving and has a fully functional repair room. The instrument technician has been trained to National Association of Instrument Repairers (Namir) standard in the repair of all instruments and is a paid-up member of Namir. The instrument store has a workshop which has been kitted out with the appropriate repair tools and most of the instrument repairs are done in house. Where there is something that cannot be done in house then it will be tendered out to local repairers. The instrument technician is the budget holder for the instrument store and will purchase all necessary maintenance material. Replacement instruments are requisitioned via the Somerset County Council finance system, and SCC in 2021.22 financial year bought nearly £50,000 worth of replacement stock. Stock is audited yearly with an appropriate level of writing off carried out. Most of the instrument stock is in use throughout the year with only the larger percussion

instruments used by the county groups based at the store until needed by the groups at the end of each term.

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7. Partnership Working

Sound Foundation Somerset considers its partnership working a huge 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 Performance Company, Bournemouth Symphony Orchestra; Guildhall Young Musicians, Taunton (an outreach of the Guildhall School of Music and Drama); Jackdaws Music Education Trust; SPAEDA, the Taunton Music Trust, Charanga, and Sing-Up.

Since 2018, new partnerships have been 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 via its South West Regional 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.
7. The Somerset Chamber Choir;
8. Tim Hill, Street Music Festivals;
9. The British Army Band, Tidworth.

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 do not duplicate existing delivery.

External partners need to feel there is opportunity for raising any concerns and sharing information. The Hub has a duty of care to these external organisations which cannot take advantage of support already in place within the Local Authority staff. We need to be aware that external providers may not be completely up to speed with Government guidance and legislation nor the wider Somerset picture within education establishments and there needs to

be regular contact with the Hub outside of the joint meetings which are more about sharing good practice among partners and not a confidential forum. For this reason, individual meetings between the Hub Lead and funded partners will be increased from one annual meeting, termly. These meetings will be an hour long and will focus on:

- Emotional Health & Wellbeing of Partners and their staff;
- Latest from Hub Lead: Update re guidance & processes;
- Delivery Update, including on-going impact of Covid-19 on all agreed activity, any cancellations etc.
- Funding & income generation, identified risks;
- Support required for the organisation and staff, including training needs;
- Any concerns or questions.

Feedback from these meetings has been positive and partners welcome the opportunity to discuss concerns and keep connected to the Hub centre.

In addition, the Music Service holds weekly virtual meetings for its teaching staff each Thursday to assist with mental health and well-being.

The MEH will continue to explore new non-funded partnerships. Currently, the Hub Lead is forging partnerships with other subject Hubs for Maths, English and IT/Computing in the region and wants to explore the possibility of joint working and cross-curricular projects. Subject Hub budgets could be combined to use as match funding to providers specialising in cross-curricular music programmes to capitalise on resources and demonstrate a broader context for the Music Education Hub within the curriculum.

During the duration of this plan period, 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 two strands:

1. Centre Hub Function: Governance & Human Resources
2. Front Line Delivery/Activity – Core & Extension Roles

8.1 Centre Hub Function: Governance & Human Resources

It is vital that the Hub Management Group has the right span of expertise and experience to enable it to be a suitably strong body with the best representation to support strategy, innovation and vision whilst also ensuring equality, equality and diversity and value for money. Members need to feel sufficiently empowered to challenge the Hub Lead and any decisions of

the SLT within SCC and therefore it is imperative that there is adequate induction and members have clarity on the role they are expected to perform.

Each new member is requested to complete a Skills Analysis. The Skill Analysis for SFS has been based on that recommended for use by the National Governance Association (NGA) and modified with specific questions on skills and knowledge relating to Music Education and Music Education Hubs. A summary of our most recent Skills Audit is embedded here:



Appendix 5 - SFS
Management Board A

Four areas of particular need were identified:

1. The recruitment of an industry professional in the area of Digital Music and Music IT. Whilst board members have experience of using existing music technology, it is acknowledged that the Board would benefit from expertise field experience and knowledge of current trends & future innovation in this key developmental and rapidly growing area;
2. Knowledge/experience of PR and marketing;
3. Knowledge of independent tutors operating within Somerset;
4. Whilst individual face to face induction is currently provided by the Hub Lead, the production of an induction pack for members is something highlighted by existing members as a welcome addition to both the Job Role and Terms and Conditions of the Group.

We now have an induction pack for Board members and the other areas of need are still being addressed and are included within our priorities – see section 9.

8.2 Front Line Delivery/Activity – Core & Extension Roles

SFS undertakes extensive consultation with key stakeholders including the voice of pupils, Headteachers and subject leaders in schools of all phases, including special schools and PRUs, 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 findings are listed below starting with the most recent consultation.

Consultation to date has been via a range of methods: on-line questionnaires and surveys, attendance at executive, area meetings and school visits/virtual meetings. 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 constantly 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. Identified need for Core & Extension roles is also drawn from our annual data returns.

Our Needs Analysis Process

1. SMEP School Questionnaires:

An annual survey to Heads of Music and Music Leaders is now embedded within the WCET and SMEP delivery 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. With effect from 2018.19 there is now dedicated time within the WCET offer for WCET tutors to speak with Music Leads and to complete a School Questionnaire demonstrating the importance placed on this process by the MEH. A copy of the School Questionnaire is attached here:



Hub School Visit
Questionnaire 2021.22

Going forward, it is our intention to improve this process by moving the questionnaire to Microsoft Forms so that we are able real time interrogation of data.

Results from the latest SMEP questionnaire feedback received over the last three years from the Autumn Term of 2019 to the present day is the key mechanism for our Needs Analysis process and has been used to inform our specifications for the Core & Extension roles.

Our analysis of the SMEP forms was updated and submitted as part of the revised full Business Plan in April 2020 from the latest surveys of schools during 2019.20. Further update has been made from forms received during 2020.21, although the pandemic meant that fewer forms were completed. Need was addressed within the activities commissioned for both the 2020.21 and 2021.22 academic years. So far, our SMEP discussions have not identified any major change is necessary to our delivery, however through the Annual Return data submitted in October 2020 we identified the following additional specific need and added in the following to specifications for the 2021.22 academic year bidding process and will remain in place for 2022.23 specifications:

- **NEW FOR 2021.22:** In the light of the recent Covid-19 pandemic, bidders should detail how remote and virtual delivery and appropriate digital platforms can be incorporated into their activities to broaden reach and in the event of inability to deliver face to face and to innovate existing practices for each Core role and Ext roles 1 and 3. Furthermore, they should detail how their offer will support a school's music curriculum;
- Partners are now expected to demonstrate how activities support the DfE's statutory programmes of study and attainment targets for music at key stages 1 to

3: <https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study>, and the DfE’s Model Music Curriculum.

- Facilitate the creation of folk, jazz and guitar ensembles across the County.

