

## The Power of Music to Change Lives: a National Plan for Music Education – Q&A Summary

On 29th June, Music Mark and MEC ran two webinars and Q&A sessions where we discussed the refreshed English NPME with our membership, government representatives, Expert Panellists, and the wider sector. Answers to questions which were not covered during the live Q&A have been provided below.

You can [watch the recordings of the two webinars here](#).

### Webinar 1 (AM)

#### Additional Questions not covered during the Q&A

*(A total of 91 questions asked– below were not answered live)*

Question	Answer
Will the <b>funding formula</b> for Music Hubs remain the same or be modified in any way from 2023/24 onwards? (Q4, Q9, Q73)	There is currently no plan to modify the funding formula for Music Hubs, which sees 90% of the funding distributed based on the total number of pupils registered on roll and the remaining 10% distributed based on the numbers of pupils eligible for Free School Meals (FSM). However, the DfE would welcome views on this and there will be opportunities to share these as part of the investment process.
Will Hubs still be expected to work with (and be judged on their ability to engage with) <b>every school</b> in their patch when the Plan has made it clear its contents is non-statutory? (Q6, Q11, Q58)	It is the ambition of the plan that Music Hubs will work with every school in their area, but that it will be a partnership relationship, built out of dialogue. Schools should not only be customers of Hubs, but active partners in their work, including but not limited to the 'lead schools' outlined in the Plan.
How do we ensure <b>schools</b> know about the plan and how can an advisory, non-statutory document ensure consistency of provision across schools, academy trusts and music hubs? (Q10, Q11, Q15, Q21, Q41)	Schools were informed of the publication of the plan via DfE bulletins and other communications, and ongoing work will be done to raise the profile of the plan. It is also hoped that the Music Subject Associations (Music Mark/ISM) and on a more local/regional level Music Hubs, will play a part in highlighting the plan. Schools' responsibilities to deliver a broad and ambitious curriculum are clear and reflected in Ofsted's inspection framework.
Will the <b>KPIs/annual data</b> required from Music Hubs be refreshed? Will there be consultation, and when will any changes come into effect? (Q12, Q14, Q22, Q66)	KPIs and annual data requirements are subject to regular review, and this will continue to be the case following the publication of the Plan.
Will grant funding continue to have certain <b>restrictions on what it can be used for</b> – i.e. websites – when such things are essential for a Music Hub to function? (Q16)	As with all government funding, this is subject to spending controls, and these will be confirmed as part of the investment process.

<p>Have you thought through the potential <b>safeguarding</b> implications of wider partnership with industry and voluntary/amateur groups?</p>	<p>Hub Lead Organisations will be responsible for ensuring that activity delivered by the Hub partnership meets all necessary safeguarding procedures and protocols. More details around safeguarding requirements will be provided during the investment process.</p>
<p>Does the ‘inclusion’ centre for excellence actually mean a centre to lead on <b>ED&amp;I or just I</b> (Q45)?</p>	<p>They will look at inclusion in its broadest sense, which therefore includes equity/equality and diversity.</p>
<p>Will there be guidance on the expected <b>governance</b> of the new Music Hub partnerships? (The Plan talks about it being ‘likely’ that there will be an advisory/oversight function’ in each Local Authority area’) (Q48 &amp; responses to that question)</p>	<p>Yes – guidance will be published as part of the investment process and within a ‘refreshed’ Relationship Framework.</p>
<p>Will there be a change to the <b>80%/20% split</b> of funding? (Q57, Q72)</p>	<p>This will be clarified in guidance published as part of the investment process</p>
<p>Will Music Hubs be able to use the grant funding for <b>Early Years</b> programmes? (Q31,</p>	<p>This will be clarified in guidance published as part of the investment process</p>
<p>Local Authorities still receive funding for <b>Early Years Workforce Development</b> – can they be directed to work in partnership with the Music Hub in their area? (Q90)</p>	<p>It is recommended that Hub Lead Organisations make contact with the Local Authorities within their area to have a discussion about this.</p>
<p>Will Music Hubs be required to <b>report on Early Years work</b>? (Q18)</p>	<p>This will be clarified in guidance published as part of the investment process</p>
<p>How much flexibility will there really be for Music Hubs to ‘<b>make it their own</b>’ whilst reporting may be standardised? (Q51, Q54, Q68)</p>	<p>This will be clarified in guidance published as part of the investment process</p>
<p>What will <b>Ofsted’s role</b> be within the monitoring of the new Plan? (Q70)</p>	<p>Ofsted have yet to comment on the Plan, but it is noted that they are an arms-length body and as with the model music curriculum will not judge schools on non-statutory guidance from government.</p>
<p>Not all Music Hubs are DfE Ofsted registered so parents cannot use <b>childcare vouchers</b> – will there be any changes on how parents can use childcare vouchers to enable them to access music hub provision? (Q74)</p>	<p>Organisations which deliver activities to children and families are free to register with Ofsted if they wish and it is appropriate to their work. They should take independent advice in this area.</p>
<p>How do we ensure there is a <b>workforce</b> to deliver this plan? (Q27, Q50, Q75, Q77 )</p>	<p>Development of the music education workforce is a priority in the NPME, and Hubs will be expected to play a role in providing support, including in partnership with the National Hub Centre of</p>

