

Music Progression Fund - Market Engagement Q & A

<u>No</u>	<u>Question</u>	<u>Answer</u>
1.	If an organisation intends to deliver the Music Progression Fund programme through a consortium, does the consortium have to have the £2m of match funding pledged by the bid deadline?	At the initial market engagement event we said that at the bidding stage we would expect all bidders to evidence how they intend to match fund the £2m of Government funding for the programme and they would need to formalise this soon after agreeing the grant. We are however considering feedback we have received via Jaggaer during and following the initial market engagement event which will help us to further develop the requirement.
2.	What age groups/ key stages are you aiming to target?	The National Plan for Music Education , states that the Music Progression Fund will seek to target pupils from key stage 2 to key stage 3. We will set out in the requirement how bidders will be expected to target young people within these key stages and across the programme, focussing on the primary to secondary transition.
3.	How old will the oldest pupils on the programme be?	As set out in the National Plan for Music Education, we want pupils to receive support over a four-year period. We would therefore expect the oldest pupils on the programme to be in year 9 by the end of the four-year period.
4.	How can attendees provide feedback on the timeline?	Any feedback regarding the process/ timeline can be submitted via Jaggaer using the same reference for the market engagement event.
5.	Will you be prescriptive in your expectation of the type of pupils you want to reach through the programme for example to include disabled pupils?	We intend to include as part of the programme specification, a requirement for the bidder to ensure the delivery of the programme is inclusive for all pupils, including pupils with SEND. Whilst our intention is for this to be integrated into how the programme is delivered as opposed to having a specific cohort for SEND pupils, we will provide scope for the bidder to set out their optimum delivery model in line with the requirement.
6.	Is there a process were an organisation interested in joining a consortium to bid for the Music Progression Fund can be linked up with other interested organisations?	If you are an organisation interested in bidding for the Music Progression Fund as part of a consortium, you will need to seek out other organisations to form this consortium independently. The department would not seek to involve itself in this process, other than listing the details of all parties who have asked us to share their contact details at the end of this Q&A document.

7.	Is it possible for the department to set something up on Jaggaer whereby those interested in forming a consortium can share their details?	See response to question 6.
8.	Will the funding be awarded to a single bidder?	<p>Whilst the delivery of the progression fund can be via a consortium, we will award the funding to a single bidder.</p> <p>Any consortium will require a lead organisation to lead the bidding process and register on Jaggaer. Where multiple organisations submit a bid as a consortium, they would have joint responsibility for delivery of the programme. To note the Department will only communicate with the lead bidder throughout the procurement process.</p> <p>More details on how to bid as part of a consortium will be provided in the Invitation to Tender documentation and covered at the second engagement event.</p>
9.	Is there a specific number of Education Investment Areas the bidder will be required to cover?	<p>The National Plan for Music Education states that the Music Progression Fund will be delivered in 4-6 Education Investment Areas (EIA).</p> <p>The bidder can choose to deliver the programme in any number of the 55 EIAs, first announced in the Government's Levelling up White Paper. We want the delivery of the programme to be spread out across the country, so the bidder can test if there are differences in how they provide support in different areas.</p> <p>The bidder will have some flexibility to identify other areas to deliver the programme in outside of the EIA's if a rationale for doing so can be provided at the bidding stage. We will set this out in the requirement.</p>
10.	What will happen if no organisation can bid because they cannot find £2m to match the Government's funding?	At the initial market engagement event we said that we would expect bidders to evidence how they would be able to match fund our £2m investment. We will consider views from this session and those submitted via Jaggaer, which will in turn help us to further develop the requirement.

11.	Can the match funding be funding in kind?	This is a helpful point, and we will consider this point further as we develop the requirement.
12.	Is the Music Progression Fund aimed at supporting progression after first access, or progression of those who come into music education at a later stage?	The Music Progression Fund is aimed at supporting progression after first access and will support the progression of pupils from key stage 2 to key stage 3, as stated within the NPME. This is because we think it is important that we learn more about progression in the transitional period from primary to secondary. We do not have any plans to deliver a similar programme beyond key stage 3.
13.	How does the Music Progression Fund fit with the Music and Dance Scheme (MDS)?	<p>The MDS has, for many years, provided exceptionally talented children and young people as young as eight with a chance of realising and reaching their potential, regardless of circumstances. As the NPME states, we want to further support progression routes for disadvantaged pupils, in part so that those who are suitably talented can access those MDS-funded opportunities in schools and CATs should they wish to.</p> <p>We will expect the bidder to set out how their programme model will support and complement existing progression routes.</p>
14.	What impact do you envisage this having?	One of the key aims of the Music Progression Fund is to support Music Hubs to further embed best practice. To achieve this, we will be asking the bidder to develop a product for example, to share best practice, and which can be used by Music Hubs to support their local delivery.
15.	How seriously will the findings be taken?	Whilst do not know yet what impact the programme will have on policy, the evaluation is an important element here and will be used to inform any future policy.

Questions submitted via Jaggaer

<u>No</u>	<u>Questions</u>	<u>Answers</u>
16.	How will the Music Progression Fund link with the existing programmes offered by organisations within the NYMO portfolio, aimed at supporting progression?	<p>We are aware that there are organisations who have developed programmes which have a similar, local focus on musical progression, and indeed many of these are referenced in the National Plan. We will encourage bidder to work in partnership with other organisations.</p> <p>We will also expect the bidder to set out how their programme model will support and complement existing progression routes.</p>
17.	Is the expectation that partnerships/ collaborative working will only involve music hubs, schools, and local organisations.	As stated in the National Plan for Music Education, we want the programme to be delivered through a partnership between, the provider, music hubs and schools. This does not however, exclude the bidder from working with other organisations.
18.	Do all pupils need to be recruited to take part at the start of the programme?	Our expectation is for all pupils to have been recruited at the start of the programme, this is so that pupils benefit from sustained support across several years. We do, however, acknowledge that there may be some student attrition and we will expect bidders to demonstrate as part of their bid how they intend to manage this.
19.	How will feedback raised via Jaggaer be dealt with?	Thank you for sharing questions and feedback. We will reflect on this as we develop the tender documents.

Organisations interested in forming a consortium and have asked for their contact details to be shared:

Organisation	Contact Details
Drake Music	catmcgill@drakemusic.org
Goldsmiths, University of London	L.Redhead@gold.ac.uk t.hamer@gold.ac.uk