2. Local Authority Pupil’s Survey:

SFS was invited to be part of a Local Authority’s “Somerset School Health & Wellbeing Survey” run by SCC’s Public Health Team in the Summer Term of 2021. All year groups were able to take part and schools ensured questionnaires were completed, however reports and analysis were applied to the answers for years 4, 6, 8, and 10 only. The questions asked by the Hub were:



Music Questions for Wellbeing Survey Feb

Over 8,000 individual responses were received. Results of this survey were published in July 2021 – below and these will now be factored into our future plans for delivery and, where appropriate, the specifications for 2022.23 – see Needs Analysis table below:



Music Presentation for H Reid.pptx

3. Meetings with schools/Senior Leadership:

In order to respond to changes in need identified by senior leaders working with schools, school meetings will be more important than ever. Somerset Music will continue to meet with those schools who are taking up WCET within the first week of term and update the SMEP School Questionnaires for these schools. For 2020.21 this Questionnaire was updated to include a new question relating to Covid-19 which asks schools for their “arrangements for the teaching of music in school for 2020-21 following Government Guidance for full opening of schools issued August 2020”.

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. Those non-engaging with any hub activity will be top priority for contact. They will either receive a phone call or be contacted by e-mail, sent a school questionnaire to complete and offered a virtual meeting with the Hub Lead or a member of 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.

All non-engaging schools for the current academic year will continue to be prioritised for some form of contact by the MEH prior to the end of the summer term.

In addition, the offer from all MEH partners was promoted at a Deputy Headteachers' Conference on 24 June 2021. The MEH and Somerset Music presented the full range of music enrichment activities and training available to schools which are subsidised by Hub funding.

4. 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 has been adopted via the formal Funding Agreements for raising ideas for development and feedback on areas of concern from partner organisations to the SFS Management Group via the Hub Lead outside of any Visioning or Planning Days which may be scheduled. This includes the need for sensitivity, confidentiality and clarity on how disagreements and disputes will be managed.

5. Annual Data Returns:

SFS reflects on the outcomes of its annual data return to improve on performance and outputs. It will continue to record individual schools' data and monitor engagement using the schools form devised by ACE throughout the year, 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.

6. Parent Voice:

Parents' and pupils' feedback is often gathered by partners at the end of workshop activity and case studies are provided as part of the bidding process to assist decision making on future grant awards.

The Evidence: Summary of Consultations

SMEP Questionnaires – 2019.20

Headline Data:

- 99 responses received – 36% of all establishments
- WCET: 107 schools (39% of all establishments) subscribed to WCET in 2018.19. Reduced from 58% minimum since 2014.15. Cessation of free term in 2018.19
- Ensembles: 45% of those responding (16% of all establishments) said that pupils had access to one or more ensembles at school;
- Progression: Only 22% of those responding (7% of all establishments) stated that progression activities beyond WCET take place in school
- Singing Strategy: 99% of schools responding (36% of all establishments) have a choir

- CPD: 82% of schools responding indicated an interest in CPD from the Hub, such as training or attending a conference – few stated the type of CPD required
- Large Scale Events/Access to Professional Musicians: Pupils from 73% of schools responding (27% of all establishments) had experienced live music in the last 2 years
- 62% of schools responding (23% of all establishments) indicated that there was a music policy or curriculum plan in place
- 92% of responses (33% of all establishments) stated that there was equality of access within existing music activities
- Pupil Premium was used to support music tuition in 52% of schools responding (19% of all establishments);
- 45 schools responded with specific support requests to the Hub (46% of those responding).

The key themes of requested other MEH support were:

- More funding/greater subsidy/free tuition/free CPD;
- Curriculum music/schemes of work;
- General CPD/in-house training;
- Specialist advice/review of existing provision
- Access to professional musicians and/or live performances;
- Continued strong communications with MEH.

Other specific areas of support requested were:

- Assessment/QA of Independent Tutors
- Orchestral Opportunities
- Whole Class Recorder
- Directory of Instrumental Teachers
- Dedicated space for Music/Storage
- Topic Based Activities eg nativity
- Links to Research on Benefits of Music Education, eg Phonics
- Composition
- Networking
- Support for music events/concerts at school
- Conducting
- Gamelan

A presentation of this data together with an Annual Data Return comparison by year for SFS since 2012 has been attached below:

SMEP Questionnaires – 2018.19:

Headline Data:

- 65 questionnaires completed (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 were 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.