	<p>Excellence for CPD.</p> <p>Another priority in the plan, is support for pathways into musical careers, including teaching roles and it is recommended that all Music Hubs have partners from the HE/FE sector and also consider a variety of ways to promote careers in music education and flexible routes into the profession.</p>
Will <b>CPD</b> produced by 'lead schools' replace the offer currently delivered by the Music Hub/Music Service? (Q87)	Lead schools will be part of the Music Hub partnership and will work alongside other partners to deliver CPD to the workforce within the Music Hub area
Has any funding/thought been given to improving <b>parental engagement</b> with Music? If Music isn't valued at home, then it has a huge impact on pupil engagement and continuation beyond each transition point. (Q89)	This is noted. The DfE have provided a blog which outlines a <a href="#">summary of the plan</a> on their website for parents, children and young people, and schools and other education settings. They also intend to publish more parent-facing communications over coming months. Hubs are brilliant advocates for music in their communities and should themselves seek to communicate the value of music to parents wherever possible.
How will <b>DfE hold itself to account</b> for the delivery of the totality of the plan? Will it publish its SMART targets up to 2030? (Q42)	The Plan announces that a monitoring board will be appointed, and that officials will work with this board to establish an impact framework against which to monitor progress. The Plan also commits to publication of a progress report in 2025 before the Plan is reviewed again in 2030.

**Other issues and comments raised during the webinar, for which answers are not yet available:**

**Investment Process** - There were a lot of questions about the investment timeline (Q28, Q32, Q33, Q38) and a need to recognise that it will take time to develop partnerships (Q20), for the investment process, the expectations of fewer hubs (Q13, Q37, Q39, Q43), whether the development of partnerships will be a directed or organic process, (Q46) it's impact on the sector, recognition of the existing wider partnerships between Music Hubs and their value (Q30, Q60), how more local/small music education charities will still be part of 'uber hubs' (Q8, Q67), rival bids, MATs as lead organisations (Q85), geographical areas versus pupil numbers per square mile (Q78) etc.

**£25m for Instruments** - There were a good number of questions about the instrument fund, where that money should be allocated (Q7, Q62), what for (Q29) and whether it will include repairs etc and not just new instruments and how to ensure a timely process for purchasing etc. (Q54, Q64).

**Lead Schools** - There were a number of questions about the Lead Schools – their appointment (Q19, Q24), why a school would want to be one (Q51), number per large Local Authority Area (Q40), any 'cap' on the number (Q88), how long a school would be a 'lead school', how they will be funded (Q84) and how this idea fits with other initiatives such as Teaching Hubs (Q49, Q82), how does singling out one school ensure inclusivity of all schools/pupils (Q91).