Sound Foundation Somerset Needs Analysis

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
<p>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.</p>	<p>48% of all schools with KS2 classes (103/215) - 45% of all primaries (103/227), 39% of all schools & colleges (105/273) - 3 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 2020/21).</p> <p>Delivery by Somerset Music, via trained classroom teachers monitored by Somerset Music as part of its 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/1 hour per week lessons on mixed brass, trumpets, clarinets, saxophone, flute, recorder, violin, mixed string, ukulele, guitar, samba, taiko, and African drumming.</p> <p>We are currently working in partnership with Open Up Music for a WCET programme for two special schools led by a Somerset Music tutor. Schools contribute the same annual fee to Somerset Music and the Hub covers the Open Up Music subscriptions</p>	<p>All 215 schools with KS2 classes either receiving direct hub delivery or WCET monitored by hub</p> <p>208 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.</p> <p>All 8 special schools to have an Open Up Programme</p>	<p>52% schools with a KS2 class not directly receiving WCET delivery or support for WCET from the hub.</p> <p>CPD support to all KS1 teachers.</p> <p>5 schools not yet included within the Open Up Music programme.</p>	<p>Year 10: Continue to encourage schools not receiving WCET from Somerset Music to join the programme.</p> <p>Year 11: Seek to increase the number of schools taking up WCET to 60% with a KS2 class by 2022.23. CPD to support KS1 WCET to be explored.</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
	<p>which gives access to on-line resources and training. 2 schools or 25% coverage.</p>			
<p>Core B: Ensembles Provide opportunities to play in ensembles and to perform from an early stage.</p>	<p>Data was not collected for the number of school ensembles in 2020/2021 due to Covid.</p> <p>45% of those responding (16% of all establishments) said that pupils had access to one or more ensembles at school. (Source: SMEP Questionnaires 2019.20).</p> <p>There appears to be a fair number of local ensembles in existence but these are not overseen by the hub.</p> <p>Hub partner delivery covers pupils from up to 75 schools per year from KS2 to KS5 and is quality assessed. This includes:</p> <p>County Youth Orchestra, County Youth Concert Band, County Youth Choir and County Youth Show Choir, Training Bands and Orchestras.</p> <p>Area based ensemble activities organised in the following genres; orchestra, string groups, wind band, brass band, brass</p>	<p>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 10 and 60% of schools in year 11).</p>	<p>Approximately 56% would appear to not have an ensemble running in school often due to insufficient numbers of pupils in small or rural schools to form a regular ensemble/ orchestra, or where the staff do not feel confident to deliver (Source: SMEP Questionnaires 2019.20).</p> <p>Genres of folk, jazz and guitar ensembles are either under-represented or are not available. (Source: Annual</p>	<p>Year 10:</p> <p>The current hub offer to remain with Hub/Somerset Music to facilitate the creation of more local/area/cluster or federated school-based opportunities for pupils to engage in ensembles.</p> <p>Implementation of a Somerset County Youth Ukulele Band, & a Somerset County Youth Folk Group.</p> <p>Year 11:</p> <p>As above plus SFS to continue to map ensembles within the community, share this data with schools and encourage signposting.</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
	<p>ensemble, Samba, percussion group, Taiko, and young voices.</p> <p>Javanese Gamelan touring ensemble and World Music residency covering 5 secondaries and feeder primaries.</p> <p>Popular Music ensembles created and supported via On the Record programme.</p> <p>Saturday provision by Guildhall Young Artists, Taunton for a range of ensembles.</p> <p>Jackdaws Music Education Trust in Frome facilitates a wide range of ensembles via its Picnic and Perform event and Jacks Music Club.</p> <p>Young Somerset for Young Carers Programme and Rural Music Network Project.</p>		<p><i>Data Return 2019.20)</i></p>	<p>Trial WCET G and T playdays for July 2023.</p>
<p>Core C: Progression Ensure that clear progression routes are available and affordable to</p>	<p><i>An increase of 38% in students accessing progression lessons after WCET with Somerset Music (Data from Somerset Music).</i></p> <p>Only 22% of those responding (7% of all establishments) stated that progression activities beyond WCET take place in school (Source: SMEP Questionnaires 2019.20).</p>	<p>Clear progression routes for all pupils including those at Somerset Special Schools.</p> <p>A shared view on progression within Sound Foundation Somerset which is holistic and more realistically reflects the</p>	<p>Intelligence of data from private instrumental tutors and pupils, ie what is happening outside of school/college.</p>	<p>Year 10: A framework for identifying progression at all levels led by Jackdaws in consultation with other delivery partners, and agreed at Management</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
all young people.	<p>Both large, smaller group and individual tuition are offered to all schools and covers all key stages following the WCET programme.</p> <p>Training orchestras lead to the County Groups.</p> <p>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.</p> <p>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).</p> <p>Bespoke Secondary offer implemented for 2018.19 has a menu shaped in response to recent feedback including:</p> <ul style="list-style-type: none"> • Help with curriculum delivery • Gifted and talented lessons • WCET in year 7 • Live performances • Taster lessons • Support with transition 	<p>progression element in all roles within the NPME.</p> <p>A greater percentage of primary pupils continuing beyond WCET.</p> <p>Every Secondary schools/pupil to be supported by hub.</p> <p>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%.</p>	<p>Fewer pupils continuing beyond WCET and impact of pandemic.</p> <p>Dialogue with Secondary Heads of Music.</p>	<p>Group level, continues to be implemented.</p> <p>Somerset Music to roll out on-line payment system.</p> <p>Request information from national examination boards to capture a fuller picture.</p> <p>Somerset Music Deputy Director will visit 50% of all Secondary Heads of Music by the end of summer 2022.</p> <p>Year 11:</p> <p>As above plus seek additional funding to support pupils beyond WCET. This area is underfunded – not all schools fund this and costs are passed to parents.</p> <p>Somerset Music Deputy Director will visit 100% of all Secondary Heads of Music by the end of summer 2023.</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
	<p>Easier ways for parents to pay for lessons. Reduce admin burden on schools to assist with numbers of pupils continuing with lessons.</p>			
<p>Core Role D: Singing Strategy</p>	<p>40% of schools & colleges (110/272) supported to deliver singing strategies in 2020.21. (Source: ACE Annual Return 2020.21).</p> <p>36% of all establishments have a choir (Source: SMEP Questionnaire 2018.19).</p> <p>Schools are supported via Choir Creation Programme and a highly subsidized access to Sing – Up on-line resource with hub support in use. Highly subsidised 90 min CPD: 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.</p> <p>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.</p>	<p>At least 65% of schools supported in some way by singing strategy in years 10 and year 11, whilst aspiring to 80% in year 11.</p> <p>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 but follow up contact will be factored in as continued support.</p> <p>All schools to have a choir.</p>	<p>60% of schools not taking up offer of hub support despite it being virtually 100% subsidised. Covid has had a huge impact on the number of schools being able to sing.</p>	<p>Year 10:</p> <p>Rebuild confidence in singing following hugely negative impact of pandemic on this strand of activity.</p> <p>Continue to build on success of choir creation programme, identify remaining 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.</p> <p>The strategy should continue to ensure that there is a follow up visit or support call to those schools receiving CPD/</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
				<p>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.</p> <p>Year 11:</p> <p>As above plus introduction of Affiliate Choir Scheme & Vocal Health Lessons.</p>
<p>School Music Education Plan (SMEP): Every school is supported to deliver and monitor a high quality music curriculum.</p>	<p>79% of schools supported by the SMEP, mainly primary phase. (Source ACE data return 2020/21).</p> <p>23% of all establishments indicated that there was a music policy or curriculum plan in place (Source: SMEP Questionnaire 2018.19).</p> <p>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.</p>	<p>Greater number of schools to be visited for challenging conversations. 2- year rolling programme suggested given the number of schools in Hub area.</p> <p>50 school visits per year – shared between Hub Lead and two Somerset Music senior leaders (Director and Deputy).</p> <p>Sharing excellent music education curriculum delivery among primary schools.</p> <p>Promotion of New Model Music</p>	<p>21% of schools not supported by SMEP, including all colleges, PRUs, and Special Schools.</p> <p>Excellent curriculum delivery, especially within Artsmark schools does not appear to be shared widely at primary level.</p> <p>Knowledge of MMC and what is</p>	<p>Years 10 & 11:</p> <p>CPD for school staff on MMC and Ofsted Music Deep Dives inspections.</p> <p>Continue to RAG rate Somerset Schools by engagement to prioritise visits.</p> <p>Somerset Music to support schools with Curriculum Planning and School Music Policies in a climate of</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
	<p>DfE's New Model Music Curriculum (MMC) published in March 2020. Subject specific Ofsted Deep Dives in Music commencing.</p> <p>Challenges relating to quality assurance of independent tutors and inclusion.</p> <p>Somerset Music involved in SMEP visits/conversations and implementation of a champion/advocate programme for primary school music leaders.</p> <p>Area Primary Music Advocates recruited and now hold termly meetings, have a Facebook platform and have shared ideas on school music policy/curriculum plans across their areas.</p> <p>Given the geographical reach of Somerset, Primary Music Area Champions/Advocates 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.</p>	<p>Curriculum (MMC) and support for its implementation.</p> <p>Schools adequately prepared for Ofsted Deep Dives in Music.</p> <p>Live data analysis following SMEP conversations/questionnaire feedback.</p>	<p>involved in a deep dive inspection in music.</p> <p>Faster analysis of SMEP and engagement data.</p>	<p>refocussing of Ofsted inspections.</p> <p>Create Microsoft forms version of the SMEP analysis to provide ongoing and live data to enable swift planning and to respond to needs quickly.</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
<p>Extension 1: CPD Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum.</p>	<p>23% of all establishments indicated that there was a music policy or curriculum plan in place (Source: SMEP Questionnaire 2018.19).</p> <p>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). This was 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. SMEP Questionnaire responses for 2019.20 reflect the same.</p> <p>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.</p> <p>Kodaly method and composition – 4 days for target schools struggling/cold spots.</p>	<p>100% of schools to have a quality music policy or curriculum plan for music.</p> <p>A school staff confident to deliver all aspects of the music within a broad and balanced curriculum and practical classroom music delivery at KS1.</p> <p>A secondary offer which supports Heads of Music in KS3 and KS4 curriculum delivery – see Progression.</p>	<p>School staff lacking confidence in music curriculum delivery and continue to request support with curriculum music/schemes of work. 77% of schools do not have a separate music policy or curriculum plan for music. (Source: SMEP Questionnaire 2018.19).</p>	<p>Year 10:</p> <p>Strong promotion of annual primary conference/INSET.</p> <p>CPD geared towards raising the confidence of KS1 & KS2 staff in delivery of the music curriculum.</p> <p>General & Bespoke CPD offer to all primary schools KS1 and KS2 which supports the Model Music Curriculum.</p> <p>As above for SMEP Action.</p> <p>Year 11:</p> <p>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).</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
<p>Extension 2: Instrument Loan Provide an instrument loan service, with discounts or free provision for those on a low income.</p>	<p>Large instrument stock, on a wide range of instruments, a high proportion of which is in use.</p> <p>Dedicated instrument technician to service instruments.</p> <p>Free hire to support hub WCET and continuation programmes and low income families.</p> <p>Signposting to instrument purchase scheme with local suppliers.</p> <p>Somerset County Council has purchased new instruments up to a value of £50K.</p>	<p>Current offer is fit for purpose.</p>	<p>A small number of schools do not seem to be aware of the instrument loan scheme. (Source: Coffee Break Music Survey).</p>	<p>Years 10 & 11:</p> <p>Continue to raise awareness of/promote scheme to ensure that all creative leaders in schools have access to the resources they need.</p>
<p>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.</p>	<p>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. 27% of all establishments had experienced live music in the last 2 years (Source: SMEP Questionnaires 2019.20).</p> <p>3 regional spectacular large-scale events and a Christmas Celebration Concert normally take place each year – (approx.</p>	<p>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.</p> <p>The Covid pandemic has had the greatest impact on this role and therefore no live performances have taken place.</p>	<p>Most children are listening to music on digital devices such as Spotify. (Source: Youth Voice Survey 2017).</p> <p>Pupils from 73% of schools may not have experienced live performance in the last 2 years. (Source: SMEP Questionnaires 2019.20).</p>	<p>Years 10 & 11:</p> <p>BSO programme for live performances in Somerset to continue to work with Somerset Music and focus on KS1 and the South Somerset Area linking with ACE’s priority area.</p> <p>Army Bands to tour in October 2022.</p> <p>The lifting of restrictions on public performance will</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
<p>This may include undertaking work to publicise the opportunities available to schools, parents/ carers and students.</p>	<p>1000 pupils). However, due to the Covid pandemic, pre-recorded videos from the county groups were sent to all schools.</p> <p>Normally 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. During 2019.20, these were delivered by live streaming where possible due to the pandemic.</p> <p>Normally “Song Story and Later with” programme for Special Schools only (4 – 5 each year). During 2019.20, this was also delivered by live streaming where possible due to the pandemic.</p> <p>BSO – Blast Programme – Mini Residency for Somerset. This was a digital residency for 2019.20 and resulted in a greater number of schools viewing (38).</p>			<p>enable these activities to be re-instated on a face-to-face basis.</p>
<p>Pupil’s Emotional Health & Wellbeing</p>	<p>Not available for year 9 but the main findings of the 2021 Pupils’ Survey are as follows:</p> <ol style="list-style-type: none"> 1. Only 49% of primary and 34% of secondary pupils reported that they had had sufficient sleep the night 	<p>Positive changes to children and young people’s emotional health & wellbeing. There has been a huge impact felt from periods of lockdown resulting from the Covid pandemic.</p>	<p>Insufficient creative arts activity in schools during lockdown periods and most pupils being taught at home.</p>	<p>Years 10 & 11:</p> <p>To try to reach the pupils who wish to learn a musical instrument.</p>

Role	Baseline 2019.20 Academic Year, Hub Year 9 Offer and Data	What Should Be (Hub Years 10 and 11)	Identified Gaps	Action and Timescale
	<p>prior to the survey, with 31% reporting fewer than 6 hours;</p> <ol style="list-style-type: none"> 2. 38% of primary & 22% of secondary pupils said they played a musical instrument but a further 20% of primary and 12% of secondary pupils stated they wished to learn; 3. Over half of pupils sing at home but only 12% of primary and 4% of secondary pupils sang in a school choir; 4. Listening to music was the top response pupils reported as a coping mechanism to their worries. 	<p>Music to be used more widely in schools eg: played as pupils move between lessons, prior to lessons starting etc, to promote wellbeing.</p> <p>Greater opportunity for more pupils who wish to learn instruments.</p>	<p>A greater number of pupils singing in school.</p>	<p>£100K of Public Health funding agreed to support a Schools' Arts & Wellbeing Project. The project has 2 strands:</p> <ol style="list-style-type: none"> 1. Each area of the County to have an artist in residence project (£50K) plus; 2. £50K available for schools to bid for projects to support pupils' wellbeing as well as curriculum. Hub Lead on steering group and award panel.

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9. Priorities

Existing priorities were reviewed and revised at the Planning Day on 15th October 2021 as follows:

	Priority	Status
1	Strengthen secondary offer by removing school contribution for 2019.20 only.	COMPLETE
2	Explore further development of SEND & Vulnerable Group offer supported by Young Somerset, Live Music Now and Open Up Music to include workforce development.	COMPLETE
3	Produce comprehensive induction material for Board Members.	COMPLETE
4	Progression – Somerset Music to introduce an on-line payment system for parents to reduce administrative burden on schools and encourage take-up.	COMPLETE
5	<p>TOP PRIORITY: that the Hub commissioning process responds to the challenges and opportunities provided by the Covid-19 pandemic and wherever possible to mitigate risk of non-delivery resulting from self-isolation, and local and national lockdowns, including but not limited to:</p> <ul style="list-style-type: none"> ensuring that all partner organisations are sufficiently supported in achieving a flexible, blended offer which remains of high quality and which can respond to changes as and when they arise; ensuring that all partner organisations have understood latest Government/ACE guidance and have robust risk assessments in place for each activity. 	COMPLETE
6	To support schools in regaining the confidence to get the pupils singing and playing woodwind and brass instruments once again in a Covid-safe way.	COMPLETE
7 a	<p>To support schools with the DfE’s new Model Music Curriculum published on 26th March 2021: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974366/Model_Music_Curriculum_Full.pdf</p> <p>It is hoped that our ensembles and County Group and Choirs can be encouraged to play the stated repertoire.</p>	ONGOING. Briefing taken place for Primary Delegates at the Primary Conference on 15.10.21