**Appointment of the NPME Board** – How they are selected (Q1), involvement of young people (Q81).

**Centres for Excellence** – Can they be partnerships of Music Hubs (Q2).

## Webinar 2 (PM)

### **Additional Questions not covered during the Q&A**

*(a total of 36 questions were asked – below were not answered live)*

<b>Question</b>	<b>Answer</b>
With all the data that has been gathered in the last 10 years, will there be any <b>baseline benchmarking</b> to ensure we are measuring impact and value based on what has been achieved, not starting from scratch? (Q11)	There are plans to revise what data is collected in future, but it is likely that data which has been collected throughout the first 10 years will be used to continually review the impact of the Government’s additional investment in music education through Music Hubs – as the Arts Council, as fundholder for Hubs, already does.
How might Music Hub and <b>Cultural Education Partnership</b> work be more effective when they are funded and managed so differently? (Q12)	It will be up to Music Hubs to work with and within the Cultural Education Partnerships across their area.
Will fewer hubs result in a reduction in accessibility to <b>local ensemble opportunities</b> ? (Q13)	It is not envisaged that this will be the case as all Music Hubs will be required to provide access to music opportunities to all children and young people across their area, which includes access to ensembles. It is also noted that the Plan outlines the role of schools in providing ensemble activities too.
How were <b>young people engaged/consulted</b> within the development of the Plan, other than indirectly through schools/hubs/national bodies? (Q19)	275 young people provided answers to the public consultation carried out by Government in 2020, and many were also consulted via other forums and organisations.
Is there an expectation for <b>Early Years Lead Settings</b> ? (Q20)	There is no expectation to appoint Early Years Lead Settings at this time.
How can we link this plan into <b>wider education programmes, initiatives, networks</b> ? (Q22)	<p>The NPME is an important strategy for the DfE and the DCMS, and is connected into their broader thinking, programming, and activity.</p> <p>The plan emphasises the importance of a connected infrastructure. This will be monitored through oversight of the NPME itself, development and monitoring of the Local Plans for Music Education by Music Hubs, and development of School Music Development Plans by schools and Multi Academy Trusts.</p>
How do we promote <b>all jobs in the music industry</b> – such as instrument manufacturing, repair, retail (Q32 & Q33)?	It is a priority in the NPME that children and young people can access and progress their musical interests and potential, including into musical

	<p>careers of all types. This is likely to include supporting them to understand the kinds of musical careers which are available to them.</p> <p>Music Hubs will develop partnerships which are wide ranging and could include music employers who are specialists in instrument manufacturing, repair, and retail.</p> <p>It is recommended that the MIA and other national organisations – such as UK Music – have a role to play in promoting careers pathways into the music industry, including by providing guidance, resources, and support for Music Hubs and schools.</p>
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**Other issues and comments raised during the webinar, for which answers are not yet available:**

**Investment Process** – Inter-hub partnerships based on expertise/similar demographics rather than geography might be valuable to consider (Q5), timing again in particular linked to schools planning times (Q8).

**£25m for Instruments** – Recognition of the increased costs associated with adaptive/accessible instruments (Q4).

**Progression Fund** – what will pilots focus on? Will it be economic disadvantage or include other areas of disadvantage (Q14)? Will it link to the 55 Education Investment Areas or the wider Arts Council Priority areas? (Q15), diversity of genres/instruments (Q27), how do we support unknown ways some might progress (Q34).

**Lead Schools** – Funding for, and capacity in, schools (Q16), could they be called ‘partner schools’ (Q17), are lead schools to focus on CPD or all three areas of the ‘Hampshire Model’ (Q26).

**Centres for Excellence** – Can the name be changed (Q17), is there additional money? (Q29)