7	<p>Supporting Schools with their recovery curriculum.</p> <p>A thinkpiece entitled: “A Recovery Curriculum: Loss and Life for our children and schools post pandemic” and cowritten by Barry Carpenter, CBE, Professor of Mental Health in Education, Oxford Brookes University and Matthew Carpenter, Principal, Baxter College, Kidderminster, Worcestershire was published during 2020. It mentions that all learners will need a holistic recovery, some may need a focused recovery intervention programme, personalised to their needs; others may need a deeper and longer lasting recovery period, enabling a fuller exploration of the severity of their trauma and emergent attachment issues. They suggest the Recovery Curriculum is built on the 5 Levers and Music Education has a key role to play across all 5:</p> <p>Lever 1: Relationships – we can’t expect our students to return joyfully, and many of the relationships that were thriving, may need to be invested in and restored. We need to plan for this to happen, not assume that it will. Reach out to greet them, use the relationships we build to cushion the discomfort of returning.</p> <p>Lever 2: Community – we must recognise that curriculum will have been based in the community for a long period of time. We need to listen to what has happened in this time, understand the needs of our community and engage them in the transitioning of learning back into school.</p> <p>Lever 3: Transparent Curriculum – all of our students will feel like they have lost time in learning and we must show them how we are addressing these gaps, consulting and co-constructing with our students to heal this sense of loss.</p> <p>Lever 4: Metacognition – in different environments, students will have been learning in different ways. It is vital that we make the skills for learning in a school environment explicit to our students to reskill and rebuild their confidence as learners.</p> <p>Lever 5: Space – to be, to rediscover self, and to find their voice on learning in this issue. It is only natural that we all work at an incredible pace to make sure this group of learners are not disadvantaged against their peers, providing opportunity and exploration alongside the intensity of our expectations.</p>	RETAIN but note that The Hub cannot be responsible for this.
8	A greater number of children, especially at KS1 listening to live performances – thus creating the “spark” – incl. exposure to a wide range of quality live music.	ONGOING
9	Successful implementation of Artsmark Incentive Scheme – 44 schools signed in total by 31 December 2021.	PARTIALLY COMPLETE
10	Mapping of ensembles within the community on a county-wide basis, share this data with schools and encourage signposting. Identify gaps and address these via Primary Music Advocates. PMAs to update local groups and update map.	ONGOING
11	Address gaps in Board expertise and knowledge: Recruitment of IT/Digital Music Technology industry professional, training in PR and marketing. Board attendance is an issue.	RETAIN
12	Explore app for pupils – to gather data and for more immediate communications.	RETAIN

13	Gather information on independent tutors within Somerset. ACTION: To explore what can we offer independent tutors and if there is an appetite to be part of a network. Also to explore their links with County Groups. To discuss at wider Board level.	RETAIN
14	Audit of Music IT and Digital music-making, including equipment, in schools. To move towards being 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.	REMOVE
15	Building relationships with The Glastonbury Festival and Halsway Manor.	RETAIN
16	Assistance for schools in setting up ensembles (or across a cluster of schools) or signposting to ensemble opportunities outside school supported by Primary Music Advocates – Somerset Music	ONGOING
17	Make links with Early Years Strategy with SCC in preparation for refreshed National Plan.	UNDERWAY
18	Make meaningful links with Creative Industries networks and careers services in Somerset.	UNDERWAY
19	Creation of a charitable arm to enable fundraising and future bid submission alongside this to develop relationships with local organisations/experts to assist with fund raising activity and explore philanthropic gifting. Somerset Music has created a “Just Giving” page. ACTION: To establish if Somerset Music Does also has a Parents’ Association.	RETAIN but move to low priority.
20	Encourage further participation of Somerset children and young people at National celebratory platforms for music performance. Somerset Music has made an application to “Music for Youth” to become a local platform for this National progression route. ACTION: We need to establish how many Somerset pupils are already participating in the National Youth Orchestras and Bands and the percentage split between state and independent school membership within them.	UNDERWAY
21	To expand existing progression routes to ensure more young people including disadvantaged and vulnerable groups, progress beyond after the “spark” has been generated – needs further funding.	RETAIN
22	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. ACTION: We need to be clear what the benefits of being an associate would be.	RETAIN
23	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.	RETAIN

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 embedded here:



Appendix 10 - SFS
Statement on Progress

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;
 - Increased pressure on household budgets due to Covid-19 and inflation as a direct result of the recent events in the Ukraine.
- 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, possible lack of suitable ensemble opportunity.
- Curriculum:

- Schools are often so pressured for time that scheduling progression activities and even first access is still challenging. Pupils are encouraged not to leave lessons for music tuition during the GCSE year;
- Creative subjects such as art, music, and design and technology are not included in the EBacc 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 EBacc 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 2-year activity plan containing the current and agreed activities for both 2021/22 and 2022/23 academic years has been sent separately as a condition of funding. It shows developments in diversifying the Hub's in line with priorities, needs and identified gaps in provision.

Additional activity will be possible in 2021.22 due to considerable funding being agreed to support creative arts & wellbeing among the school population of Somerset:

1. Public Health in Somerset has been awarded £100K Covid recovery funding to invest in a schools' arts and wellbeing project and the MEH has been engaged to sit on steering group for this project which will kick-start in 2021.22;
2. The Hub is now working with Live Music Now (national delivery partner specialising in music education in special schools/special needs) on a programme with Autism Bases (ASD). There are 8 ASD bases on mainstream school sites in Somerset and funding available from the Childrens Commissioning Group of up to £10,000 to support a previous pilot scheme has resulted in Youth Music funding a larger ASD focussed programme including Somerset, Liverpool and Harrow Hubs.

In addition to the activities listed, SFS continues to develop its response to three developmental areas: Early Years, Remote Learning capability and Creative Industries.

11.1 Early Years

The Music Hub Lead is a member of the Early Years Strategy Group which is focussed on formulating a new Early Years Strategy for Somerset. When this strategy is finalised, the work of SFS will then be able to support its key aims and priorities and ensure a cohesive approach to the delivery of creative education and staff training and development for this sector.

Currently Take Art, a Somerset based National Portfolio Organisation (NPO) plans and implements nationally recognised 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. One of these strands is The SoundWaves Network which has the aims:

- To increase Somerset music leaders' skills and confidence in working with EY children in challenging circumstances.
- To improve Somerset settings' abilities to provide a good quality and accessible musical environment to EY.

Development of the current and future workforce is key. This includes those at the beginning of their careers in EY (students) and those keen to develop knowledge of ECME (MEH staff and signposted music leaders).

Somerset now has 4 teachers with an Early Childhood's Certificate in Music Education, including one from Somerset Music.

For more information on the network, including films of delivery in settings, see <https://takeart.org/soundwaves-network>

11.2 Digital Music, Remote Learning/Delivery & Response to Corona Virus

Digital delivery and the use of remote learning platforms increased significantly as a result of Covid-19 to include both live-streaming and pre-recorded material. Approximately 900 laptops were provided under the first round of the Government's "Get Help with Technology during Covid-19" scheme for Somerset 's year 10 pupils, care leavers and young people with a social worker in Somerset who did not previously have access to remote tuition via the internet through a DfE scheme to reduce digital poverty. This enabled Young Carers to access a remote programme from the Bath Philharmonic.

The development of Microsoft Teams as a safe standard remote platform within SCC, and the fact that all teaching staff have laptops linked to corporate systems, has been a godsend during Covid-19 as Somerset Music was able to roll out on-line lessons within two weeks of going into initial lockdown. It is estimated that approximately 50% of existing pupils took up these lessons. A considerable proportion of teaching over the last two years from all partners has taken place online, either live or using pre-recorded material, and whilst not always the best method of delivery for some more vulnerable students, it has enabled the majority pupils to keep going with their music tuition.

Digital technology has always been widely used to support SFS delivery and staff/pupils' learning prior to the Covid-19, but the pandemic forced more creative ways of delivery that may not otherwise have occurred. The positive impacts on engagement, transport time and attendance at meetings and CPD events, have resulted in digital delivery being embedded within the bidding process. SFS expects partners to continue to incorporate remote and virtual delivery and appropriate digital platforms into their activities to broaden reach and in the event of inability to deliver face to face, and to innovate existing practices for each Core role and Ext roles 1 and 3.

11.3 Creative Industries

On 5 March 2020, the Music Hub Lead and the Artistic Director of SPAEDA, were asked to attend a meeting of the Somerset Employment & Skills Education Group, a subgroup of the Somerset Employment Skills Strategy Group. The Music Hub Lead gave a presentation covering an overview on Creative Industries including the current value to the UK economy, the importance of a creative education linking to findings with the Durham Commission Report – see below - the key challenges and opportunities faced within the education sector, and the types of career pathways. Members were also made aware of The Creative Careers Programme (CCP), an DCMS funded integrated industry-led programme of activity across England to ensure a larger, more diverse intake of talent and a broader range of routes into the creative industries. The Music Hub Lead outlined some ideas on how young peoples’ pathways into Creative Industries might be supported in Somerset:

- Prioritise high quality subject specific training for teachers in creative arts right from Early Years; eg Music Hub, SPAEDA;
- Provide quality, fully inclusive creative experiences for children & young people of Somerset;
- Encourage a broad and balanced education, eg promote Artsmark & Arts Award;
- Advocate for Creative Careers at all phases of education;
- Bids for additional funding targeted at employment & enterprise;
- Presence at careers events & fairs;
- Resources such as Discover Creative Careers <https://discovercreative.careers/#/>
- A Creative Academy;
- Leadership College for Somerset.

SFS will also work towards meeting the recommendations with the Durham Report, which are:

- Pilot a national network of Creativity Collaboratives set up through joint working between DfE, the Arts Council & education trusts;
- Better recognition, research & evaluation of teaching for creativity in schools & a recognition within the Ofsted inspection process;
- A clearer focus on digital technology & its role in creative education;
- Inclusion of the arts as standard in the curriculum to key stage 3 & a National Plan for Cultural Education;
- A focus on Early Years learning including training for the workforce;
- Creative opportunities out of school hours & in the world of work.

This is an important link to ensure the Somerset Employment & Skills Education Group supports the SFS in its role, including raising awareness and representing the industry at planned careers events. SFS attendance at these meetings is on-going and SFS continues to target resource to maintain this important relationship.

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12. SMART Table & Key Performance Indicators

SMART targets for each front-line funded activity as well as Hub Lead priorities and back office function have been set to be both realistic and achievable and are detailed in a separate SMART Objective Template. Almost all partners’ activities have 2 lines – one for the 2021.22 academic year if sessions/workshops are happening in the period 1 April – 31

Aug 2022 and one for the 2022.23 academic year. SMART targets and progress will be assessed on a quarterly basis by the Management Board and submitted to ACE as a condition of funding.

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.

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.

Arts Council England expects that each Hub engages with 100% of the schools in its area. ACE also expects all Hubs to produce a School Music Education Plan (SMEP) showing how this will be achieved. Sound Foundation Somerset's SMEP is embedded below:



School Music
Education Plan 2022.2

First Access/WCET

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

- School Name, DfE and Local Authority Reference Numbers.
- Year Group.
- Number of terms of delivery.
- 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 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.

Artsmark Accreditation

Number of Artsmark awards by phase and type of school (as above) and number of schools subscribing but not yet awarded.

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 2020/21)

Sound Foundation Somerset's 2020.21 academic year's (Year 9) data return highlighted the following headline data:

- SFS delivered one or more of the Core Roles to 209 of our 272 educational establishments (77%). Only 27 schools/colleges did not engage in any way with the MEH. SFS remains around the national average in terms of this measure of school engagement (82%);
- Owing to the pandemic, a substantial decrease in the percentage of schools engaging with the Singing Strategy to 40% (110 establishments). The national average was 62%. This was a challenging year for singing which was considered a very high-risk activity at this time;
- 105 schools took part in the WCET programme equating to 39% of all schools and 48% of schools with a year 4 class. SFS remains above the national average of 35% of all schools participating;
- 79% of establishments were supported by our School Music Education Plan (SMEP) which covers school visits/conversations, peer learning and CPD/INSET training days (national average was 75%);
- Overall, the Hub reaches/impacts on approximately 56,000 children and young people each year (estimate based on a total cohort of 69,000), either through directly delivery of music tuition or by training/upskilling the staff working with them so that they can provide quality music tuition as part of the curriculum or during extra-curricular time;
- All activities are inclusive, and through our broad and strengthening partnerships we are able to offer activities or programmes specifically for SEND/Special Schools, PRUs, NEETs, & vulnerable pupils including Young Carers, as well as for the gifted and talented. The hub also provides funding for bursaries to break down barriers to participation, both at the centre and via those schemes offered by Delivery Partners.

Target KPIs

The following target KPIs have been agreed by the Management Group and will be included within Funding Agreements for 2022.23:

- Maintain levels of school engagement in WCET – either supported or directly delivered by the hub – at 40% or above (National Average for 2020.21 was 35%);
- Schools engaged in one or more Core Roles: At least 80% (National Average for 2020.21 was 82%);
- Schools engaged in and/or supported by a Singing Strategy: At least 62% (National Average for 2020.21 was 62%) - including schools which have benefitted from input in previous years 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;
- Schools being supported by SMEP: At least 85% (National Average 2020.21 was 75%);
- Increase the number of pupils participating in ensemble music making particularly in rural areas;
- Maintain leverage from partners at a level of at least 65% although recognising that this is dependent on market forces.

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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	£675,074
April 2020 – March 2021	£675,321
April 2021 – March 2022	£673,091
April 2022 – March 2023	£670,804
Total	£6,359,343

The budget apportionment against which the Core and Extension roles will be delivered in 2022.23 financial year is available as a separate document to accompany this business plan.

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14. Fundraising Development Plan & Financial Resilience

Sound Foundation Somerset was launched in September 2012 as a partnership with Somerset County Council as legal entity for drawing down funding and management.

Financial Resilience

The financial resilience 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 section 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 the 2020/21 financial year, delivery partners raised an additional £434,882 of income for hub associated projects and activity, meaning that even in a hugely challenging year 75% of income came from sources other than from the core grant (leverage). Therefore, in terms of financial resilience, the risk to the Hub is limited because, apart from Somerset Music, Delivery Partners are organisations in their own right and therefore carry their own risk.

Financial resilience is also made stronger with the main delivery partner, Somerset Music, sitting within the traded arm of the County Council. When parental income was impacted by the Covid pandemic, the traded arm was able to cover shortfall from other traded services income. In addition, increases in teachers' pay award for Somerset Music's staff are covered by additional funding made available to the Local Authority and therefore do not affect the Hub grant.

Fundraising

The SFS Management Board decided that the Hub does not require a formal fundraising strategy because the decision to commission activity in itself drives further investment. 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 Hub Lead 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 was able to use the fundraising expertise of SPAEDA who signposted bidding opportunities and facilitated useful discussions with RIO as to how Sound Foundation Somerset could 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 – see Artsmark Incentive Scheme entry under section 16: Arts and Culture for further details.

The Hub Lead will continue to seek to establish links with local fundraisers and explore philanthropic support for music education wherever possible and during 2022.23 will identify and explore in detail the potential impact of any “shocks” which may be on horizon and will refer to Nigel Taylor’s “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 led to an independent assessment commencing during the 2016/17 academic year and confined mainly to WCET delivery which was found to be of a very high standard.

In preparation for the new National Plan for Music Education, SFS is organising a further independent QA of all activity during 2022.23 and funding has been set aside for this purpose.

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 has 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 the 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. Its Song Story project for SEND schools was nominated in 2020. These programmes will continue in hub years 10 and 11 so that further Somerset children and young people can experience these high quality programmes.

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16. Arts and Culture

InspirED

InspirED 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 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 but this funding ceased in September 2019 and is now operating on a subscription basis with individual schools outside of the LA.

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 Challenge (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 Local Cultural Education Partnerships (LCEPs) across the country in places where there is “most need”. (Source: Arts Council England).

The Local Cultural Education Partnership - Somerset Action for Cultural Education Group

The LCEP in Somerset is led by the partners for InspirED, which includes Somerset Film, Somerset Art Works and Take Art. 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. The LCEP aims to meet a minimum of twice a year. Currently two representatives are participating in the national leadership and peer mentoring programme led by People Make it Work.

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 LCEP (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 Deb Richardson at deborah@somersetfilm.com. Most recently SFS fed into a rural LCEP network led by weareive.org highlighting the issues around reaching isolated young people including travel and the digital divide. 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.

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 match funding available for up to a maximum of 20 schools each year. SPAEDA will also support the process on a local level.

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 was 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. The scheme was then 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 works:

- 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.

In 2020, this scheme was relaunched as Artsmark Spark and made easier for schools to access match funding. 50 schools have now joined the scheme and taken advantage of the supported programme by the closing date of 31 December 2021. Interest increased on the back of Covid-19 and Ofsted wishing to see a broad and balanced curriculum as part of any recovery curriculum. This figure does not include schools who already hold an accreditation or who subscribed prior to September 2018. SFS is now above the national average of 19% of its schools signed up to Artsmark.

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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. It is mainly a portal to the websites of Delivery Partners and is used to generate the Hub termly e-bulletins for schools since no budget currently exists for maintenance and update. It is hoped that the new Unitary Authority will host this site with effect from 1 April 2023.

On-line Surveys/SMEP:

On-line surveys will be now be created for schools using Microsoft Forms. School surveys will be sent to the subject lead in the first instance and questions tailored to the ACE return data. 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 similar on-line systems.

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 Teaching and Leadership Partnership (STLP) will ensure the Somerset Music Education Hub meets the needs of young people, in particular those who are regarded as disadvantaged. The Hub Lead will provide the link to the STLP, 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 Hub Lead will also be the link between the Hub Management 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 Hub Lead will, where necessary, attend area Governors' meetings and updates via SCC Governor bulletins.

The Hub Lead as well as the Director and Deputy Directors from Somerset Music will undertake individual school visits as part of the School 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 Hub Management Board, through the Hub Lead, 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

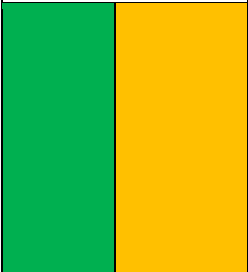
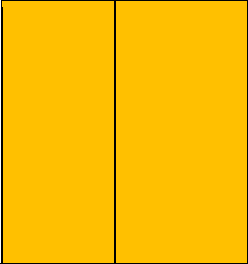
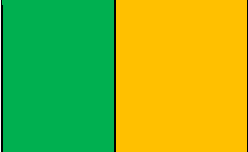
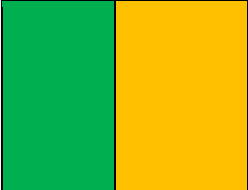
In addition to the measures set out earlier, the Hub Lead will use the contacts and experience of SCC's internal Communications Team to ensure that activities, including public relations, marketing, fundraising and celebrating success are managed professionally.

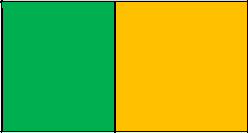
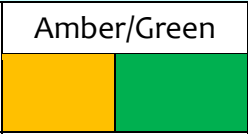
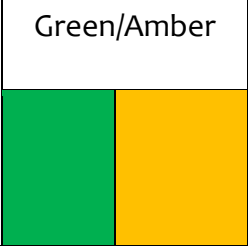
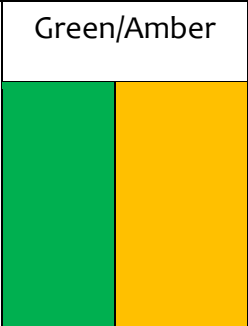
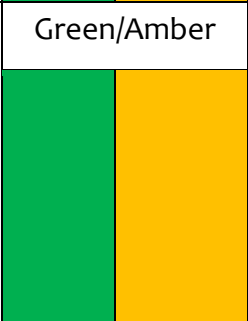
This post will continue to ensure that SFS brand identity is protected across the delivery partners in their work with hub activities.

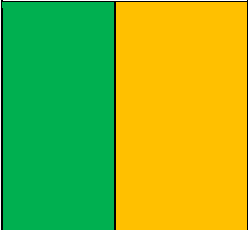
It will be important to build a very strong public profile for the Hub, as well as the marketing that individual deliverers will achieve. The Partnership Funding Agreement contains a section on recognition of the funding source and logos, both SFS and ACE, requiring the use of the appropriate branding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

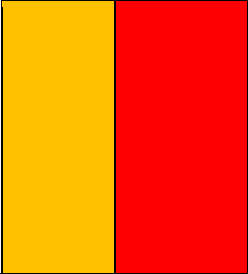
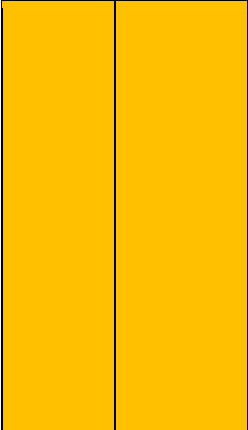
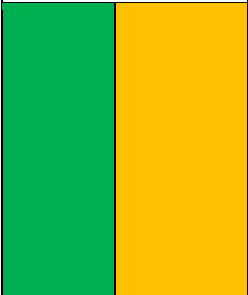
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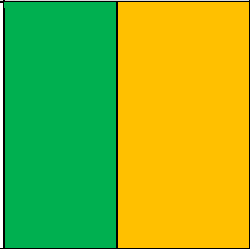
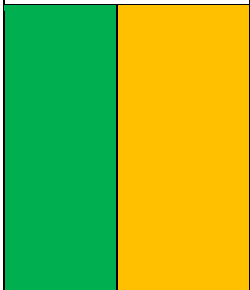
18. ACE Risk Analysis for 2021.22 and beyond

Risk	RAG Rating	Mitigation	Assigned Responsibility/ACTION
Delivery			
<p>COVID-19 Pandemic: Local & National Lockdowns & Covid-19 Outbreaks. IMPACT: Disruption to face to face/ in person activity in schools and a reduction in the number of schools engaging with core roles compared to pre-Covid.</p>	<p>Green/Amber</p> 	<p>Blended learning now embedded within delivery and formal Funding Agreements. During periods of lockdown, partners will be expected to deliver as much of the activity as possible remotely. Despite all restrictions being lifted on 24 February 2022, risk assessments are still required for school delivery and appropriate social distancing and ventilation encouraged. Non-engaging schools clearly identified and strong plans in place to address re-engagement – see SMEP visit risk below.</p>	<p>SFS, ACE and all Delivery Partners.</p>
<p>Lack of awareness of complete hub offer. IMPACT: limits engagement of schools/pupils.</p>	<p>Amber</p> 	<p>Communication strategy will continue raise awareness, build understanding and engagement. WCET offer wef Sept 2018 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 funding agreement on SFS website and beyond. Regular monitoring of engagement.</p>	<p>SPAEDA, Hub Lead & Somerset Music Director & Deputies.</p>
<p>Digital Infrastructure & Cyber Security. IMPACT: Inability to keep up with technological developments & deliver blended offer.</p>	<p>Green/Amber</p> 	<p>Low risk currently, due to Somerset County Council IT systems being updated regularly and security monitored internally. Safeguarding for on-line lessons is supported by SCC Guidance.</p>	<p>Hub Lead/SCC</p>
<p>SMEP: Non-engaging schools are not quick to respond to the offer of a visit/challenging conversations. IMPACT: schools may be not improving the quality of their music curriculum</p>	<p>Green/Amber</p> 	<p>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</p>	<p>Hub Lead and Somerset Music Director and Deputies. ACTION: To schedule visits with all 2021.22</p>

Risk	RAG Rating	Mitigation	Assigned Responsibility/ACTION
offer or maximising engagement with core and extension roles.		Music wef May 2018) have increased capacity – see risk under Governance and Staffing.	non-engaging schools for early 2022.23
Governance and Staffing			
Independent Chair 3 -Year Term of Office approaching end. IMPACT: Loss of expertise.	Amber/Green 	Term of office of existing Chair expires on 31 August 2022. Need to establish if a formal application process is required or if term can be extended without process.	Hub Lead/SCC Leadership/SCC HR
Creation of a Unitary Authority for Somerset. IMPACT: Minimal, mainly contractual. One District Council area currently has an Arts Officer.	Green/Amber 	Somerset County Council and the 4 District Councils are combining to become one Unitary Authority wef 1 April 2023. It is estimated that this will have minimal impact, although the contract with ACE and Partnership Agreements will need to be with the new Unitary Authority. Discussions on benefits of creating one team with a wider cultural remit will be suggested.	Hub Lead/SCC & District Council Strategic Managers
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. Needs analysis identified gaps in expertise and knowledge/skills in area of Music Technology and PR/Marketing. Induction pack is now available.	Hub Lead/Chair
Ageing workforce/recruitment of staff. IMPACT: Loss of experience and inability to maintain or expand offer.	Green/Amber 	National issue. Potential for early retirement to become more appealing with Covid-19 pressures. Low risk, only 3 over 50s in the Music Service Ensure succession planning is in place for SLT of Somerset Music and a good resource bank of hourly paid staff.	Somerset Music/SSE SLT/All Delivery Partners

Risk	RAG Rating	Mitigation	Assigned Responsibility/ACTION
Youth representation and voice of marginalised. IMPACT: Young people may not be at the heart of the offer for core and extension roles - which may not currently reflect their preferences and aspirations.	Green/Amber 	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 Parliament (secondary level) and the National UK Youth Parliament. SFS to establish a Youth Sub Group for the Hub from members of the Youth Parliament.	Hub Lead

Risk	RAG Rating	Mitigation	Assigned Responsibility/ACTION
Funding			
Parental/Household income decrease as a result of both pandemic and war in Ukraine. IMPACT: Fewer children being able to afford to continue learning beyond WCET and participate in activities with lower levels of subsidy.	Amber/Red 	International and National issue. Increases in costs of fuel and heating is highly likely to have an impact on household budgets and the amount of surplus cash families have to spend on music tuition. SFS and Delivery Partner Bursaries can assist with those families meeting the low income thresholds/criteria.	Hub Lead/Delivery Partners
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 has brought in additional money for creative education for 50 schools in Somerset.	Hub Lead/SCC
The financial impact of COVID-19 on both Hub Lead Organisation & Delivery Partners' income/match funding. IMPACT: Existing offer could be compromised.	Green/Amber 	The financial impact of Covid-19 on the hub lead organisation has been minimal due to strong financial controls and commissioning model. The risk therefore is greater to the amount of leverage achieved collectively by partners, from partnership bids which are not successful or leverage which reduces from the current levels during lockdown periods. 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 92% in 2018.19. It was still at a level of 75% in 2020.21 and	Hub Lead/Delivery Partners ACTION: Hub Lead to continue to provide RM with updates on any impending financial pinch points.

Risk	RAG Rating	Mitigation	Assigned Responsibility/ACTION
		<p>despite the pandemic. In 2021.22, Somerset Music Service estimated a loss of approx. £45k of parental contributions as a result of Covid-19 but this was covered by Somerset County Council.</p>	
<p>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.</p>	<p>Green/Amber</p> 	<p>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, govts and multi academy trusts to be established.</p>	<p>Hub Lead/SPAEDA</p>

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19. Signatories

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

Helen Reid, MEH Lead

Date:

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

Amy Joynes, Head of School Improvement

Date:

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

Richard Jones, Independent Chair, Sound Foundation Somerset

Date:

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